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MOTION PICTURE HERALD

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REVIEWS

(In Product Digest)

This Man's Navy
Under Western Skies
Two Orphans
Sheriff of Las Vegas
Marked for Murder

KEEPING *the* FAITH

If through all his days a man in business tells the truth as he sees it, keeps his word as he gives it, works for his industry, for its own sake along with his, he gets what is known as a good reputation.

It is like that, too, with journals of business. Publications that matter have the attributes of personality.

Motion Picture Herald is happy in the consciousness of, and responsibility to, a good name.

Better Theatres

VOL. 158, NO. 1 JANUARY 6, 1945

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1945 by Quigley Publishing Company.*

Join March of Dimes!
January 25 to 31

17th of a series, this national magazine advertisement introduces a new star and a new picture, together with a veteran star and a veteran policy. For in addition to stars, story, stagecraft and so forth, that policy—of combining good picture-making with good citizenship—is a vital ingredient of Warner Bros. productions.

This is a scene from Warner Bros.' newest feature picture: TO HAVE AND HAVE NOT, from the novel by Hemingway.

It shows famed screenstar Humphrey Bogart with a girl named Lauren Bacall.

We believe that, with the release of this enormously dramatic film, Lauren Bacall becomes one of the most exciting discoveries in the history of motion pictures.

•

Commenting on Miss Bacall's sensational debut, Jack L. Warner remarked: "Major credit for the discovery of this new star belongs to Producer Howard Hawks, and is in the best tradition of our Company.

"For Warner Bros., since its founding, has made many important discoveries—among them, that motion pictures may be adult, intelligent and mindful of social realities, and still be magnificent entertainment!"

•

TO HAVE AND HAVE NOT (which takes up entertainment-wise where 'Casablanca' left off!) serves booming notice that *"combining good picture-making with good citizenship"* is a *permanent* Warner policy.

HUMPHREY BOGART

in Ernest Hemingway's

"TO HAVE AND HAVE NOT"

WALTER BRENNAN • LAUREN BACALL

DOLORES MORAN • HOAGY CARMICHAEL

A HOWARD HAWKS PRODUCTION

Screen Play by Jules Furtham & William Faulkner

WARNER BROS.

JACK L. WARNER, EXECUTIVE PRODUCER

SIGN THAT PLEDGE FOR MARCH OF DIMES!

ANDREWS SISTERS ★ JACK BENNY ★ JO

KITTY CARLISLE ★ JACK CARSON ★ DAN

HELMUT DANTINE ★ BETTE DAVIS ★ FAY

FRANCEN ★ JOHN GARFIELD ★ SYDNEY

GREENSTREET ★ ALAN HALE ★ PAUL

HENREID ★ ROBERT HUTTON

JOAN LESLIE ★ PETER LORRE

IDA LUPINO ★ IRENE MANNING

JOAN McCRACKEN ★ DOLORES

MORAN ★ DENNIS MORGAN

ELEANOR PARKER ★ JOYCE

REYNOLDS ★ ROY ROGERS AND

TRIGGER ★ S.Z. (CUDDLES) SAKALL

ZACHARY SCOTT ★ ALEXIS

SMITH ★ BARBARA STANWYCK

JOSEPH SZIGETI ★ DONALD WOODS

JANE WYMAN ALSO JIMMY DORSEY

AND BAND CARMEN CAVALLARO AND ORCHESTRA

GOLDEN GATE QUARTET ROSARIO & ANTONIO SONS OF THE PIONEERS

A

A

BROWN ★ EDDIE CANTOR ★
ARK ★ JOAN CRAWFORD ★
MERSON ★ VICTOR

WARNERS'
LLYWOOD
ANTEEN

TOP FOR THE COUNTRY!

JACK L. WARNER, Executive Producer

Directed by
DELMER DAVES

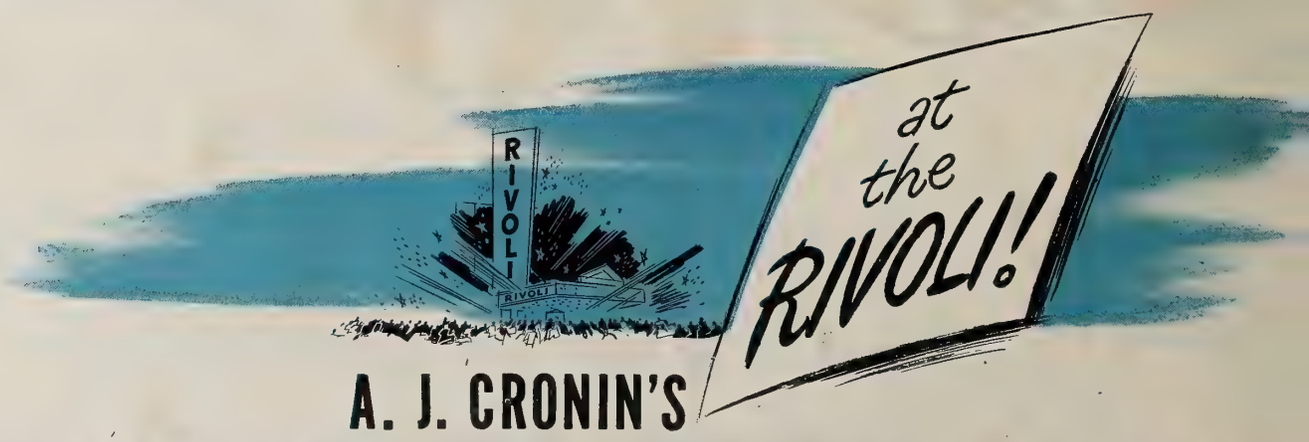
★ Original Screen Play by Delmer Daves • Musical Numbers Created and Directed by LEROY PRINZ ★

THE BIGGEST FIGURE $ ON BROADWAY!

MOSS HART'S

WINGED VICTORY

PRODUCED BY DARRYL F. ZANUCK • DIRECTED BY GEORGE CUKOR



A. J. CRONIN'S

THE KEYS OF THE KINGDOM

PRODUCED BY JOSEPH L. MANKIEWICZ • DIRECTED BY JOHN M. STAHL

WANTED: 11,000,000 SEATS IN 1945 MARCH OF DIMES. JOIN NOW!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher | MARTIN QUIGLEY, President and Editor-in-Chief | TERRY RAMSAYE, Editor

Vol. 158, No. 1 | January 6, 1945

LOOKING INTO 1945

AHEAD is a vista of perplexity, complications and problems for every department of the motion picture, both at home and abroad in a world of fluxing outlines, flaming with war and hot with economic, social and political issues.

Despite all that, there obtains a sort of general resignation and apathy in the lulling comfort of current prosperity, from studio to box office.

It is not in the nature of this show business, taking cash at the ticket window at the highest scale of prices in its experience, and with almost every picture showing a profit, to become vastly concerned about its day after tomorrow.

Our industry has indeed much in which to take pride. Never before has it enjoyed so stable a structure in manpower and financial framework as now. Its state of debt and finance more nearly resembles the pattern of the norm for American industries than has obtained in the past. The oft-cited "coming of age" of the motion picture pertains to much more than the product.

It is also to be observed that the industry has come into a more important status in the official minds of our Government, and all governments, than it or any other department of the entertainment business has had before. This status is denoted alike by as various manifestations as the aggressive interest of the State Department on the one cheek and the somewhat dubious honours of attentions from the Department of Justice on the other. The industry will be having a time maintaining its own rights of enterprise between the two and with equal alertness on both sides. It may be well to avoid getting too intimate.

THE motion picture through all of its fifty years, with but the most brief and infrequent interruptions, has enjoyed an expanding economy. Often this has been in the face of general national stringencies, beginning with the "Stringency" of 1907. The first real denting impact came with the Big Depression and '33, leading to more double bills and more dishes, box office lotteries.

Today we continue under another wave of a sort of expanding economy, the creeping inflationary progress of war payroll spending. Current military indications are that there is to be a lot more of that.

The whimsical sensitivity of the mood was demonstrated in the last fortnight of the year when for about seventy-two hours night club reservations in New York fell off sharply on report of the flare-up of the German drive. The alarm subsided as swiftly as it had risen.

The great basic asset of the industry is of course the continued interest of that vast and whimsical public. The present indications are the motion picture stands higher than ever in the esteem of the consumer. An extraordinarily competent line of product has done much to extend the audience. There has also been a highly educational period of experience in which the public in its own tediously detailed box office fashion has explained to product that what it wants is a show, entertainment. No amount of decoration, color and elaboration with "production values" and other trappings of screen swank have availed for offerings that have been addressed at messages of opinion on any matter whatsoever.

Interesting reiteration of the basic entertainment principle comes this week, in the news pages of this issue, in an expression from Mr. J. Arthur Rank, busy with his designs for a new place for British cinema on the world map. His platform, too, is "entertainment".

* * * *

ART and Commerce seem to meet in the decision of the New York Film Critics that "Going My Way" was the best picture of 1944. While all of the statistics have not been compiled, it is a reasonable certainty that the Bing Crosby - Barry Fitzgerald classic, written, produced and directed by Mr. Leo McCarey, will be by a considerable distance the highest grossing picture of the box office year. It is pleasant to record, too, that "Going My Way" is something of an achievement in the ratio between production cost and gross. It will be rating a special medal for being the most picture per dollar, which, let it be urged, is the direction to which business is addressed.

■ ■ ■

COUNTRY WALK

THE FIRST DAY of 1945, with rain and snow and sleet beating down from sullen skies in old New England. A cold, hard surf breaks against the rockbound shores and long fingers of chill and bitter waters run up the beaches. Mid-day twilight merges into evening gloom back into the solemn hills and woodlands.

It is Pilgrim weather, reminiscent of "the winter of our discontent". A certain sort of primitive pleasure comes from facing the sharp, cooling staccato of the laden wind against the slight fevers residual from midnight rituals pertaining to the wake for the year that has gone. It is gone, indeed, into that rich infinity of the yesterdays into which we and the many-who-have-gone-before have poured their contributions of doing, for better and for worse.

High on the hill at the turn of the highway stands the white-spired church, framed in the winter lacery of great old elms. Alongside, row on row, stand stones worn by a century or two of such storms as today's. The names and inscriptions, flaked by frost and vignetted with lichen stains, remind of 1776, of 1812, the days of the Alamo, Shiloh. Down on the village green in brave new paint and gilt is an entablature honouring those very young men who went off to the wars from this same village, only the other day it seems. It is a time for remembering. It is a time for wondering. Always it seems the young men have been leaving this place of homes, church and peace to be off to wars.

We may do nothing about the tragic year of '44. We may do more, perchance, about the year that dawns, but it, too, will be down the glass, and gone with it all of today's high resolves, just a twelvemonth hence. Comfortable for now it is to return to fireside and the long churchwarden pipe that fits the day—with a spot of glowing old Demarara, sugar, peel and cinnamon in the thin glass with a dash of water from the simmering kettle on the trivet, over-all. That has been the elixir and solvent of problems ever since those trying days when the Republic was born. —*Terry Ramsaye*

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THIS WEEK IN THE NEWS

Flying Ambassador

E. T. CARR, head of Eagle-Lion Films, Ltd., in England, the J. Arthur Rank distributing company organized last year, returned to London at midweek from France. He contemplates returning to Paris, then a hop to Sweden and later, perhaps he will go to Russia.

The Paris mission concerned Mr. Rank's plans to form "a trading association" with French circuits. It was said in London a deal had been made by Mr. Carr with one of the large circuits and that the agreement had been approved by the French Government. Guarantee of French film distribution in Rank theatres in England may have been the winning argument and this overture may lead to similar deals in Sweden.

French Government officials in London are understood to have expressed the view that France will not tolerate American or British companies seeking control of exhibition in the country. Mr. Carr has the distinction of being the first film company representative to be granted a visa to Paris.

Mr. Rank this week, meanwhile, took over operation of the Regal theatre in London.

Fiorello to the Rescue

BROADWAY'S hero this week is Fiorello H. LaGuardia. New York's Mayor averted a series of legal battles and restored Broadway to normal Tuesday when he urged License Commissioner Paul Moss to rescind the ban on the sale of hit-show tickets by brokers. His action culminated a week of confusion on the Great White Way which began when Commissioner Moss decreed that brokers no longer could handle tickets to hit shows.

Twelve members of the board of governors of the League of New York Theatres, theatrical managers association, met with the Mayor in City Hall Tuesday to seek his intervention in the fracas.

In his statement announcing the ban was called off, the Mayor warned brokers that "drastic action," presumably license suspension, would be taken in the event they exceeded the 75-cent commission allowed them by law and he outlined machinery for closer enforcement of laws against ticket scalping.

Threats of legal action were dropped by producers, managers and brokers who had risen to a man to argue that Commissioner Moss' order would have increased rather than eased, the difficulties arising from the fact that the demand for theatre seats exceeds the supply.

Governor Aids Sales

A GOVERNOR participated in the start of RKO Radio's Ned E. Depinet Drive honoring the film company president. Governor-elect Maurice J. Tobin of Massachusetts and John Shephard, III, chairman of the board and general manager of the Yankee Network, took part in the festivities in Boston Tuesday. On hand with Mr. Depinet for the occasion also were Robert Folliard, drive captain; Nat Levy, eastern division manager; Harry Gittleson, assistant to the western division sales manager, who will aid Mr. Folliard; Gus Schaefer, northeastern district manager, and branch managers R. C. Cropper, Boston; B. Pitkin, New Haven; M. Westebbe, Albany; E. Lux, Buffalo, and their sales staffs. Mr. Folliard and Mr. Gittleson spent the latter part of the week in Canada, conferring with M. Plottel of Toronto, H. F. Taylor of Montreal and H. H. McArthur of St. John's. They will continue their tour through the United States and Canada.

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Warning

WILL ROGERS, Jr., former Congressman from California who left Capitol Hill to become a second lieutenant in the Army, injected a sardonic note, somewhat reminiscent of his father, the late Will Rogers, last week in the grim business of war. According to a United Press dispatch, Lieutenant Rogers was with a reconnaissance company of the 7th Armored Division somewhere in France on December 23. The Germans were charging down the road. He took time to write the following notice which he pinned on a tree: "Beware! We will be back in two weeks with our new secret weapons!" Nazis fleeing France when the Allies invaded had left similar signs along the roads.

Prophetic

THE TIEUP between marquee signs and developments proved too warm for comfort at the Strand theatre in Clinton, Ia. One evening the stagehands fitted letters into the brackets spelling out the title of the coming attraction, "It Happened Tomorrow." The next day a fire caused damage to the stage and its sound equipment.

Shooting at the "Wind"

RIVAL claimants for residence in the stratospheric niche so cozily occupied by "Gone With the Wind" balloon upward in the warm currents of distributor enthusiasm. Neil F. Agnew, vice-president of Vanguard Films, predicts that David O. Selznick's "Since You Went Away" will be the greatest grosser since "Wind" blasted a path of broken records across the land.

"Based solely on the 1,405 engagements which the picture has played to date, which represents less than 10 per cent of its potential playing time in this country, box office receipts point to a new high for the year now ended," Mr. Agnew declared. He works for Mr. Selznick.

Charles Reagan stoutly maintains that Paramount's "Going My Way" will nudge "Wind" records more sharply than any other motion picture ever made. He works for Paramount, as vice-president in charge of distribution. It depends on the point of view.

Bingo Ban

CLEVELAND'S city fathers were encouraged last week by War Mobilization Director James F. Byrnes' ban on horse racing for the duration. They were inspired to introduce a measure proposing the banning of all Bingo games in the city. Although Bingo is legal in Ohio, where a percentage of the take goes to charity, Cleveland's City Council expressed the view that it should go the way of all gambling on the ground that it hinders the war effort by inviting unnecessary use of gasoline and manpower.

Award to Matlack

JACK MATLACK, director of advertising and publicity for the J. J. Parker Theatres, Portland, Ore., was named Portland's Junior First Citizen this week. In 1943, Mr. Matlack won the Quigley Silver Grand Award, and he won the Quigley War Showmanship Award for 1943 and 1942. Under his guidance, the Parker theatres sold $10,000,000 in War Bonds in 1943. A committee of civic leaders and the Junior Chamber of Commerce selected Mr. Matlack as the city's junior leading citizen. He will receive the award at the chamber's annual anniversary dinner January 19. Only 30 years of age, Mr. Matlack is a comparative newcomer to Portland, having lived there just two years. "Through theatre promotion, he has collected for the city and for Oregon an array of 'firsts' in war service drives," the *Sunday Oregonian* observed.

Navy E

APPRECIATION to the industry for its service to the Navy in 1944 was expressed by Secretary of the Navy Forrestal over the weekend. In a letter to Y. Frank Freeman, president of the Association of Motion Picture Producers, Secretary Forrestal declared: "I should like to express through you to the studio heads and producers the Navy's appreciation of the four-star performance turned in by the industry during 1944. The Navy is not only thankful for the cooperation it received but also grateful for the entertainment, both in personal appearances and in pictures for overseas use, by the people of the motion picture world."

Ready for Action

KENTUCKY, Louisiana, Mississippi and Virginia are the only states in the U. S. whose state legislatures will not convene this year. Legislatures of 43 states will meet in January, Florida's in May. Last year only nine states convened. No special sessions are set for this year. In some of the states, it is indicated that new taxation on film admissions may be attempted and exhibitors, both independent and organized, are prepared to fight any attempts to add to their box office burdens. Postwar relief, help to veterans, old age pensions and other state needs may result in increased taxes.

British Efficiency

AMERICAN audiences are getting their British film coverage of the war faster than heretofore, through shipping and editing facilities set up by the Hamilton Wright Organization, New York, functioning under appointment of the British Information Services.

As official editorial adviser and distributor of all British combat newsreel film flown here, and distributed in the United States, Canada and Latin America, the organization has speeded greatly the time formerly consumed in the London censorship, according to Richard W. Wright, treasurer. American newsreel executives agree. Bad weather recently caused a few delays.

A master positive and duplicate negatives of the British footage is made by the Pathe laboratories in London. Immediately after the film is approved by the Supreme Allied Command there, it is flown by bomber to Washington, with a cable dispatched to the organization noting the time of departure and expected arrival.

After the film's second censorship is completed in Washington, notification of the carrying plane's arrival at La Guardia Field, New York, is wired, thus enabling the organization to inform the companies which then allocate the necessary space in their next release.

While the footage is in the hands of the Wright organization, it is edited roughly as a time saver for the companies and a complete "dope sheet" is prepared.

in

Better Theatres

ASSERTING that in recent years the functional basis of theatre design has found acceptance among exhibitors, Ben Schlanger, New York architect, advises wider adoption of this approach to auditorium decoration in the postwar theatre.

"The design of the auditorium," he writes in Better Theatres, with this issue, "demands study which should lead to the creation of a decorative effect stemming from its own functional aspects."

This method, which he demonstrates in his article, also avoids, in his opinion, a treatment that is likely to become outmoded in a relatively short time, calling for remodeling sooner than mere physical deterioration would require.

Taking Stock

THE counting begins. In the New York office of the War Activities Committee, tallying began this week on reports from the nation's 15,000-odd theatres, whose support of the Sixth War Loan ended December 31. First, and indicative, reports are that the theatre support was more vigorous than in the previous Fifth War Loan, the present campaign having been led mainly by independent exhibitors; and that the harvest will be greater.

For instance, the New York area WAC committee last week reported that up to December 24 its theatres sold $41,284,464 of "E" Bonds. This is an increase of $9,468,837 over the amount sold in the previous campaign.

In the Loew circuit of that city, manager Gil Marbe and his American theatre have been leading in sale of "E" Bonds. Up through last week, Mr. Marbe had sold 9,004.

Toward Militancy

A NEW Motion Picture Council of Protestant Women, sponsored by the *Christian Herald,* is announced in the February issue of that magazine. Mrs. Daniel A. Poling, wife of the *Herald's* editor-in-chief, is national chairman, and Mrs. Jesse M. Bader, wife of the secretary of the department of evangelism of the Federal Council of Churches, is editorial chairman.

In its full-page announcement, the *Christian Herald* calls attention to the fact that with 80 million Americans paying to see a film at least once a week, and with much of our national character being shaped in the seats before the screen, "The movies have become as potent an educational force as church or school. . . . *Christian Herald* believes it is time for Protestantism to speak out on the movie question with a militant voice.

"We believe that a people so great in numbers and so great in spirit must take off the blindfolds of indifference and make their influence felt in a demand for clean, wholesome, inspirational motion pictures that will elevate and not lower the character-standards of America."

Ohio Blizzard

CINCINNATI Wednesday was digging itself out of its worst blizzard in more than 50 years. Northern Ohio was hardest hit, according to reports, with 10-foot drifts slowing transportation throughout the area. Theatre attendance dropped dismally and film deliveries were halted in some sections of the state, forcing theatres to close or to continue with the programs on hand. The Plymouth theatre, at Plymouth, was one of the many film houses thrown open to residents caught in the snowdrifts. A serious gasoline shortage threatened many of north Ohio's important war plants and many schools closed. Authorities expected the unprecedented snowfall to be followed later this week by flood tides of the Ohio River.

28th Term

FOR MANY years, 27 of them to be exact, members of the International Alliance of Theatrical Stage Employees' local in Boston have held election meetings to determine who shall serve under Thad C. Barrows. This week's meeting was no exception. Mr. Barrows walked away with the presidency for the 28th consecutive time, in this instance with more than four times the number of votes cast for his only opponent for the office.

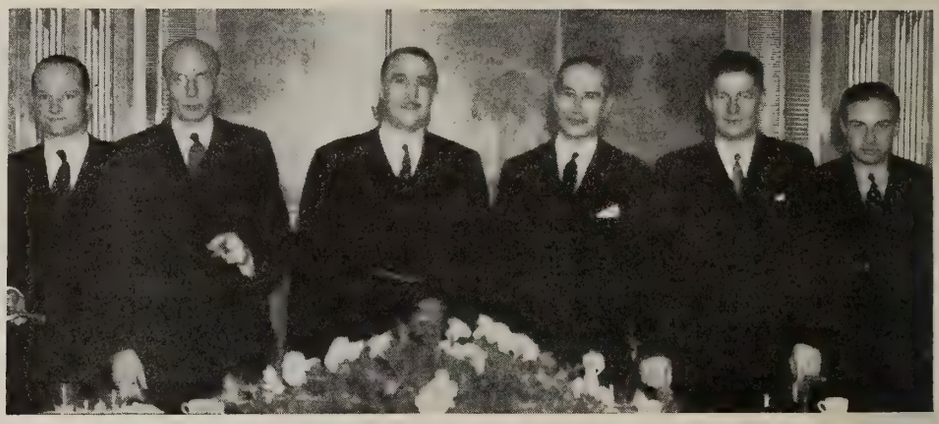
Other officers named for Local 182 were Joseph Nuzzolo, vice-president; Albert F. Moulton, financial secretary, and Joseph Rosen, treasurer. Members named to the executive board were Walter Diehl, Harold Kaitz, James O'Brien and Mr. Barrows.

The union president has other distinctions. He has been chief projectionist at the Metropolitan theatre since that de luxe 4,400-seat house opened nearly 20 years ago. He is one of the best-known projectionists in the business and is a world traveler.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK the Camera reports:

RETURN, to health, and to work. Margaret O'Brien, seven-year-old child star, turns to greet Louis B. Mayer, MGM vice-president in charge of production. The occasion was a Christmas welcome home party staged by studio personnel for Mr. Mayer, fully recovered from injuries suffered when he was thrown by a horse last August. Mr. Mayer's four months' absence was his longest from work since the merger which in 1924 created Metro-Goldwyn-Mayer. He congratulated his people for carrying through one of their largest production schedules.



THE CABINET, and Mr. Rank. At the dinner in London which J. Arthur Rank, British milling magnate and film industry kingpin, gave his various production and distribution executives. Mr. Rank stands with the most eminent among them. Left to right, John Davis, joint managing director of the Odeon Circuit; Leslie W. Farrow, business administrative aide and managing director of Eagle-Lion, distributors; Mr. Rank; G. I. Woodham-Smith; E. Ronald Crammond, chairman of British and Dominions Film Corp., Ltd., and Barrington Gain, a director of General Film Distributors and financial aide to Mr. Rank. At the dinner, Mr. Rank outlined his production and distribution plans to his "inner circle".

CHRISTENING of the B-29 Superfortress, "Winged Victory", at LaGuardia Airport, New York. The godfather is Moss Hart, playwright, whose picture of the same name, by coincidence, for which 20th-Fox exploiteers were thankful, opened recently at the Roxy theatre, New York. Watching Mr. Hart are Mayor LaGuardia and high Army officers. The B-29 was the first to land at the airport. It had better luck than a barrage balloon, moored to the Roxy, which ran away during a storm, and was found hiding in the Catskills.

IN HOLLYWOOD, three Bostonians: Joseph Ruttenberg, right, cinematographer, shows newlywed pair, Cpl. Marty Glazer and wife, the set of MGM's "Valley of Decision". Mr. Glazer was formerly publicity man for the Paramount, Boston.

SPECIAL SCREENING, right. At the showing of Paramount's "Here Come the Waves" in New York, the company's guests were Vice-Admiral Herbert Fairfax Leary, Lieutenant(j.g.) Lora Geddes, Women's Reserve, and Lieutenant Commander Richard Barthelmess, former motion picture star. They are shown with J. J. Donahue, Paramount central division manager.

"GET-TOGETHER", in Milwaukee. Honoring William Ainsworth, retiring president of the ITO of Wisconsin and Upper Michigan, are: standing, E. Langemack, Raynold Black, George Panka, George Fischer, George Langheinrich, F. J. McWilliams, Mr. Ainsworth, John Adler, James Boden, L. V. Bergtold, Harry Perlewitz, Charles Trampe and E. Vollendorf; seated, Mrs. Perlewitz, Marge Murtha, Mrs. Langheinrich, Mrs. Louis Schieber, Mrs. Evelyn Gutenberg, Mrs. Ainsworth, Mrs. Boden, Irene Preston, Mrs. Vollendorf.

WINNERS. Albert Stetson, Fanchon & Marco, St. Louis, right, congratulates managers who won showmanship awards in aiding local War Chest. At rear are Harry Crawford, Irving Wenzel, David Kinzler, Roy Muehlemann; second row, James Huddleston, Howard Albertson, Louis Coyle; first row, Jack Rosenzweig and Joseph Goldstein.

LAUNCHING, of the S.S. Alexander Ninninger, Jr., Pearl Harbor Day, Superior, Wis. The ship is named after Lieutenant Sandy Ninninger, killed at Bataan, posthumous holder of the Congressional Medal of Honor and son of Alexander Ninninger, manager of the Lake theatre, Lake Worth, Fla.

By Staff Photographer

ROBERT PERATROVITCH, owner of the Bayview, Klawock, and the Craig, Craig, Alaska—a visitor to New York, where he stopped off on March of Dimes showmen's visit to the White House.

EXPLOITATION, in New Guinea. Part of the job on the premiere of MGM's "Dragon Seed", by Sgt. Donald K. Fill, Army Special Services, and Pvt. Otto Hain—the first formerly manager of the Cameo, Detroit, the latter formerly doorman at the Broadway Capitol there. There were many other facets to their ballyhoo, simulative of the regular jobs at home, but the tank was the heaviest triumph. It broke a bridge, but drew 18,000 to the show.

TO EXHIBITORS OF AMERICA:

Again we are asked by the President of the United States to perform a needed, public service. Every motion picture theatre in America is asked to enlist in the 1945 March of Dimes (January 25-31).

You did a magnificent job last year. You poured into the National Foundation For Infantile Paralysis and its local chapters over $4,667,000! Some 9,000,000 seats participated—and averaged 54c per seat!

The President, the nation and your committee are grateful for the splendid results. You put your hearts into the drive; the results proved that. And the moviegoing public responded generously—and respected and honored you for your part in the crusade to save American children.

In 1944 savage epidemics swept many states. Great sums of money—thanks to you—were ready to be rushed to the assistance of stricken areas.

Now we must replenish those polio war-chests.

In the 1945 March of Dimes we'd like to have 17,000 theatres with 11,000,000 seats—and a $5,000,000 goal would not be impossible.

If you haven't already done so, please rush in your pledge. Just sign your name and theatre address to this coupon and mail it in.

NAME_____

THEATRE ADDRESS_____

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BOOM FILM YEAR REFLECTED IN MAJOR COMPANY LEDGERS

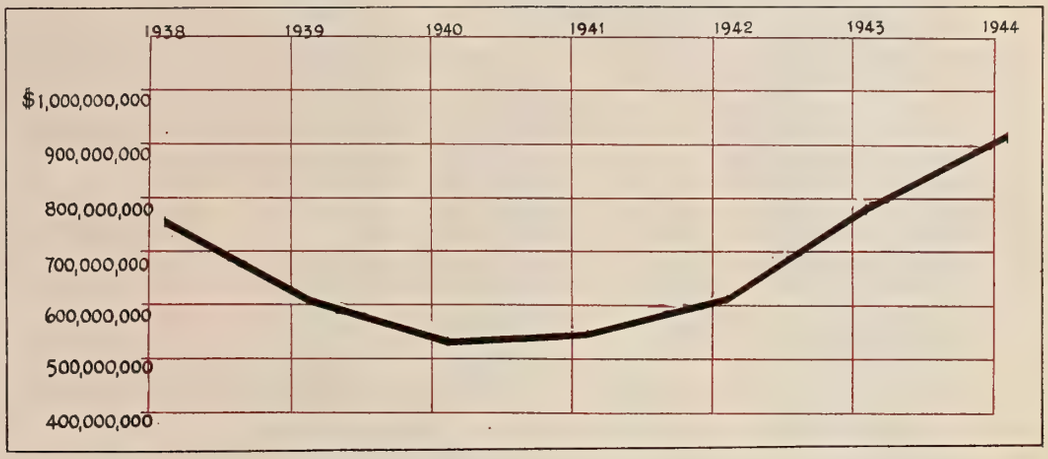
1944 Produced Fifty Million More in Revenue Than in Previous Year

Motion picture companies entered the new year with increased grosses, earnings, dividends and profits, reduced indebtedness and increased stock value. Although it is too early for official figures on all except the advance in stock valuations, responsible sources estimate that the past year produced approximately $50,000,000 more in film company revenue than the preceding 12 months.

An indication of the trend is noted in the improvement of income by Twentieth Century-Fox Film Corporation, whose 1944 gross is estimated at $165,000,000 based on the figure of $132,666,188 for the first nine months, compared with $154,345,949 for 1943.

Warner Bros. rose from $131,825,540 in 1943 to an estimated $140,000,000 for 1944. Universal's year-end figure is expected to be up about $4,000,000 from its $46,527,527 of 1943. Paramount's estimated $160,000,000 compares with $140,916,337 for the previous year. It is expected that the final figures for Loew's, Inc., will exceed substantially its income of 1943.

Valuation of Film Stocks in War Years



How motion picture shares varied in total value at the close of each of seven years on the New York Stock Exchange is shown above. The graph is based on the total outstanding shares of the following stocks: Columbia Pictures, Columbia Pictures pfd., Consolidated Film, Consolidated Film pfd., Eastman Kodak, Eastman Kodak pfd., General Precision, Loew's, Inc., Paramount, Radio-Keith-Orpheum, Radio-Keith-Orpheum pfd., 20th Century-Fox, 20th Century-Fox pfd, 20th Century-Fox pr pfd, and Warner Bros.

$83,000,000 Is Expected For Year in RKO Report

Radio-Keith-Orpheum, of which RKO Radio Pictures is a subsidiary, expects official full-year statements to disclose an income of about $83,000,000 compared with $78,795,320 for 1943. Other companies reported somewhat the same degree of improvement.

In the profit department, Paramount reported a net after taxes of $12,476,000 for the nine months ended September 30, 1944, compared with $11,655,000 for the same period in 1943. The final quarter was expected to bring this up to nearly $16,000,000. Paramount paid a total of $1.80 on the common and put it on a $2 annual basis, compared with $1.60 the previous year when it was pegged at $1.80 on an annual basis.

The last official report of Loew's, Inc., of which MGM is a subsidiary, disclosed a net of $10,514,464 for the 40-week period ended June 8, 1944, as against $9,453,838 for the comparable period of the previous year. This represented earnings of $6.24 a share on the common compared with $5.67 for the 1943 period. Final figures were expected to maintain the trend.

With an official net of $5,048,951 for the first nine months, the final profit for Warner Bros. was estimated at $7,000,000 for the year after provision for some $20,000,000 for taxes.

Warners Retired Preferred Stock Early in 1944

The first nine months of 1943 returned a net of $5,714,392, although in that period the company provided $850,000 for unrealized losses on fixed assets and loss of estimated tax benefits resulting therefrom. The official net for the nine months was equivalent to $1.36 per share of common, compared with the previous figure of $1.46 per share after provision for dividends on the preferred then outstanding. The company retired its preferred early in 1944. The gross income for the nine months, after eliminating intercompany transactions, was $105,839,366, compared with the previous period's $97,518,625.

The Twentieth Century-Fox consolidated net was $9,487,929 for the 39 weeks ended September 23, 1944, compared with $7,187,098 for the 1943 period, which did not include National Theatres and the Roxy Theatre in New York. The 1944 period earned $4.67 per share against $3.49 in 1943.

Universal Pictures Corporation reported a net profit of $2,413,507 for the first three quarters of 1944 compared with $2,771,338 for the first nine months of 1943. The common now is on a quarterly basis of 50 cents, making $2 for the year against $1 paid in 1943. The final quarter was expected to continue the trend, with the year's figures revealing slightly less net before taxes and a more sharp decline after taxes, compared with the previous year. The net, after taxes, for the full year of 1943 was $3,759,968.

Debt Reduction Aids Paramount Position

Debt reduction and changes in debt character were designed to strengthen company financial positions. Paramount retired the last funded debt issue of a subsidiary, the three per cent loan certificates, due in 1955, of Paramount-Broadway Corporation, which were removed from listing on the New York Stock Exchange during the year, cleaning the stock exchange slate of all film issues in the bond section. The company went into the money market in October, borrowing $6,000,000 from three New York banks and advancing funds to Paramount-Broadway to pay off $5,542,500 of the three per cent certificates which had been called for retirement.

The new funds were obtained by Paramount by reinstating $6,000,000 of an original loan of $15,000,000 made in July to retire the company's 3¼ per cent debentures and which had been reduced to about $8,000,000. Two other Paramount subsidiaries, the Granada Corporation and the Marbro Corporation, also called in their outstanding bonds for retirement from working funds of both the subsidiaries and the parent company.

The debt of Warner Bros. now stands at about $45,000,000 against a one-time high of close to $110,000,000. Actual reduction in the past year was nominal, following sharp cuts made previously, but the policy of renegotiating loans at lower interest rates was continued. Universal's debt position was practically unchanged. Bank loans of $5,300,000 and debentures of $2,000,000 were replaced by 15-year debentures at 3¾ per cent. Radio-Keith-Orpheum cut its debt by approximately $3,000,000, leaving the total below $17,000,000. No dividend was declared on the common, but arrears of about $23 on the preferred were cleared up during the year.

Rising to their highest levels in several years, the 15 motion picture share issues currently listed on the New York Stock Exchange advanced more than $127,000,000 in market value during 1944 as the result of an active demand stimulated as much by improving financial conditions within the industry as by a rise in the general stock list.

Total Market Valuation Put at $919,214,486

Total market valuation of the film issues stood at $919,214,486 at the end of 1944, compared with $791,692,747 at the end of 1943 and $604,811,114 on Dec. 31, 1942.

While the motion picture stocks kept pace with a market value rise of some $11,000,000,000 in the general list of industrial, railroad and utility shares, they also reflected developments affecting the financial structures of some of the leading units in the film industry.

Paramount stock was one of the major gainers, advancing $13,562,598 in market value during 1944 to a total of $72,128,364, compared with $58,565,766 at the end of 1943.

Loew's, Inc., whose stock had an outstand-

(Continued on following page)

MOTION PICTURE STOCKS IN 1944

High and Low in Stock and Bond Trading for 5 Year Period

NEW YORK STOCK EXCHANGE

Stock and Dividend	1944 Sales	1944 High	1944 Low	1944 Close	Net Change	1943 High	1943 Low	1942 High	1942 Low	1941 High	1941 Low	1940 High	1940 Low
Columbia Pictures (½A)	104,000	23	16¼	20¾	+ 4	19¼	9	11¼	5⅛	7⅞	4¼	8½	3½
Columbia Pictures pfd. (2¾)	12,300	49⅝	39⅛	48	+ 7⅝	41	30½	35	24	28½	21¼	26	14¾
Consolidated Film	238,900	6⅛	2¾	5¼	+ 2⅜	3⅝	½	¾	⅜	1¼	¼	1⅛	½
Consolidated Film pfd. (1B)	284,400	30¼	16⅝	29½	+12¼	19¼	7⅝	9	7	11	7	10½	5⅛
Eastman Kodak (5)	57,500	178	157	178	+17	170	146½	151½	108	145½	120¼	166¾	117
Eastman Kodak pfd. (6)	1,710	195	175	185	+ 4	184	173	180	170	182½	160	180	155
Gen. Precision (1)	323,600	23¾	18⅞	23¼	+ 3½	24½	13⅝	14¾	10¾	16¼	9⅝	13⅜	7¾
Loew's, Inc. (26)	193,100	81¼	58	79⅞	+21⅛	64½	42¼	46¾	37	39⅜	28	37⅝	20½
Paramount (2)	888,600	30	23⅜	29¼	+ 5½	30	15½	17½	11¾	16⅛	10	10⅞	4¼
Radio-Keith-Orpheum	1,008,600	10⅜	7⅞	9¼	+ ⅜	10⅛	3½	3⅞	2	3¾	2	3⅝	2⅛
20th Century-Fox (2C)	94,135	107¾	85⅛	91½	— 8½	101½	54¼	54¼	34⅝	55½	38½	not listed	
Radio-Keith-Orpheum pfd. (6)	764,800	28⅝	21⅛	28⅝	+ 7	24¾	12⅞	16	7⅛	9⅝	5	13¼	5
20th Century-Fox pfd. (1½)	271,400	35½	28¾	35⅝	+ 6½	34½	25	26¼	19¼	24	16½	25¼	14
20th Century-Fox pr. pfd. (4½)	12,900	106½	100	106	+ 6	101	99	not listed					
Warner Brothers	1,040,300	15	11½	13½	+ 1⅜	15¾	7⅜	8½	4¼	6⅛	2¾	4¼	2

A—So far this year; B—Accumulated; C—Also extra.
(All prices are as of December 30, 1944)

NEW YORK CURB EXCHANGE

Stock and Dividend	1944 Sales	1944 High	1944 Low	1944 Close	Net Change	1943 High	1943 Low	1942 High	1942 Low	1941 High	1941 Low	1940 High	1940 Low
Monogram Pictures	274,900	4½	3⅝	2⅞	unch.	4	⅞	1¼	½	2⅛	7/32	1	¾
Radio-Keith-Orpheum opt. war.	622,100	1⅞	1	1⅛	— ⅜	1⅛	¼	not listed					
Sentry Safety Control	52,400	1⅛	⅜	11/16	+ ¼	⅝	3/16	5/16	⅛	½	⅛	1⅛	3/16
Technicolor (½A)	311,600	24⅞	12½	23½	+11	15½	6⅝	8⅞	6⅞	11	6⅛	16⅜	8½
Trans-Lux (10A)	148,300	4⅝	3	4	— ⅛	4⅜	1⅝	1½	½	1	⅜	1⅝	¾
Universal Pictures (2A)	105,350	26	18½	21	+ 3½	19¾	16	44	25	30½	14⅝	15¾	4

A—So far this year.

Comparison of Valuation of Stock Issues—1943-1944

Stock	Shares Outstanding	Close 1943	Valuation	Close 1944	Valuation	Net Change	
Columbia Pictures	368,268	16¾	$6,168,489	20¾	$7,641,561	+ 4	+ $1,473,072
Columbia pfd.	75,000	40⅜	3,028,125	48	3,600,000	+ 7⅝	+ 571,875
Consolidated Film	524,973	2⅞	1,509,297	5¼	2,756,007	+ 2⅜	+ 1,246,710
Consolidated Film pfd.	400,000	17¼	6,900,000	29½	11,800,000	+12¼	+ 4,900,000
Eastman Kodak	2,476,013	161	398,638,093	178	440,730,314	+17	+ 42,092,221
Eastman pfd.	61,657	181	11,159,917	185	11,406,545	+ 4	+ 246,628
Gen. Precision	586,087	19¾	11,575,218	23¼	13,626,522	+ 3½	+ 2,051,304
Loew's, Inc.	1,665,713	58¾	97,860,638	79⅞	133,048,825	+21⅛	+ 35,188,187
Paramount	2,465,927	23¾	58,565,766	29¼	72,128,364	+ 5½	+ 13,562,598
Radio-Keith-Orpheum	2,753,053	8⅞	29,433,345	9¼	25,465,740	+ ⅜	+ 1,032,395
Radio-Ketih-Orph. pfd.	128,170	100	12,817,000	91½	11,727,555	— 8½	— 1,089,445
20th Century-Fox	1,741,995	21⅝	37,670,641	28⅝	49,864,606	+ 7	+ 12,193,965
20th Century-Fox pfd.	917,420	28⅞	26,490,502	35⅜	32,453,732	+ 6½	+ 5,963,230
20th Cent.-Fox pr. pfd.	500,000	100	50,000,000	106	53,000,000	+ 6	+ 3,000,000
Warner Bros.	3,701,090	12⅛	44,875,716	13½	49,964,715	+ 1⅜	+ 5,088,999
			$791,692,747		$919,214,486		+$127,521,739

(Continued from preceding page)

ing gain of more than 21 points during the year, also was in good demand on the stock exchange as a result of developments affecting the company's financial structure. One of these was a recommendation by the board of directors that the authorized common stock capitalization be increased from 4,000,000 to 6,000,000 shares. The directors early in December suggested a special meeting of stockholders to consider the proposal, which, if ratified, would envisage a split-up of the present common stock on a three-for-one basis and the placing of the new common stock on a $1.50 annual dividend rate.

Meanwhile, Loew's directors declared an extra dividend of $1.50 a share on the common stock in addition to the regular quarterly payment of 50 cents, payable December 30 to stockholders of record December 19. The market valuation of Loew's at the end of the year stood at $133,048,825, compared with $97,-860,638 at 1943's close.

In addition to developments which called attention to individual film stocks, motion picture issues reflected the rising tempo of the general list, which was spurred by indications that the end of the war was not as near as was popularly believed during the summer and early autumn. There has been a tendency in Wall Street to unload stocks as a precautionary measure whenever the signs point to an early peace on the theory that the transition period from war to peace may be attended by considerable financial instability.

Consequently, the cold water dashed on such predictions by the late 1944 German offensive, the increased demands for manpower and war materials and warnings by Government and military officials that the end was not in sight prevented any "peace scare" selling operations and brought a general demand that gave the market a rising tempo as the year closed.

With the knowledge that a goodly portion of the country's income goes into motion picture box offices as the major form of relaxation from war strain, figures of the Department of Commerce in Washington showing national income at a new high also served to draw attention to film shares. National income for 1944 was estimated at the record figure of $158,000,-000,000, compared with $147,900,000,000 for 1943, while consumer expenditures for goods and services were estimated at $94,700,000,000, against $91,000,000,000 in 1943.

Among individual performers on the Stock Exchange, Eastman Kodak again was outstanding, rising 17 points during the year to a a close of 178, which represented a gain in market valuation of $42,092,221 from $398,-638,093 at the end of 1943 to $440,730,314 at 1944's end.

Warner Brothers topped the list in activity with a turnover of 3,701,090 shares for the year. The stock rose to $49,964,715 in market valuation from a 1943 close of $44,875,716.

There was a good demand for 20th Century-Fox common, spurred by declaration of an extra dividend of 25 cents a share payable to stockholders of record Nov. 15. The company reported for the 39 weeks ended Sept. 23 a net income of $9,487,929, compared with $9,007,114 for the 39 weeks ended Sept. 25, 1943. Twentieth Century common rose seven points for the year, the preferred 6½ points, and the prior preferred six points.

A DANGEROUS WOMAN

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in love and hate on the dangerline of crime . . . screened in super suspense and mystery from Margaret Carpenter's sensational best-seller.

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Produced by ROBERT FELLOWS • Directed by JACQUES TOURNEUR

Screen Play by Warren Duff

RKO RADIO PICTURES

Music Hall Paces Broadway in Big Holiday Week

In one of the biggest holiday weeks in industry history, New York first run theatres reached all-time records for seven days of business from Christmas Day to New Year's Eve, despite adverse weather conditions which ushered in the new year with rain, snow and extreme cold weather. Key city theatres across the country reported similar good grosses for the week.

Radio City Music Hall established a new all-time high of almost $141,000 offering MGM's "National Velvet" and the theatre's famous Christmas pageant. The Music Hall opened its doors at 7:45 A. M. and gave five shows daily during the week. Its gross exceeded the $132,000 mark set last year with "Madame Curie" during the same seven-day period and the $131,500 figure reached by "Top Hat" the Labor Day week of 1935.

The Roxy theatre, with "Winged Victory" and an abbreviated stage show, grossed $138,000, slightly below the $140,300 for the same week in 1943 with "The Gang's All Here."

At the Paramount, where "Here Come the Waves" opened last Wednesday, a record of $120,000 was reached for seven days, including two days of the previous show, with a near record of $125,000 expected for the first full week.

Universal's "Can't Help Singing," starring Deanna Durbin, brought a new all-time high of $51,000 to the Criterion, where the week officially started Christmas Day and ended New Year's Eve. A record total of 64,231 paid admissions was made for the week.

The Capitol scored with $87,000, offering MGM's "Music for Millions" and a stage show featuring Tommy Dorsey and his orchestra. The Strand hit $75,000 with the "Hollywood Canteen." "Keys of the Kingdom," which opened big at the Rivoli last Friday, went up to $35,000 before the theatre opened its doors Monday. "Sign of the Cross," Paramount's special reissue, drew $29,000 at the Victoria for the holiday week; the Astor grossed $41,000 with MGM's "Meet Me in St. Louis," and the Globe hit $32,000 with "Tomorrow the World," United Artists release.

Local 110 of the projectionists' union in Chicago raised its scales for the New Year's Eve performances in that city, starting at 5 P. M., in theatres where special holiday prices prevailed. In the Loop, the $3.25 hourly rate was raised to $3.50 and $3.75, with double the normal wages effective after midnight.

FCC Report on Allocations Is Set for January 15

The Federal Communications Commission will issue its proposed report on new allocations of the higher radio frequencies about January 15 and will allow 30 days for the filing of briefs and arguments before finally adopting it, according to an announcement last weekend.

At a later date, it was said, a second report would be issued, covering the frequencies between 10,000 and 25,000 kilocycles.

The reports will embody the conclusions the commission reached on the basis of the lengthy hearings held last autumn in response to a request from the State Department for a survey and recommendations on frequency allocations.

"Mr. Emmanuel" Opens at Gotham in New York

United Artists' release, "Mr. Emmanuel," the first of the group of British productions to be distributed by UA under agreement with J. Arthur Rank, opened Saturday, January 6, at the Gotham theatre in New York. The film was produced by Two Cities, and stars Felix Aylmer, with Greta Gynt and Walter Rilla featured. William Sistrom produced, with Harold French as director. UA has set January 19 as the national release date. The film was reviewed in MOTION PICTURE HERALD September 23, 1944, on page 2110 of Product Digest.

Sears Succeeds Depinet as WAC Distributor Division Chairman

Gradwell L. Sears, United Artists vice-president in charge of distribution was unanimously selected chairman of the Distributors Division of the War Activities Committee at a special meeting held by the division in New York this week. He succeeds Ned E. Depinet, RKO Radio president, in the position. Mr. Depinet succeeded William F. Rodgers, vice-president in charge of distribution for MGM, who was preceded by William A. Scully, general sales manager for Universal.

Gradwell L. Sears

Mr. Sears, with the aid of the committee, selected 10 district chairmen and a staff of 32 exchange area chairmen. The district chairmen are: Milton Kusell, Paramount, New York, Metropolitan district; Norman Ayres, Warner Bros., New York, northeastern district; Salem Applegate, Universal, Philadelphia, and Dave Miller, Universal, Cleveland, eastern district; Carl Shalit, Columbia, Detroit, eastern central district; Charles E. Kessnich, Loew's, Atlanta, southeastern district; Phil Longdon, 20th-Fox, Dallas, southwestern district; Allen Usher, Paramount, Chicago, midwestern district; Tommie Thompson, United Artists, Kansas City, prairie district; Herbert McIntyre, RKO Radio, Los Angeles, West Coast district.

In his acceptance message, Mr. Sears called for a "rekindling of the spirit of patriotic service which has characterized the outstanding accomplishments of my predecessors and their area chairmen. The war is not over," he said, "and our job as volunteers for war service is not finished until victory is won and peace brings back to our homes the men and women in uniform who carry the heaviest burden of all. I expect to use every facility of the film distribution business to complete our part of the task voluntarily assumed for our Government. This is a new role for me, but with the help of the previous chairmen, Ned Depinet, Bill Rogers and Bill Scully, and the devoted men and women in the exchanges throughout the country I know our assignments will be done well."

E. M. Schnitzer, western division sales manager of United Artists, was named by Mr. Sears as assistant to the chairman, succeeding Leon Bamberger, promotion manager of RKO, who served in that capacity for Mr. Depinet.

Odlum Enters French Television Field

Floyd B. Odlum, president of the Atlas Corporation, stockholder of RKO and other companies, recently announced in New York the acquisition of interest in the Societe de Gerance de Radio Imperial de Tangiers, which operates the radio station in the International Zone of Tangiers and plans to operate television, broadcasting, wireless communications and facsimile stations in various parts of the French Empire.

Atlas was said to be expected to assist in the development of the system. The broad plan, as formulated with the French authorities, includes installation and operation as soon as conditions permit at the following points: Martinique, French Guiana, Guadaloupe, French territories in India, Madagascar, New Caledonia, Oceanic Settlements, Clipperton Island and St. Pierre et Miquelon.

Charles Michaelson of Paris, who has been identified with these enterprises since 1936, will remain active.

Canadian Radio Technical Planning Board Formed

Formation of the Canadian Radio Technical Planning Board was announced last week in Toronto by R. M. Brophy of Montreal, president of the new organization. The board was established by organizations requiring radio frequencies for service to the public, with the object of insuring that Canadians would enjoy everything in the war-developed electronics field, including frequency modulation and television.

The board has six special committees or panels, each with its specific engineering objectives.

Filmack Gives Bonuses

Irving Mack, head of the Filmack Trailer Company, Chicago, presented each of his employees with a bonus check at the company's Christmas party held last week at Filmack's headquarters.

Golden Predicts Wide Expansion

Washington Bureau

The coming year will be one of expansion for the motion picture industry and not even the end of the war in Europe and the subsequent contraction of war production in this country will check its progress, it was forecast this week by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce.

For most industries selling or serving the public, the curtailment of war production after V-E day, with its more or less brief period of unemployment as millions of workers are reshuffled, is seen as threatening a reduction in business, but this will not extend to the motion picture theatres, Mr. Golden believes.

In fact, he said, theatre attendance might well increase when many people who had no time to see pictures during the days of full-speed war production again had leisure and took advantage of the opportunity to catch up on the films they had missed.

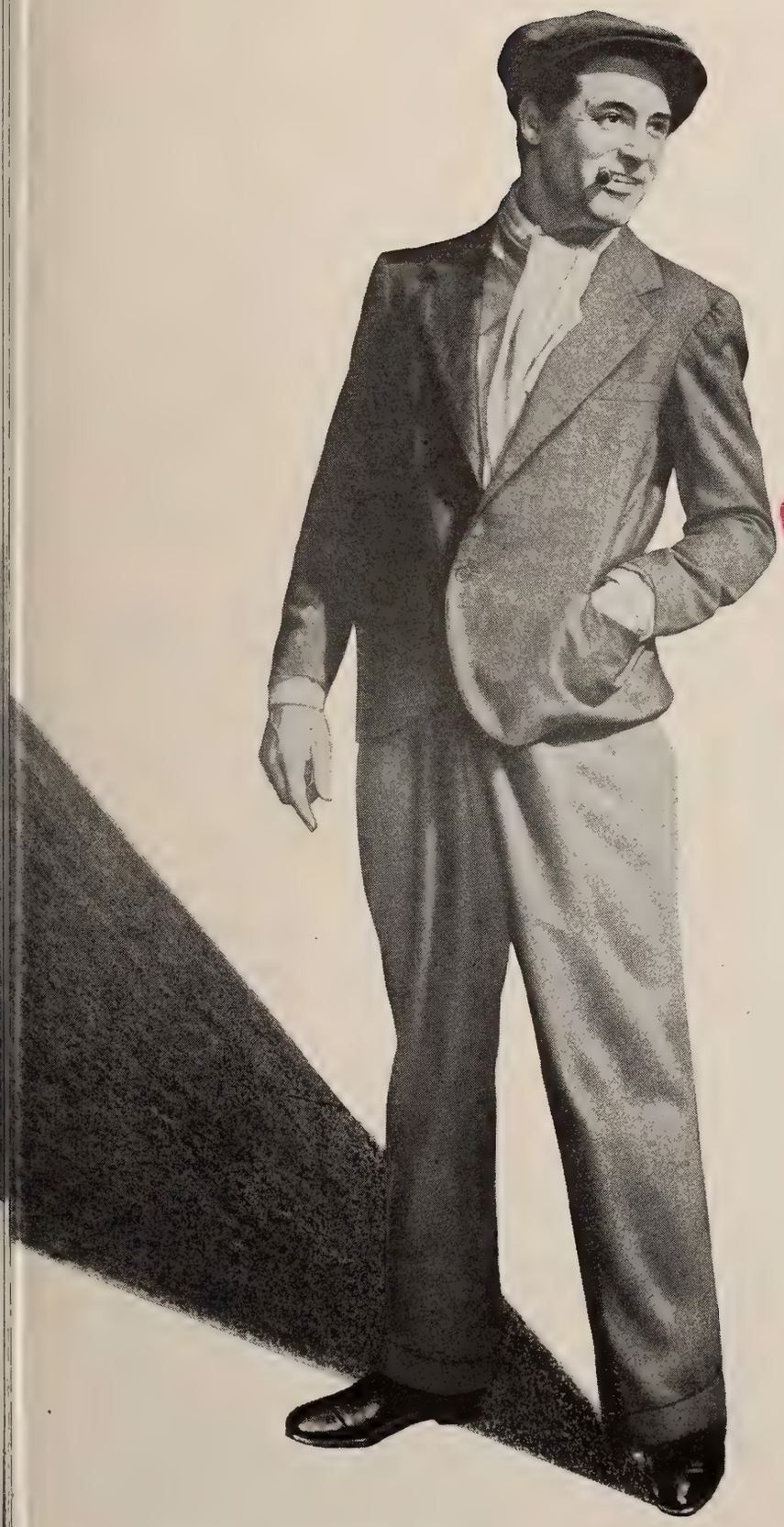
"The singular quality of the films produced during the past few years also will help to maintain the currently high level of movie attendance of 100,000,000 admissions weekly," Mr. Golden believes. "Finally, past experience indicates that the movies are one of the last things people give up. Moreover, the accumulated savings now in the hands of the public will act as an assurance of continued attendance at the movie theatres."

Mr. Golden foresaw the expenditure of anywhere up to $120,000,000 in picture facilities to get under way as soon as materials now critical become freely available. Probably 1,000 theatres, the majority seating from 800 to 1,000 persons, would be built at a cost of $75,000,000 to $100,000,000, he said, and Hollywood studio heads had made plans for the expansion of facilities at a cost of $20,000,000 to $30,000,000.

Selected as

"THE BEST FILM DRAMA OF 1944"

by National Board of Review of Motion Pictures.



CARY GRANT

Adventurous, reckless,
smashing, virile . . . in

"None but the Lonely Heart"

with Miss ETHEL

BARRYMORE

Barry FITZGERALD
June DUPREZ
Jane WYATT

GEORGE COULOURIS • DAN DURYEA
ROMAN BOHNEN • KONSTANTIN SHAYNE

Produced by David Hempstead • Directed by Clifford Odets
Screen Play by Clifford Odets

From the novel by Richard Llewellyn
author of "How Green Was My Valley"

RKO RADIO PICTURES

SIGN THAT PLEDGE! MARCH OF DIMES! (JAN. 25-31)

ON THE MARCH

by RED KANN

HOLLYWOOD

IT would be guess work to compute how many statements about new faces have been handed out to those who want to publish them in the last few years. But a guess would be good if it blanketed every studio in Hollywood.

Because this industry has a habit of bestirring itself chiefly when circumstances compel action, it so happens the push for new personalities is more determined and more sustained today than has been the case prior to this point on any calendar of recent vintage.

Any way the matter is viewed, of course, there is inevitable collision with the war. Despite the difficulties—and they are many these days—Hollywood manages to continue on its way, raising or lowering its total output in consonance with whatever absorption level the market reveals. Today, as is commonly known, extended runs cut sharply into requirements. Tomorrow, meaning in days of peace when consumer goods are no longer frozen, the situation will be something else again.

Inroads into acting formations have left their mark, thereby confronting all studios with holes in the ranks for which replacements have been, and continue to be, sought. This is a condition which has been met in stride. But there is one other, at least.

The tax situation is as vexatious a problem as any, and more troublesome than most, confronting producers. It shows up in an assortment of forms. One is the well-entrenched player, in the very big chips, who is actually tired or professes to be too tired to work but who frequently falls back on "those taxes" as his excuse not to do so.

Studio argument that a player has to keep himself circulating before his adulating public if he wants to maintain his standing is not as persuasive as it may have been once. Where years of uninterrupted performance have made a player financially independent, the usual rebuttal is something or other about, "Why work? I can't keep the money anyway. I'd rather loaf. Or wait until the right vehicle comes along."

This is one reason why stars go "crazy" over particular parts. Part of the same reason is why studios make some of the attractions they make. Wanting the established player or feeling he is required or maneuvering to keep him away from a competitive producer, they bend the knee. In goes a million or more and out comes something less.

The yardstick is not all-embracing; no yardstick is ever that infallible in this industry, at any rate. But it applies in enough Hollywood case histories to suggest it represents a state of affairs. That what-to-do-about-it is the knotty aftermath facing the men who are responsible for the product.

On one side, they know it's required stuff to dot their major attractions with important names. On another are the intricacies involved in achieving that kind of dotting. On a third is the need to find new faces to replace the old before the old pile on too many years.

As a group, the newcomers are duck soup for the studios. Ambitious youngsters are willing. They are eager to go places. They take the parts assigned them. They show up on time in the morning, seldom bring temperament out of its hiding place, deport themselves admirably.

Nevertheless, this kids nobody permanently. Production veterans, some of them disciples of futility, declare it's fine while it lasts, but they also know how giddy a whirligig success can be. Therefore, they expect the docile and the meek to stay that way until the wine gets heady. After that, they realize they have to begin all over again.

Road Blocks

LEGION would be the name for the conditions finding their way into what is disarmingly described as the normal course of production. Here are a few choice stories to illustrate:

1.—At $900,000, a picture on one of the major lots was over budget. The front office, calculating time for a stand had arrived, aimed a battery of pointed remarks at the director. He rejoined he was interested in making a fine picture, regardless of cost, and, besides, the producer was in that cozy 90 per cent bracket anyway; therefore, why be crass and talk about mere money? In for $900,000 and with several weeks to go, the producer decided he was hooked. He was, and prettily.

2.—Not so long ago, publication of the financial statement of a certain company showed it was doing very well for the usual reasons: abnormal market, long runs, plenty of cash in everyone's jeans. When the studio heard about the net, after taxes, the ensuing scene was charged with electricity and excitement.

Some beefed about their $50,000-$100,000 negative brackets, and couldn't they have future budgets tilted? Some making them anywhere from $250,000 to $450,000 angled for the bigger ones ranging up to about $1,000,000. Justifiably or otherwise, some wanted their deals rewritten, their terms improved. It took about 30 days to quiet that plant and those plaints.

The president of the company is the authority for the story. He ought to know.

3.—Everyone, at the usual great expense, gets the usual 9 A. M. call when the unnamed star of this episode works. That is, all but the star whose stipend per picture is $150,000 under an additional pro rata weekly arrangement if the shooting goes over schedule. But the star never shows up before 11 A. M. and quits not later than six. So far as is known, no one has been able to figure with all-out accuracy what his routine adds to the final expense of producing any attraction this performer makes.

It might be observed X is never out of a job, either.

4.—Pandering to whimsicality approached, if it did not reach, a new level under these circumstances:

The central personality is a player who is pretty much the darling of her studio. One of her recent films was assigned a rising young director—she approved the selection, it ought to go without saying—and was turned out in 45 days at a comfortable price. It was fast, but it proved to be too fast simply since earlier pictures with this individual had never been polished off in less than 60 days.

Because the studio was fearful the star might nurse the idea her new director was a cheater, the director was ordered to pile on two additional weeks. It was a couple of weeks of shadow-boxing, but it skyrocketed the cost by six figures and the situation, as the producer saw it, was saved.

Ah, Hollywood!

Rules Canadian Courts Cannot Control Films

Toronto Bureau

A court decision establishing a precedent in Canada for the Canadian film industry was handed down Tuesday by the Court of Kings Bench, Montreal, the highest court in the province of Quebec. The court upheld United Amusement Corporation in a judgment against Kent Theatres, Ltd., decreeing that legal courts have no jurisdiction over the rental or exhibition of motion pictures which, under the Federal War Measures Act are controlled by the administrator of services of the Canadian Wartime Prices and Trade Practices Board.

The court maintained the position of United Amusement Corp. after long litigation involving the right of United's Snowden theatre to have priority on certain Warner features over the Kent theatre which is a unit of the Garson and Lane circuit, reportedly recently acquired by Odeon Theatres of Canada.

In a hearing last November, United Amusement raised the question, on its appeal from a judgment of a lower court, and the new decision establishes a principle which is considered important with respect to jurisdiction on all film contracts in Canada during the wartime life of the Federal order-in-council giving effect to Government administration of motion picture business.

An injunction secured by Kent Theatres to restrain United and Warner Bros. from exercising a release priority at the Snowden also was thrown out by the high court. Further legal action is believed unlikely because of the precedent set by the Quebec court in this latest decision. In addition, the film contract involved is understood to have expired in the interim.

Famous Players Canadian has a large financial interest in United Amusement which is a group of 30 theatres operated as an affiliate of the principal circuit.

Exhibitor Called Him Names; Checker Sues, Wins $10,000

Because Fulton Cook and wife, owners of the Bungalo, St. Maries, Idaho, allegedly called a Ross Federal Service checker "a stool pigeon, a peeping Tom, and a Jekyll and Hyde," a Federal court jury at Coeur D'Alene, that state, has awarded the checker $10,000. The checker is Ralph V. Browder, also the local postmaster. He originally sued for $25,000. Mr Browder also won, through the same court, a judgment of $500 against A. M. and Mrs. Quane, publishers of the local newspaper, *Gazette-Record,* which printed the story of the incident.

Henderson Succeeds Towell As 20th-Fox Treasurer

Donald A. Henderson last week was elected treasurer and a director of Twentieth Century-Fox Film Corporation to fill the vacancy caused by the death of Sydney Towell, who died December 9. Mr. Henderson, a graduate of the Massachusetts Institute of Technology, was a member of the Buying Department of the Halsey Stuart Company, New York, from 1925 to 1936. In that year he joined the Industrial Department of Lehman Bros., New York. Mr. Henderson has been active in the financial affairs of 20th-Fox since 1926.

Pathe Industries Acquires Pictorial Films, Inc.

Pathe Industries, Inc., announced its acquisition of Pictorial Films, Inc., one of the leading national distributors of 16mm product, in New York Tuesday. Milton J. Sulzberg and Harold Baumstone, continue as president and vice-president, respectively, of Pictorial under the new organization setup. At a special meeting of the board of directors of Pictorial held Monday, J. Stimson Young, president, and Karl Herzog, treasurer, of Pathe Industries, were elected chairman and treasurer, respectively, of Pictorial.

GOVERNMENT AND THE SCREEN THEME OF 1944 HEADLINES

WHILE, in the third year of American participation in the war, the industry continued to devote its every resource to furthering the war effort on the home and fighting fronts, proceeded with its prime purpose, the production of entertainment. Beset by the problems of a war economy, and the efforts of the Government to make rigid interpretations of the law on business practice, it maintained a high standard of entertainment product and reached new levels of financial stability.

Considerable attention was given to post-war markets and the world picture, with the end of the war at least in sight, and plans were given substance looking toward an early resumption of important foreign trade. The role of the U. S. and foreign governments, with a new awareness of the importance of the screen as a universally understood medium of expression, became increasingly vital.

The reorganized U. S. State Department has indicated that the American industry shall be considered in peace and trade treaties and that the American film shall have an important share in the development of understanding among nations.

That Britain's industry will rise prominently on the horizon of world trade seems assured, with the increasingly dominant position of J. Arthur Rank during 1944 as England's leading film executive, supported in his projected planning, to a considerable degree, by the British Government. Strong, independent, local industries in France and other European nations after the war also were foreshadowed.

In December, American companies resumed distribution of their product in France, which gave them the unique position of being the only American industry operating in France today. In Italy and Belgium, the Psychological Warfare Division continues to distribute Hollywood pictures, but the majors are hopeful that military events of the next few months will make possible their resumption of operations.

Despite the fact that the industry lost a large portion of its foreign markets at the start of the war, financially, film companies never have been in better position. Domestic grosses were in excess of any previous year, and throughout the world where American films were shown, foreign revenues increased tremendously, especially in England, Latin America and Australia. Earning power for distributors and exhibitors in 1944 was expected to hit the highest peak of any year.

Exhibitors and distributors were spurred to unprecedented performance for the Treasury Department's Fourth, Fifth and Sixth War Loans. Through the year, American showmanship did not fail other national causes, such as the Red Cross and other drives.

During the year, the fate of the Consent Decree remained undetermined, while litigation arising out of trade practices and industry operations proceeded. Months of prolonged negotiations between the Government and major company attorneys resulted in final proposals from the five distributors which were rejected by Attorney General Francis Biddle.

The Government hand was seen strengthened by the U. S. Supreme Court's decision December 11 in the Crescent Amusement Company case, wherein the court affirmed an order for the dissolution of the Crescent's subsidiary circuit interests, termed a "monopoly" in eliminating competition.

An important development of 1944 was the industry's emergence from the exploratory interest in television to active participation.

At the first television conference held in New York, December 11-12, by the Television Broadcasters Association, film companies and exhibitors were represented both in conference talks and panel discussions. The important headlines of the year follow.

January 1

Film stock value in 1943 rises to $750,535,246, compared to $604,811,114 at end of 1942.

British exhibitors select Greer Garson and George Formby as leading British money-making stars in MOTION PICTURE HERALD-*Fame* poll for 1943.

January 2

Harold Hopper urges industry to organize now for voice at peace conference.

January 5

Distributors ready with new proposals for a revised Consent Decree.

January 7

Adolph Zukor, chairman of the board of directors of Paramount, celebrates his 71st birthday.

January 8

Exhibitors ask for more comedies and musicals, fewer war pictures.

War Production Board sets conditions for construction of theatres.

January 15

Warner Bros. reports 1943 net profit of $8,238,483.

January 17

Assistant Attorney General Tom C. Clark says "no" to new Consent Decree proposals.

Gift films in 1943 to armed forces overseas totaled 218 features, War Activities Committee reports.

January 18

Industry launches Fourth War Loan; nation to honor 101 champion Bond-selling showmen.

January 21

Loew's reports $13,422,853 net profit for 1943.

January 22

Coordinator of Inter-American Affairs plans permanent Latin American program.

January 26

RKO announces it will release product of International Pictures.

January 29

Majors take final version of Consent Decree proposals to Tom C. Clark.

Admission tax receipts increase 14 per cent in 1943.

February 1

Clark discloses major points in distributor proposals for Consent Decree revision.

Exhibitor ends ban on films depicting Jap atrocities.

Exhibitor units say no to Decree proposals.

Washington ends ban on films depicting Jap atrocities.

J. Arthur Rank in England tells "Tatler" his world plan.

February 3

Anti-trust charges filed against Griffith Circuit.

February 4

Motion Picture Alliance for the Preservation of American Ideals organized in Hollywood.

February 8

Exhibitors tell Clark shortcomings of Consent Decree.

Febuary 19

Supreme Court may decide trade practice issues as Crescent anti-trust case goes to highest tribunal.

Exhibitors outline their version of what Decree should provide.

Rank starts triple play for American market.

February 23

Congress passes new tax bill; 20 per cent admission tax to become effective April 1.

February 26

Michael Balcon fights for British control of British films.

February 28

Committee on Motion Pictures in Education organized with Hays office support.

Judges name winners of tenth annual Quigley Awards.

Annual report summarizes 1943 WAC accomplishments.

March 4

Clark studies Decree changes proposed by various exhibitor groups.

March 8

Government may construct theatres in war production areas, Office of Civilian Requirements announces.

March 11

Anti-trust actions by exhibitors increase as arbitration actions diminish.

Ten Thousand theatres pledge aid in Red Cross campaign.

Terry Ramsaye pens some anniversary notes on "Colonel Selig's 50 Years."

March 13

Spyros Skouras and J. Arthur Rank reach production-distribution agreement in London.

March 16

Jury convicts five distributors and two major circuits on anti-trust laws.

March 18

Lord Grantley of the House of Lords urges abolition of British Quota Act.

March 20

MPTOA urges Government to go on trial with its anti-trust charges.

March 23

Industry Red Cross Drive opens.

March 25

Rank draws blueprints of European distribution;

(*Continued on page 24*)

THE SHOWMAN SHOW THAT GETS TIMELIER BY THE MINUTE!

RKO RADIO PICTURES

IN EDWARD A. GOLDEN PRODUCTION • with GEORGE COULOURIS • STANLEY RIDGES • OSA MASSEN • CARL ESMOND • NANCY GATES • MORRIS CARNOVSKY • GAVIN MUIR • PAUL GUILFOYLE

Produced by ROBERT GOLDEN Directed by HERBERT J. BIBERMAN Screen Play by Herbert J. Biberman, Anne Froelick and Rowland Leigh

SIGN THAT PLEDGE! MARCH OF DIMES! (JAN. 25-31)

TODAY — ten times more so than the few weeks ago when it first thundered its shock drama to the first-run screens of America — "THE MASTER RACE" becomes increasingly the "must-see" attraction for every follower of the headlines! . . . Here is the daring picture whose sensational and thrilling theme continues to inspire an endless flood of newspaper editorials, magazine articles and radio comment on "What shall we do with the Germans *after* the war?" . . . Here is the picture whose stature as important entertainment grows and grows with every showing — with each new showing adding more praise to the parade of comment which already has included reviews like: "ENGROSSING . . . SHOULD BE SEEN!" Washington Times-Herald; "TIMELY AND POWERFUL!" Cleveland Plain Dealer; "UNUSUALLY WELL-MADE PICTURE!" Time Magazine; "A VITALLY IMPORTANT THEME!" Cue; "EVERYONE SHOULD SEE IT!" St. Paul Dispatch; "STRONG . . . TIMELY . . . EXCITING!" Charm; "VALID AND MOVING!" Red Book; "FLASHES WITH EXCITING VIGOR!" Dallas News; "GENERATES TERRIFIC TENSION!" Chicago Daily News. And WALTER WINCHELL devotes an *entire column* to the brutal breed this picture so vividly portrays!

It's front-page hot and super-exploitable, so get your copy of the Pressbook NOW and GO TO TOWN!

WHAT MADE THE NEWS IN 1944

(*Continued from page* 21)
American majors map plans for distribution in Europe.

March 27

Will H. Hays calls on industry for sustained record of war service.

April 1

New Federal admission tax becomes effective.

April 8

Neil Agnew resigns as head of Paramount sales to join Selznick's Vanguard Films as vice-president.

Distributors win anti-trust action in Goldman suit against Warner circuit and eight majors.

Twentieth Century-Fox announces estimated net for 1943 of $12,900,000.

Principals traded 3,000,000 shares in 1943, SEC reports.

Hal Wallis and Joseph Hazen resign from Warner Bros., form producing unit.

April 10

Charles M. Reagan succeeds Neil Agnew as vice-president in charge of Paramount sales.

April 12

R. J. O'Donnell named national chairman of the Fifth War Loan.

April 14

New Haven anti-trust suit against eight distributors and RKO and Skouras circuits dismissed.

United Artists acquires Korda's 25 per cent interest for $1,000,000.

April 19

William Fox plans huge cooperative after war to sell product on worldwide basis.

April 24

Fiftieth Anniversary of the motion picture industry.

April 26

Majors and IATSE sign new five-year contract.

Wendell L. Willkie and Darryl F. Zanuck discuss plans for "One World" for films.

May 1

Industry recruits film diplomats for post-war market.

May 4

"Little Three" are dropped from Schine anti-trust suit.

May 13

British Government decides requisitioned studios will be kept until German armistice.

May 20

Clark warns majors to come to terms with independent exhibitors.

State Department cultural exchange plan hits snag as House Foreign Affairs Committee defers Coordinator of Inter-American Affairs world-wide extension bill.

May 24

Spyros Skouras announces deal for Rank distribution in U. S., South Africa and Australia.

May 25

Hal Wallis and Joseph Hazen set five-year production deal with Paramount.

May 26

Congress approves appropriation for OWI, including film budget.

May 27

Civic ceremonies honor 1943 Quigley Award winners.

June 6

RKO leads in television race; forms RKO Television Corporation.

June 12

Industry launches Fifth War Loan Drive.

Momand anti-trust suit dismissed.

Decree is stymied as majors make last "final" offers to Clark.

June 16

Nine new directors elected to United Artists board, giving management greater autonomy.

June 20

RCA tells New Jersey Allied at Silver Jubilee convention in Atlantic City that theatre television is ready.

June 24

MGM Twentieth Anniversary issue of MOTION PICTURE HERALD.

Petrillo refuses to accept War Labor Board order to withdraw recording ban.

July 8

Motion picture shares increase $78,512,888 in market value during first six months of 1944.

July 14

Leon Fronkess is elected president of PRC Pictures.

Industry to continue production for Office of War Information, Stanton Griffis says.

July 15

U. S. Government attempts to enter Goldman anti-trust cases in Philadelphia as "friend of the court."

July 29

French will clamp rigid control on screen; new laws to regulate industry in liberated France.

Parliament rebuffs advocates of British state control of films.

August 1

British Board of Trade finds tendency toward monopoly but no evidence of collusion by American companies.

August 4

Harry Brandt named national chairman of the Sixth War Loan.

August 5

Attorney General Francis Biddle rejects distributors' Decree proposals.

August 7

U. S. Government files petition in New York Federal Court for theatre divorcement and other Decree changes.

August 12

Terry Ramsaye discusses "The Production Delirium and the Great Ego Inflation in Movieland."

August 19

Threat of state control arouses British industry; report of Film Council monopoly committee makes 16 recommendations.

August 26

Sonny Tufts wins first place in MOTION PICTURE HERALD's fourth annual "Stars of Tomorrow" poll.

Commerce Department reports industry grossed $1,363,250,000 in 1943.

September 2

Roddy McDowall named by Canadian exhibitors first choice in the MOTION PICTURE HERALD "Stars of Tomorrow" poll.

Paramount's "Going My Way" hits $7,000,000 gross.

September 7

National Allied States Association opens convention at Bretton Woods, N. H.

September 9

Harry C. Arthur, Jr., of St. Louis Amusement Company, announces he will make a Federal court test of the Consent Decree.

September 16

Wendell Berge, Assistant U. S. Attorney General, says Government will press theatre divorcement, sue buying pool.

September 26

Trial of the Government's anti-trust suit against the Schine circuit resumes.

October 7

President Roosevelt asks Petrillo to lift recording ban.

October 14

Petrillo rejects President Roosevelt's request.

October 16

Society of Motion Picture Engineers meets in New York; Ralph Austrian, head of RKO Television Corp., says exhibitors will pay for television; Donald Hyndman elected SMPE president.

October 27

Film industry must lead television, SMPE tells FCC at allocation hearings in Washington.

October 28

J. Arthur Rank closes distribution deals in Near East and India.

November 2

J. Arthur Rank and United Artists sign deal for U. S. distribution of seven pictures.

November 4

Schine circuit opens its defense in anti-trust suit at Buffalo.

November 18

RCA, NBC and CBS sign contracts with Petrillo, ending 28-month record ban.

November 20

Industry's Sixth War Loan drive opens.

November 24

1944 Humanitarian Award presented to Cordell Hull by Variety Clubs of America at annual convention in Washington.

November 25

J. Arthur Rank buys 50 per cent interest in Odeon circuit of Canada for $5,000,000.

1944 International Motion Picture Almanac issued.

November 27

Major companies resume distribution of films in France.

December 9

Nelson Rockefeller and Archibald MacLeish named Assistant Secretaries of State by President Roosevelt; Edward R. Stettinius, Jr., nominated Secretary of State.

Warner Bros. resign from MPPDA.

December 11

First television conference held in New York by Television Broadcasters Association.

England asks increase in film quotas.

U. S. Supreme Court hands down five-to-one decision against Crescent Amusement Company; strengthens U. S. anti-trust suits.

December 19

Senate approves President's six State Department appointments.

December 20

Court tells Harry C. Arthur Decree fight is strictly private. Judge Goddard sets March 5 for hearing on the Decree.

December 30

Bing Crosby wins first in the 1944 MOTION PICTURE HERALD-*Fame* poll of Money-Making Stars.

Crescent Amusement Company begins to drop interest in 47 theatres as a result of the Supreme Court decision of December 11.

20th Century-Fox

DOES THE GREAT PRE-SELLING THAT MAKES GREAT BOOKS GREATER!

So Eagerly Anticipated, So Spectacularly Launched in a 68 Magazine Ad Campaign!

A.J. CRONIN'S THE KEYS OF THE KINGDOM

GREGORY PECK
AS FRANCIS CHISHOLM

THOMAS MITCHELL
AS DR. TULLOCH

VINCENT PRICE
AS ANGUS MEALY

ROSA STRADNER
AS MOTHER MARIA-VERONICA

RODDY McDOWALL
AS THE YOUNG FRANCIS

EDMUND GWENN
AS HAMISH MACNABB

SIR CEDRIC HARDWICKE
AS MONSIGNOR SLEETH

PEGGY ANN GARNER
AS THE YOUNG NORA

JANE BALL
AS NORA

JAMES GLEASON
AS DR. FISKE

ANNE REVERE
AS AGNES FISKE

RUTH NELSON
AS LISBETH CHISHOLM

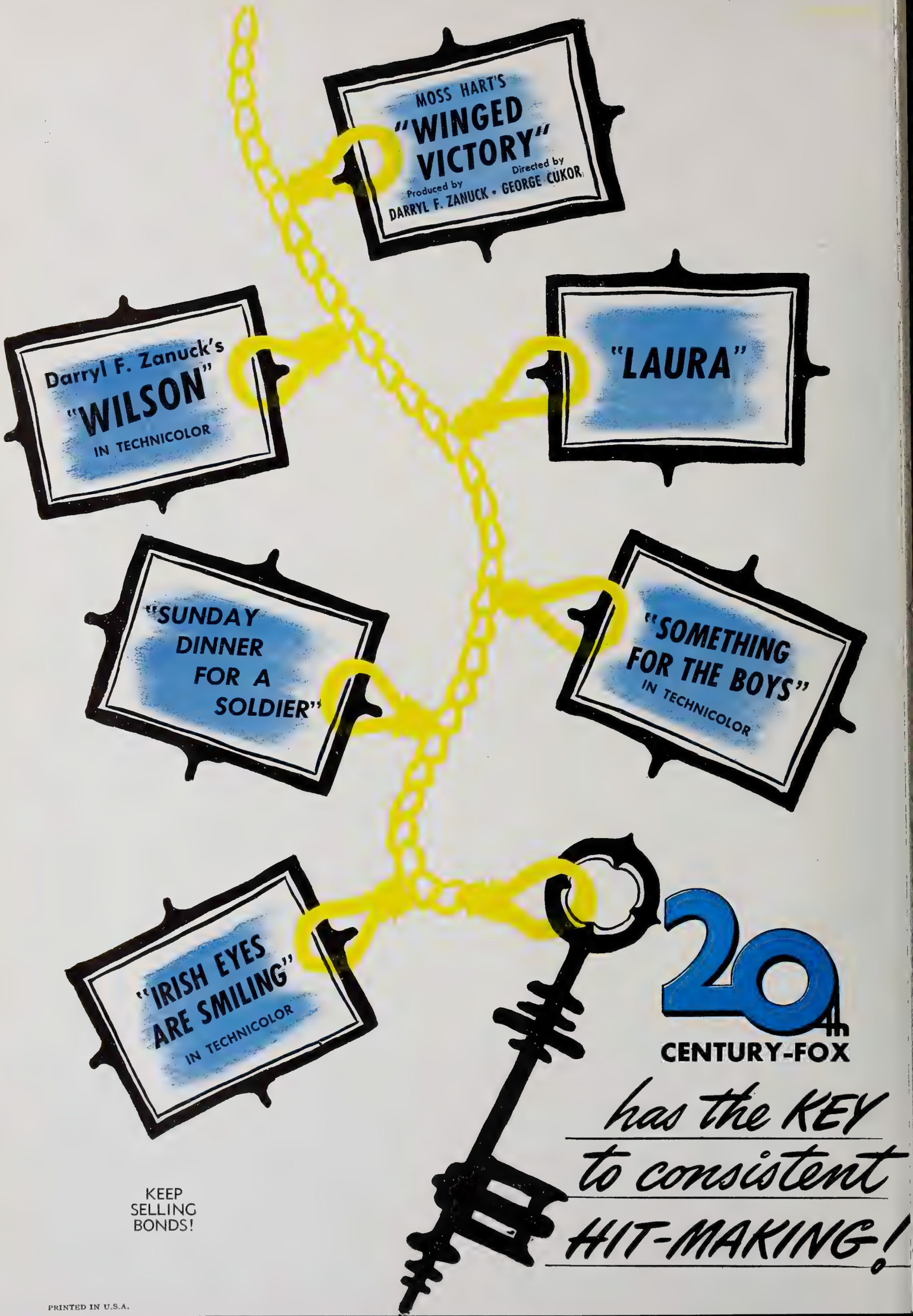
BENSON FONG
AS JOSEPH

LEONARD STRONG
AS MR. CHIA

and PHILIP AHN · ARTHUR SHIELDS · EDITH BARRETT · SARA ALLGOOD · RICHARD LOO · RUTH FORD · KEVIN O'SHEA · H. T. TSIANG · SI-LAN CHEN · EUNICE SOO-HOO

DIRECTED BY JOHN M. STAHL · PRODUCED BY JOSEPH L. MANKIEWICZ · SCREEN PLAY BY JOSEPH L. MANKIEWICZ AND NUNNALLY JOHNSON · FROM THE NOVEL BY A. J. CRONIN

Magazines . . . radio . . . billboards tell the millions that a sensational best-seller has become a memorable screen triumph from 20th *Century-Fox*



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5,000 Theatres Pledged to Join March of Dimes

More than 5,000 theatres, representing nearly 5,000,000 seats, have been pledged to the national March of Dimes drive, which this year will be held January 25 through 31, Nicholas M. Schenck, national chairman, announced this week.

The pledges indicate greater support this year than last; possibly enrollment of all theatres. Last year, it was noted, pledges weren't received until after January 1.

Additionally, some states are reporting 100 per cent enrollment. Delaware is the first this year. The state has 22,632 seats. Alabama and Rhode Island are reported near the 100 per cent mark. The District of Columbia last week was within two theatres of last year's total of 54,089 seats of a possible 55,889.

"We haven't received a single negative reply from a circuit," Joseph R. Vogel, chairman of the drive for theatre circuit enrollments, said last week. Replies received through last week covered theatres with more than 4,000,000 seats, he said.

The 2,500 Loew circuit ushers have pledged they will attempt to have friends and relatives outside the theatres in which they work contribute enough dimes to fill two President's Birthday coin cards, each of which holds two dollars in dimes.

Legitimate theatres will be in the drive under Lee Shubert, it was announced in New York this week. Mr. Shubert was appointed by Mr. Schenck, chairman of the legitimate theatre committee, which will supervise collections not only in New York but in all cities in which there are road shows. The goal is $100,000.

Exhibitors are being furnished by the national committee with a "thank you" one-sheet mailed with each campaign book and in the blank spaces of which the exhibitor is to insert the amount of his collection; and with a full colour lithographed one-sheet citation poster, signed by Basil O'Connor, president of the National Foundation for Infantile Paralysis, and by Mr. Schenck, and reproducing in four colors the Heart of Humanity medal, signifying participation.

Leon Siritsky Returning to Operate French Circuit

Leon Siritsky, French circuit owner who in 1941 was forced by the Germans to sell his 75 theatres for 20,000,000 francs and leave the country, will return to France soon to negotiate for the return of his theatres. Mr. Siritsky and his wife this week were issued visas by the French Government.

Mr. Siritsky's theatres were administered during the German occupation by a company called Continental, the stock of which was owned by the German film company, UFA. They are all in good condition, he said Tuesday, adding: "They were kept that way by the Germans who didn't expect they'd be thrown out of France."

The theatres, in Mr. Siritsky's estimation, were worth 100,000,000 francs, but the forced sale was better than loss of life, he indicated when he came to this country. Here, he and his two sons, Sam and Jo, bought the Majestic theatre, Brooklyn, and the Squire, Manhattan, both in New York. The sons will remain with their families for the while, and continue operating the two houses.

Kodak Wins Fourth Star For Production Record

The fourth white star was added to Eastman Kodak Company's Army-Navy "E" flag recently for "outstanding service in the production of war equipment." Robert P. Patterson, Under Secretary of War announced the award in a letter to the men and women of the company, lauding them for having "maintained the fine record."

Drumbar Plans Theatre

William Drumbar, Knoxville, Tenn., theatre owner, will build another on Chapman Highway, nearby, when priorities are obtained.

Theatre Authority Collects $525,577 in 10 Years

Collections of $525,577 from charity benefits were made by the Theatre Authority in 10 years, Alan Corelli, executive secretary of the organization, announced in New York last week on the occasion of the Authority's 10th anniversary.

The Screen Actors Guild, Motion Picture Relief Fund, the ITOA of New York and individuals from the industry are participants in the Theatre Authority, which controls the appearances of stars and personalities at benefit performances.

Of the total collections, Mr. Corelli said $329,902 had been allocated to various charity groups and $24,409 has been held in trust on the west coast for indigent actors. Whenever admissions are charged at benefits and members of any of the participating actor groups perform, 15 per cent of the ticket sales are paid to Theatre Authority for reallocation to theatrical relief agencies.

Clearance and Run Cases Filed

The Kedzie Amusement Company, operating the Kedzie Annex theatre, Chicago, has filed a clearance complaint against all five consenting companies, asking that the arbitrator fix a reasonable maximum clearance for the Senate theatre over the Kedzie Annex, the American Arbitration Association reported this week in New York. The complainant charged that the clearance currently held by the Senate was "arbitrary, excessive and unreasonable."

In the New York tribunal, the Calderone-Mineola Theatre Corporation, operating the Mineola theatre, Mineola, L. I., has filed a clearance complaint against all five, charging that the clearance between Mineola and Floral Park was unreasonable and asking that it be eliminated.

Frank Higgins, operator of the Lake City theatre, Lake City, Wash., has filed a some run complaint in the Seattle tribunal against Twentieth Century-Fox, Warner Bros. and Loew's. Refusal by those companies to license product to the Lake City is alleged, and it is requested that they be directed to offer pictures to the house. Interested parties are the National Theatre Corporation, Hamrich-Evergreen and Evergreen Theatre Corp.

MGM Holds Field Force Meetings

William F. Rodgers, vice-president and general sales manager of MGM, headed the home office executives who addressed the field auditors meeting at the Astor Hotel in New York Wednesday. The series of conferences began Tuesday and concluded Thursday, followed by home office talks among field personnel and distribution heads Friday and Saturday.

Charles K. Stern, assistant treasurer, and Alan F. Cummings, in charge of exchange operations, conducted the sessions jointly. All five "Commando Girls," home office personnel especially trained in all phases of exchange operation, were present. At the opening session, auditors and women were asked to make suggestions to the home office for streamlining exchange activities.

In addition to Mr. Rodgers, other speakers at the meetings included William G. Brenner, in charge of exchange maintenance; Max Wolff, purchasing head; Harold J. Cleary, who talked on the company's retirement plan; Pincus Sober, who discussed salary and employment laws; William Gleicher, sales department, S. S. Braumberg of the legal department; Harold Postman, Jay Grove and Mike Simons.

Music Hall Staff Get Bonus

Employees of Radio City Music Hall and the Center theatre, New York, received a holiday bonus, given for the first time in the history of either theatre, G. S. Eyssell, managing director, has announced. The bonus was a week's salary up to a maximum of $100 for employees of a year or more, and graduated amounts for others.

O'Brien of SEC Joins Paramount As Balaban Aide

Robert H. O'Brien, lawyer and financial aide, has joined Paramount, as assistant to Barney Balaban, president. He began his duties Tuesday, as liaison between Mr. Balaban and other executives, such as, the company announced, the corporation secretary and general counsel, and vice-president in charge of production. He will attend meetings of organizations of which Paramount may be a member, and report on their activities to Mr. Balaban.

Robert H. O'Brien

Mr. O'Brien's resignation as a member of the Securities and Exchange Commission was accepted this week by President Roosevelt, with regret. He had been with the SEC since 1942.

Born in Helena, Montana, Mr. O'Brien received his education at Beloit College, Wisconsin, and the University of Chicago. He received his law degree from the latter.

Mr. O'Brien practiced in Chicago. He then joined the Public Works Commission Legal Department. In 1934, he joined the SEC. as attorney; later, he was assistant director of the Commission's registration section; still later, he was named director of the public utilities section; and, in 1942, appointed a Commissioner. Mr. Balaban said of Mr. O'Brien Tuesday that he would be "not only a valuable acquisition to Paramount, but to the entire motion picture industry."

William Healy Named Aide To Keough at Paramount

William Healy on Tuesday was named administrative assistant to Austin Keough, Paramount vice-president and general counsel. He is an attorney, a graduate of Fordham University and law school, and recently was discharged from the Army. Before induction, he served on the New York State Defense Commission, at Albany. He was also associated with the promotion department of the Packard Motor Car Company.

B'nai B'rith Lodge Forms Women's Auxiliary

Women in the film and allied industries in New York, and the wives and other women members of the families of current Cinema Lodge members, are eligible to join the newly formed Cinema Auxiliary of B'nai B'rith, it was announced this week.

Recently elected officers of the Auxiliary who will be installed at a meeting at the Hotel Piccadilly, New York, Monday evening, January 22, are Ann G. Blackman, president, wife of Max B. Blackman of Warner Bros.; Bessie Lefkowitz, vice-president, wife of Sam Lefkowitz of United Artists; Ethel R. Greenfield, corresponding secretary, wife of Irving Greenfield of Loew's, and Mrs. Marian Israel, treasurer.

Mrs. Dorothy Block, field secretary of B'nai B'rith's Women's Grand Lodge, is heading the membership drive of the Cinema Ladies' Auxiliary.

Kiely Named Manager for Warners in Montreal

Grattan Kiely has been promoted from the sales staff to branch manager for Warner Bros. in Montreal, effective January 8, it was announced by Ralph H. Clark, Canadian manager for Warners. Mr. Kiely, who has been with Warners since 1937, succeeds I. Coval, who is to be assigned to a new post in the Latin-American territory under Wolfe Cohen.

HOW LEO USHERS

IN THE NEW YEAR!

Join the March of Dimes!
January 25 to 31

RAW STOCK IS CUT 20,000,000 FEET

Allotment in First Quarter Of 1945 Is 300,000,000 Linear Feet for All

Washington Bureau

The motion picture industry will have approximately 20,000,000 feet less raw stock for use this quarter than it had in the last three months of 1944, it was indicated here Tuesday by tentative figures reached by Lincoln V. Burrows, chief of the War Production Board photographic division, in conferences with representatives of the Federal raw stock claimant agencies.

It now appears probable, Mr. Burrows disclosed, that the industry will receive slightly more than 300,000,000 linear feet for the quarter.

To Work Out Details

Whether the cut is to be applied equally among the companies or graded on their ability to bear a reduction will be worked out with the industry advisory committee when it meets with Mr. Burrows here on Thursday.

It has been suggested that if each company is cut between six and seven per cent, some of the smaller organizations may find themselves in serious difficulties, whereas it may be possible for some of the larger companies to take a somewhat larger cut without undue impairment of print service, thus easing the impact of the curtailment on the small outfits.

The cut now anticipated, falling within five to 10 per cent will be somewhat less than was forecast Monday by the WPB in a review of the situation in which it disclosed that because of increased military demands, total requirements for 16mm, aero and X-ray film this year are substantially in excess of present productive capacity.

Increased Demand Generally

The WPB review said that consumption of 35mm film for entertainment purposes will have to be cut by 10 per cent from the 1944 level to meet the increased demand for other types, while civilian consumption of X-ray film will be cut to 75 per cent of last year. The civilian consumption of 16mm film already has been cut to a minimum, now running at 1,000,000 linear feet a quarter, against 65,000,000 feet before the war.

The WPB explained that every square foot of X-ray film produced above the present level will necessitate cutting the production of 35mm raw stock by 2.5 square feet or of cut-sheet film by 1.5 square feet.

For military purposes alone, 170,000,000 linear feet of 35mm and 142,000,000 feet of 16mm motion picture film and 24,000,000 square feet of aero film will be required. The Army and Navy requirements for 16mm film are 8,500,000 feet in excess of the industry's present capacity, it was said.

Academy Awards to Be Presented March 15

The board of directors of the Academy of Motion Picture Arts and Sciences announced in Hollywood Tuesday it had set March 15 for the 17th annual awards ceremony. The traditional banquet again will be replaced by an informal gathering at the Chinese theatre, Los Angeles, with some of the seats available to the public.

Newsreel Length Will Be Retained At 750-Foot Level

Washington Bureau

Recognizing the invaluable service performed by the newsreels, Army, Navy, Office of War Information and other Government agency leaders are agreed that the current shortage of raw stock should not result in curtailment of newsreel length below its present 750-foot level, it was disclosed at the year-end by Claude R. Collins, Washington representative of the newsreel division of the War Activities Committee.

However, Mr. Collins said, there was no certainty how the continued lack of film might affect newsreels, although it was hoped some additional raw stock would become available in the near future when manufacturing plants abandoned by the Germans when they retreated from France and Holland were brought back into production.

"The American newsreels have recorded the most vivid page in the history of the world during 1944," Mr. Collins said in reviewing the past year. "Never before have so many events occurred within one twelve-month period and never before in newsreel history have so many outstanding pictures of history in the making been recorded on film.

"Not only have notable events happened fast and furiously, both in combat areas and in the more peaceful sections of the world, but through wider coverage and the increased expertness of newsreel representatives, as well as of the camera crews of the Army, Navy and other Allied defense agencies, more and better pictures have resulted."

The newsreels are on the job in all sections of Europe, China, India, the South Pacific and the Far East, supplemented by crack camera crews trained by the military forces and serving with all of the Allied armies.

The volume of pictures of actual combat operations was becoming tremendous, Mr. Collins said, but much of it could not be used, first because of the restrictions on newsreel length and secondly because much of it was repetitious, and one bombing mission was very much like another unless some particular target or unusual action was pictured.

However, he said, despite these handicaps, "there is a sufficient amount of footage that is spectacular and different to offer a good variety to all of the newsreels and to give each of them the opportunity to present really outstanding issues one after another.

"As the new year starts the outlook for a continuance and even increased flow of pictures of probably even greater importance appears certain," he added.

Hempstead Leaves RKO

David Hempstead, RKO producer, has been released from his contract, at his request, because of illness necessitating a long convalescent period, it was announced by the company in Hollywood Tuesday. Mr. Hempstead is now at St. John's Hospital, Los Angeles. He first joined RKO as producer of "Joan of Paris" in 1940.

British Industry Faces Carbon and Raw Stock Crisis

London Bureau

The carbon and raw stock situations are causing the British Government extreme concern. The carbon shortage, now serious, promises to become critical in March, when stocks probably will be exhausted.

The Treasury is being urged to suspend temporarily the present prohibitive import duty of approximately 100 per cent on these materials, following the precedent established in 1940, when importers voluntarily adjusted their prices to those prevailing in the home market. Also, manufacturers may be urged to restrict the number of prints per film. Paris plants are understood to be unable to assist Britain in view of American Army demands, but it is hoped that the Antwerp plant which worked for the Nazis throughout the period of German occupation and is still in good shape may supply most British Army requirements.

It is likely that the whole raw stock situation will be reviewed with authorities in Washington and Lincoln V. Burrows, chief of the U. S. War Production Board's photographic section, is understood to be satisfied that the British industry has taken all possible steps to prevent a crisis. Means of remedying the labor shortage in the raw stock field are being considered by the Ministry of Labor.

As in America, the shortage here has been caused largely by governmental service demands, it is claimed. The Board of Trade has been compelled to freeze film exports temporarily, but is determined to adjust the matter by instituting a strict census of service requirements and insisting upon the elimination of waste. It is hoped that the distributors' present film allotments will not have to be reduced for the new ration year, which starts February 15.

Emanuel Cohen Promoted to Rank of Full Colonel

Lt. Col. Emanuel Cohen, of the U. S. Army Signal Corps, former production head for Paramount, has been promoted to the rank of full colonel, it was announced Tuesday in New York by Col. E. L. Munson, chief of the Army Pictorial Service. Colonel Cohen is executive producer of the Signal Corps Photographic Center at Astoria, L. I. He is in charge of all production of training films, industrial incentive pictures, the Army-Navy Screen Magazine, combat bulletins, G.I. pictures and other Army productions except those of Col. Frank Capra, who is assistant chief of the Army Pictorial Service.

Chamber of Commerce Backs Theatre Building Petition

Supporting the application of William C. Hunt for WPB permission to construct a new theatre in Cape May Court House, N. J., the local Chamber of Commerce cited the injury to county-seat retail business caused by the lack of a theatre. The Chamber contended that too many residents will use their tires more and burn extra gasoline to reach theatres in other places. The WPB denied Mr. Hunt's application to replace the Grand theatre, recently destroyed by fire.

End Suit Against Selznick

Astra Pictures, Inc. $250,000 suit against David O. Selznick, Ernest Scanlon, Raymond A. Klun and Daniel T. O'Shea in New York Federal Court, was settled out of court Tuesday. The action had sought damages over the alleged rights of the plaintiff to three Selznick pictures, "Prisoner of Zenda," "Garden of Allah" and "Adventures of Tom Sawyer."

Mrs. Martin Smith Dies

Ethel Smith, wife of Martin G. Smith, of Toledo, Ohio, died January 2. Mr. Smith is co-owner of Smith and Reidler Theatres, Toledo, and president of the Independent Theatre Owners of Ohio. The funeral was held Thursday.

Albert Warner Disposes of 6,500 Shares in Month

Officers and directors of only two motion picture orporations reported dealings in the securities of heir companies in November, it was disclosed at he year-end by the monthly summary of the Se-urities and Exchange Commission in Philadelphia.

The largest block of stock involved was 6,500 hares of Warner Brothers common, of which lbert Warner, New York officer, disposed in a eries of sales which left him with 220,950 shares.

A considerable total of Monogram Pictures Cor-oration common stock was added to the holdings f various officers and directors, with Samuel roidy, vice-president, buying 1,499 and selling 500 ares, leaving him with 7,799 shares; Arthur C. romberg, Atlanta, director, buying 900 shares rough Monogram Southern Exchange, Inc., for total of 21,539 shares; William B. Hurlbut,, De-oit, director, buying 200 shares through Mono-ram Pictures of Michigan, for a total of 1,600 ares; Herman Rifkin, Boston, buying 1,867 ares through Monogram Pictures, Inc., for a tal of 19 492 shares; Norton V. Ritchey, vice-resident, buying 100 shares to give him 4,667 ares, and Charles W. Trampe, Milwaukee, direc-r, buying 400 shares through Monogram Mid-est Film Company, increasing its portfolio to 700 shares.

In a delayed report, Jack Cohn, vice-president of olumbia Pictures, reported the exercise of rights September to exchange 2,000 common warrants eld through the Robert Cohn Trust for 2,000 ares of common stock, and Abraham Schneider, ew York, treasurer, reported the disposition by ift of 25 shares of common stock, leaving him ith 1,682 shares.

Reports on the holdings of persons becoming ficers or directors of registered companies showed at Samuel Schneider held no Warner Brothers curities when he became an officer of the com-any November 28.

Canteen" Songs Reach New Recording High

The widest radio musical promotion to be re-ived by a picture has been assured Warners' Hollywood Canteen" with six companies turn-g out 13 records of songs from the film, it was nounced this week. "Don't Fence Me In," which as attained first place among the best-sellers in etail records, juke boxes and sheet music, has een recorded by Kate Smith and Horace Heidt r Columbia, Bing Corsby with the Andrews sis-rs for Decca, Sammy Kaye for Victor, Gene utry for Okeh, Three Suns for Classic and Hal cIntyre for Bluebird.

Pennsylvania Houses Aid in Recruiting War Workers

Theatres in eastern Pennsylvania are cooperat-ng with the War Manpower Commission and he U. S. Employment Service in a recruiting drive to attract people to jobs in various war plants in which there is a shortage of employees. A series of two and one-half minute "Stay on the Job" trailers are being run in houses in Lan-caster, Scranton and Reading.

Shapiro Is Honored

Lieutenant Harold Shapiro, USNR, formerly counsel for the industry in Milwaukee and now egal officer with Headquarters Squadron, Fleet Air Wing Twelve, temporarily based ashore at the Naval Air Station, Key West, Fla., was re-cently made an honorary member of the Key West Police Department.

On Portland Censor Staff

Mrs. Thomas Joyce and Mrs. H. H. Sichel have been named members of the Portland, Ore., motion picture censor board. Their terms expire Decem-ber 31, 1947.

SHORT PRODUCT PLAYING BROADWAY

Week of January 1

ASTOR
- Safety Sleuth ..... MGM
- *Feature: Meet Me in St. Louis* ... MGM

CAPITOL
- Wandering Here and There ... MGM
- *Feature: Music for Millions* ... MGM

CRITERION
- Mouse Trouble ..... MGM
- *Feature: Can't Help Singing* ... Universal

GLOBE
- Harry Owens and His Royal Hawaiians ..... Vitaphone
- September in the Rain ..... Vitaphone
- *Feature: Tomorrow the World* .. United Artists

HOLLYWOOD
- Champions of the Future ..... Vitaphone
- The Old Grey Hare ..... Vitaphone
- *Feature: To Have and Have Not.* Warner Bros.

RIALTO
- Puppet Love ..... Paramount
- Rhythm on Wheels ..... Paramount
- *Feature: House of Frankenstein* . Universal

RIVOLI
- Dear Old Switzerland ..... 20th Cent.-Fox
- *Feature: Keys of the Kingdom* .. 20th Cent.-Fox

STRAND
- Odor-able Kitty ..... Vitaphone
- Outdoor Living ..... Vitaphone
- *Feature: Hollywood Canteen* .... Warner Bros.

Bureau of Mines Releases Film on Glass Making

A new sound educational film, "Sand and Flame," produced by the Bureau of Mines, Department of Interior, in cooperation with a large automobile manufacturer, has been released for free showing to schools, colleges, war-training classes, the armed forces and organizations, Dr. R. R. Sayers, bureau director, announced in Washington last week. A 16mm sound film running about 28 minutes, it brings to the screen the story of the making of plate glass from special sand, potash, lime and lead, and the mass production of laminated safety glass used in automobiles.

Famous Players Canadian Has 980 in Fighting Forces

Famous Players Canadian now has 980 employees on the active service list with 40 having been reported killed or missing in action. Plans are now under way for the celebration of the organization's 25th anniversary. On January 23, a dinner in honor of 37 employees who formed part of the original staff when a charter was granted January 23, 1920, will be held in the Royal York Hotel in Toronto and in the Vancouver Hotel, Vancouver, January 30.

Goldberg to Expand Circuit in Iowa

Ralph D. Goldberg of Omaha has incorporated World Theatres, Inc., with the Iowa Secretary of State and announced plans to open new theatres in Des Moines, Davenport, Cedar Rapids, Council Bluffs and "possibly several other Iowa cities," after the war. Mr. Goldberg currently operates seven houses in Omaha, and one in Council Bluffs.

Reopen Indianapolis House

The Lincoln theatre, Indianapolis, has been remodelled and reopened under the management of Mr. and Mrs. B. L. Nickbarg.

Byrnes' 4-F Call May Affect Film Operation Slightly

Stricter control over the 4,000,000 men in the 4-F Selective Service classification, with induction into the armed forces as a possibility for many of them, was urged Monday by James F. Byrnes, Director of War Mobilization and Reconversion, in his first report to President Roosevelt and Congress. Some effect on film industry operation is anticipated if such action is taken.

In his 20,000-word survey, Mr. Byrnes suggested legislation increasing the power of the War Manpower Commission, and an expansion of the War Labor Board's authority, saying that Congress should devise a plan "that would treat the Petrillos and the Averys alike."

Referring to his recent suspension of racing, Mr. Byrnes said: "I hope that these actions will suffice. However, it may be necessary for Congress to consider legislation to strength the authority of the War Manpower Commission."

The proposed increase of the WMC's power was seen as a device that would allow it to enforce more effectively its regulations limiting the number of men that employers could retain in their plants.

Mr. Byrnes, in warning against too rapid reconversion, said that a "too early" start had been made in that direction following a wave of optimism, and that plans had to be reversed later.

Must Maintain Production

The mobilization director stressed that all-out war production must be maintained until at least "one of our enemies" is defeated. "Only then," he said, "can we lessen our effort." He called for resistance to the demands of workmen to return to peace time production until the military commanders had all the supplies necessary to successful prosecution of the war.

After saying that he was in favor of a national service law, Mr. Byrnes pointed out, "I am still practical enough to know that it is most controversial. So I have got to go ahead with the tools that are here."

Mr. Byrnes took an unequivocal position on Government seizure of private enterprises. He declared:

"Government seizure and operation to avoid interference with the war effort has been necessary in only a few cases where employers or workers failed to live up to their wartime responsibilities. I recommend that the Congress should provide in addition to seizure other means of enforcement.

"The War Labor Board should have the right, wherever it considers it necessary, in the public interest, to make its decisions mandatory and legally enforceable in the courts without resort to seizure."

The battle for economic stabilization would not end with the defeat of the enemy in Europe, Mr. Byrnes commented, but might even extend beyond victory in the Pacific. If the war ended first in Europe, munitions requirements would decline and some temporary unemployment would be unavoidable, but manpower and materials would be needed for reconversion, he added.

Tax Revision Faces Delay

Wartime taxation should end with the war, Mr. Byrnes said, but there could be no general revision until the struggle terminated on all fronts. Postwar levels of Government expenditures will be several times higher than in prewar years.

The report cited the figures on recent investments in industrial plants. Since July, 1940, more than $20,000,000 has been put into new or expanded plants and about three-fourths of the money was supplied by the Government. Government facilities, including about $1,000,000,000 of work still to be done, total $16,078,000,000.

Not all of the plants will be disposable, but "for most of these facilities it will be sound public policy to get them as quickly as possible into the hands of private parties who will operate them competitively." Mr. Byrnes said.

'Twas the week before Christmas–but the Modernized Production of

Cecil B. DeMille's

"The SIGN of the CROSS"

broke every opening-day, single-day, and first-week record in the history of Broadway's Victoria Theatre, scene of dual or moveover runs of some of the year's biggest advanced-priced attractions!

It'

Section IV
DRAMA
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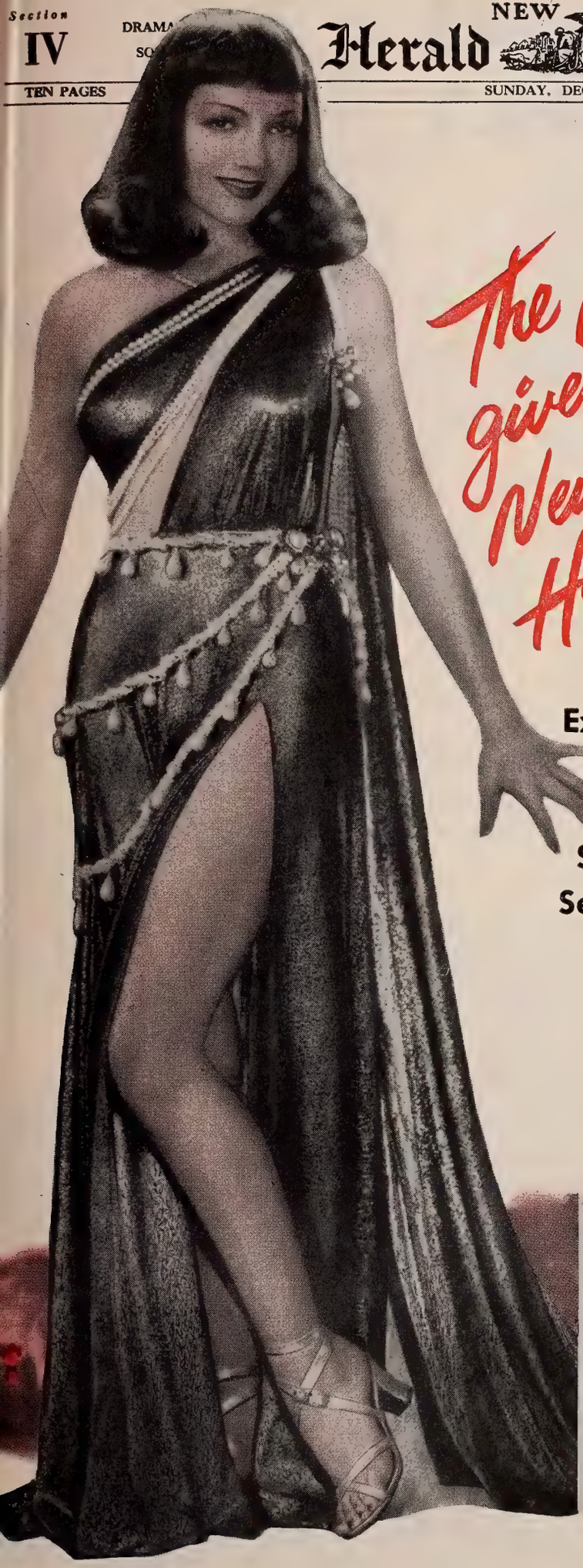
NEW YORK Herald Tribune
RADIO PROGRAMS
MUSIC—RESORTS
Section IV
TEN PAGES
SUNDAY, DECEMBER 17, 1944
TEN PAGES



The press gives it New-Picture Handling

Excerpts From Full-Column, Front-Page Sunday Drama Section Article

The Playbill: "Sign of Cross" Significantly Reappears

By OTIS L. GUERNSEY Jr.

WHEN "The Sign of the Cross" comes to the Victoria, it will be one of the best pictures along Broadway . . . Paramount is reissuing the film, not merely reviving it, and a whole new prologue has been added showing modern characters flying over Rome in an Army bomber . . .

It is modern enough so that there are no glaring technical imperfections to spoil enjoyment of it in 1944. At the same time, it is old enough to antedate most of today's coin of the Hollywood realm . . .

"The Sign of the Cross" has stood the test of time . . . It still measures up to standard. Laughton's version of the sadistic, orgiastic Nero is boldly realistic . . . Fredric March gives an excellent impression . . . Claudette Colbert is a perfect seductress . . .

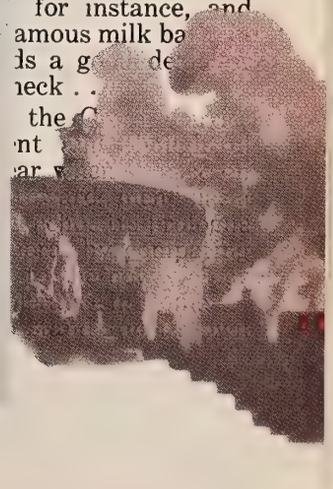
But it is principally DeMille's approach to the subject that gives the film its timeless vitality. He has blood in his eye as he looks at the early days when tolerance for Christianity was won by sacrifice, and he pulls very few emotional or visual punches. There is no compromise made with death in the great Coliseum scene in which gladiators engage in a life-and-death struggle with other men, or wild beasts. Such a scene is a reminder that our modern melodramatics have become namby-pamby indeed. There is other "spectacle" in the picture, too . . . thun- for instance, and amous milk ba ds a g de neck . . the C nt ar

Starring

FREDRIC MARCH
ELISSA LANDI
CLAUDETTE COLBERT
CHARLES LAUGHTON

And Cast of Thousands

From the Play by Wilson Barrett



hat EXTRA Hit from Hit-making Paramount

RANK PLANS FILMS FOR CHILDREN ONLY

Features Are Designed to Promote Principles of Civic Consciousness

London Bureau

Feature pictures aimed exclusively at audiences of children and designed to inculcate in them principles of "civic consciousness and good neighborliness" are being produced by J. Arthur Rank, British producer, distributor and exhibitor.

Mr. Rank told MOTION PICTURE HERALD in London this week that he had arranged for "one of America's foremost cartoon specialists" to join his organization and that within the next few months six cartoon subjects would be delivered to British theatres showing special Saturday morning children's shows.

Mr. Rank's director of children's production, Mary Field, gave preliminary details of the program in November when she visited New York. The pictures are being made by Gaumont-British, one of the Rank-controlled producing units.

300,000 in Cinema Clubs

The children's cinema clubs, organized last year by Mr. Rank, have a membership of 300,000, and the special films are shown to them through the Odeon and Gaumont-British circuits, controlled by him.

Regarding production for this specialized audience, Mr. Rank said:

"Our great experiment is passing through the inevitable period of trial by error. But we have so far succeeded that a propose now to make full-length feature films for children only. I contemplate also—for motion picture (as I see it) must inevitably play its part in fashioning our post-war community life—extending the idea of the Boys and Girls Clubs to young people older than the age groups for which we now cater.

"People outside the industry's orbit have been fruitful with suggestions.

"They have suggested, for example, that the technique fashioned by Mr. Disney would be most useful in conveying to childish minds those lessons in civic consciousness, of good neighborliness, which we seek to inculcate.

"I have arranged for one of the foremost 'cartoon' specialists of America to join the Club production organization. We aim at delivering six 'cartoon' films to the Clubs within the next few months."

Clubs Have Proved Worth

The children's clubs, he believes, "have proved their worth in many directions. Child welfare authorities, students in juvenile delinquency, magistrates, leaders of diverse religious denominations, have been kind enough to express their approval of our endeavors and to aid us in furthering them," he said.

"I plan a vast extension of the Clubs' service. As a first step, we are ensuring the production of short films of improved entertainment value which, at the same time as I believe, will improve the outlook of our child members. My team of chosen producers, under the leadership of Mary Field, have already achieved some remarkable results in their first experiments.

"They set out to make little pictures which would entertain the youngsters and which would—without the children realizing it—implant some seed of decent citizenship in their fertile minds. The aim was to make parables in pictures which might make amusement for the youngsters; which without doubt would interest them and hold their attention," he said.

Refutes Dictator Charge

Mr. Rank is conscious of the circumstance that allegedly monopolistic tendencies to Britain's motion picture setup may have the effect of giving him the status of dictator of the country's youthful thought and belief.

Regarding some expressed criticism in this direction, he commented: "I have heard it said that grave danger exists in the work I am trying to do—as a private individual might—with the highest motives. It has been said that I may affect, in the execution of my plans, the whole range of thought of the nation's young people.

"I appreciate fully the sincerity of those fears.

"I maintain, nevertheless, that what I am striving to achieve is the improvement of a child's outlook on life during its most receptive period, without relation to any particular political or religious creed. Our one concern is to assist them to grow into better men or women; our one pre-occupation to assist—in that essential demand in the post-war world—the condition, the feeling, the thought of good neighborliness.

The clubs are non-profit organizations. Children between the ages of seven and 14 are eligible, and pay sixpence, approximately 10 cents, for admission to the theatres every Saturday morning to view the special shows. The film houses take out only the overhead, with the balance of the revenue going into the club treasuries for the production costs of the children's pictures. The rest of the funds are contributed by Mr. Rank.

The British executive plans a production output of a two-hour program of entertainment features and shorts weekly for British children within five years. Currently there are enough pictures planned and in production for at least one reel or more a week of special children's material for this year.

During her visit here, Miss Field explained that production deals were under way for special pictures to be made in Sweden, the U. S., Norway, Canada, and possibly Russia, France and Czechoslovakia after the war.

ENTERTAINMENT FIRST, IS RANK CREDO

London Bureau

J. Arthur Rank, England's leading film executive, in his New Year's message said:

"Our service to the public is one of entertainment. That must be foremost in our thoughts and endeavours. The public are entitled to receive what they have paid for at the box office. It is acknowledged on all hands that Britain's industry has done a superb job during the war in helping sustain the nation's morale by the production and wide exhibition of what are known as propaganda films. But the function of the public motion picture theatre is—first, last, and all the time—entertainment. Our fellow-citizens come to us for recreation and refreshment. It is our duty to ensure that we make available to them that for which they seek in the highest and the most efficient form.

"I deprecate the suggestion that the theatre should be employed, in time of peace and freedom, as a machine of propaganda.

"I see no place in our post-war theatres for motion pictures exhorting their audience to do this or not to do that.

"Our exclusive duty is the purveyance of decent entertainment on the highest possible level."

Stearn Will Head Southern Circuit

Harry Stearn, former manager of Schine theatres in Middlesboro, Ky., recently opened headquarters in Corbin, Ky., for a new theatre circuit, the Hayman Viv Enterprises. In addition to the Viv theatre in Corbin, the group of film houses includes two theatres in Appalachia, Va., and one in Pikeville, Ky., all former Schine houses sold under the divestiture order of the Federal District Court, Buffalo, N. Y.

Mr. Stearn will be general manager of the four theatres for the Charles Hayman Enterprises, New York, parent company, which operates theatres in the east.

Before working for the Schine interests, Mr. Stearn was with Paramount and the old B. F. Keith circuit. He has been in show business more than 30 years.

Hodge Assistant Director Of British MOI Film Unit

Thomas Baird, director of the film division of the British Information Services, announced in New York last Friday the appointment of Thomas Hodge as assistant director of the division. Mr. Hodge was transferred in November to New York from Chicago, where he had served for two years as film officer of the BIS. During the first years of the war, he was in charge of the mobile film units in northwest England for the British Ministry of Information. Mr. Baird left for Hollywood Monday for one of his periodic visits to the studios. He expects to return east within three weeks.

Censorship of Films to and From England Is Ended

Censorship of films to and from England terminated Monday, according to a report in Hollywood last Friday. Although no official announcement was made by the Office of Censorship, the bureau notified its New York and Hollywood offices of the move, effective January 1. No further relaxation of censorship restrictions is planned for the immediate future. The export and import rules applying to films to and from other countries, exercised by the Los Angeles Board of Review, will continue in effect.

Five Monogram Releases Are Set for January

Monogram will release five productions during January. The first release, scheduled January 5, is "The Navajo Trail." On January 12 "Army Wives" will be released, with "Adventures of Kitty O'Day" dated January 19. "They Shall Have Faith" and "The Jade Mask" are set for January 26.

Larry Kent to England

Larry Kent, representative for Twentieth Century-Fox on the Gaumont-British board of directors, left New York for England last week to take up his new duties. Prior to his appointment, Mr. Kent was executive assistant to Spyros Skouras, president of Twentieth Century-Fox.

FLYING "BOMBALERA" HITS THE SHORT SUBJECT FIELD!

Demolishing all former standards of short subject quality! "Bombalera" is the Biggest Word in shorts today—the Last Word in beauty, class, music and color—the Word that is on the lips of every exhibitor and reviewer who has seen this amazing stride forward in short subject production! You owe it to your knowledge of picture progress to see "Bombalera"!

Latest of That Famous "Second Feature" Series

PARAMOUNT'S MUSICAL PARADE

FEATURETTES

IN TECHNICOLOR

Starring
OLGA SAN JUAN

•

Entire Series Produced by
LOUIS HARRIS

Albert Law Dies Suddenly at 40 While in New York

Albert J. Law, of Los Angeles, executive secretary and general counsel of the Southern California Theatre Owners Association, died of a heart attack January 1 in New York at St. Luke's Hospital. He was 40 years old.

Mr. Law had been in New York since last Thursday. He came east to confer with major company sales executives on a plan for conciliating trade practice complaints prior to their submission to arbitration. He had planned to remain east this week in order to complete his talks with the distributors, from whom he had hoped to obtain approval for making the plan effective nationally, as well as in the southern California territory.

Two weeks ago, Mr. Law had been in Washington conferring with officials of the Department of Justice on the conciliation plan. He remained in the capital to attend the meeting of industry chairmen of the March of Dimes drive with President Roosevelt at the White House December 19.

Mr. Law was born in Logan, Utah, April 1, 1904. He attended George Washington University in Washington, D. C. His experience in the industry dated from 1927 when, as special assistant to the U. S. Attorney General, he began preparation of the case brought against the major companies under the Sherman Anti-Trust Act in 1930.

A member of the Attorney General's staff for 15 years, Mr. Law came to Hollywood in that capacity in 1937 and had conducted a law practice in Los Angeles. He appeared intermittently in the news of local exhibition as counsel for various independent exhibitors bringing action against Fox West Coast and other circuits for alleged violation of the Consent Decree and other regulations.

On July 11, 1944, he announced the formation of the Southern California Theatre Owners Association, as an organization representing independents and circuit operators in an endeavor "to deal with problems common to all exhibitors and to provide a medium through which the views of all, large and small, can be properly expressed."

He is survived by his widow, the former Marion Templeton of Los Angeles, whom he married last July; his mother, Sara James, of Los Angeles; a sister, Elizabeth James Law of Washington, D. C., and a brother, Melvin J. James, who is in the armed forces.

Warren L. Stafford

Funeral services for Warren L. Stafford, 52, head of supplies and stock for Balaban and Katz, were held at Pardeeville, Wis., December 23.

Indianapolis Variety Club Announces Officers

The Indianapolis Variety Club has elected the following officers for 1945: Lawrence J. McGinley, Universal manager, chief barker; Al Blocher, Y & W theatres, dough guy; Herman Morgan, Jr., Affiliated Theatres, property master; Earl Penrod, Penrod Enterprises, first assistant barker.

Directors are: Laddie Hancock, Ken Collins, Abe Gelman, Al Taylor, Claude McKean, A. C. Zaring, Russell Brentlinger, George Landis, Marc Wolf and Carl Niesse.

Delegates to the national meeting in New York in June are: Mr. McGinley, Mr. Wolf, Mr. Blocher, and Mr. Niesse. Mr. Wolf is Variety national dough guy and Mr. Niesse is national canvassman.

Johnson Heads Exchange Union

Lou Johnson has been elected president of the New York Film Exchange Employes Union, Local B-51, IATSE. Others elected are: Leonard Brooks, vice-president; Gerald Lee, secretary; Harold Marenstein, financial secretary.

Monogram Shifts McCoy

Helen McCoy, former booker at the Monogram exchange in Kansas City, has joined the Los Angeles staff as assistant booker.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 35—Coast Guard foils Nazi attempt to set up Arctic bases. . . . War flashes of action. . . . Religion. . . . Weapons for war. . . . Sports. . . . Eisenhower talks to fighting men at the front.

MOVIETONE NEWS—Vol. 27, No. 36—Bombing Borneo. . . . Strafing Nazis. . . . Members of Congress at front. . . . Embattled Ninth Army troops. . . . Russian girls thank the Yanks. . . . Late German photos of Hitler show him stooped and feeble . . . Fashions. . . . Flying zoot suit eliminates pilot blackout danger.

NEWS OF THE DAY—Vol. 15, No. 233—Coast Guard routs Nazis in Greenland. . . . First underground pictures smuggled out of Warsaw. . . . Yanks help clear away London "V" bomb ruin. . . . Message to Allied troops from General Eisenhower. . . . President Roosevelt in prayer for victory. . . . German cities in the Rhine shelled by American guns. . . . Children in war zones give New Year thanks.

NEWS OF THE DAY—Vol. 15, No. 234—Western front film reports. . . . Latest film of Nazi offensive. . . . Allied air offensive. . . . Congress envoys see the war. . . . New flying zoot suit. . . . Memorial for happy warrior. . . . Freed Russian girls give Yanks real welcome.

PARAMOUNT NEWS—No. 36—Tragedy in Warsaw. . . . Yanks clear blitz ruins. . . . Arctic drama—Coast Guard traps Nazis. . . . Report to America.

PARAMOUNT NEWS—No. 37—Secret weapon — war science beats air blackout. . . . Hitler holds on.

RKO PATHE NEWS—Vol. 16, No. 38—First pictures from Polish underground. . . . Coast Guard seizes Nazi Greenland radio parties. . . . British home guard's last parade. . . . Navy flies whole blood to Leyte. . . . First ambassador from Free France. . . . Yanks clear London's ruins.

RKO PATHE NEWS—Vol. 16, No. 39—Inside Germany. . . . Bombers blast Borneo oil for Jap navy. . . . Gunsight camera film air "kills." . . . New non-blackout suit for pilots. . . . Bombs carry newspapers to enemy. . . . Military affairs group at front.

UNIVERSAL NEWS—Vol. 18, No. 359—Greenland freed of the Nazis. . . . The war in Poland. . . . Yanks shell Kehl. . . . Ambassador Bonnet. . . . Guard demobilized. . . . Texas amazons.

UNIVERSAL NEWS—Vol. 18, 360—The Nazi counter-offensive. . . . German home front. . . . The push begins. . . . The attack stalls. . . . Congressmen tour war fronts. . . . Delman's latest. . . . The blackout suit.

ALL AMERICAN NEWS—Vol. 3, No. 115—Riverdale orphans get $5,000 as gifts. . . . First Negro Congressman from New York honored. . . . Mock wedding highlights Heartstone Club party. . . . Personalities in the news: E. Simms Campbell. . . . Salvation Army opens service center. . . . Brooklyn nursery looks after war workers' children. . . . General Clark honors decorated men and new officers. . . . Quartermaster Corps has mammoth job in Italy.

Rites for a Hero In Ortonville

The memory of the man who gave his life to save his audience in the finest tradition of show business is honored by the motion picture industry in plans for a proper tribute to the late Alfred Weatherby, 50, projectionist for 28 years at the Orpheum theatre in Ortonville, Minn. He was buried in the presence of many who undoubtedly owed their lives to his heroic actions in fighting film flames alone in his booth. He quietly finished the show for a capacity audience, retired to his hotel room and died of lung congestion caused by the smoke he had inhaled.

Floral wreaths were sent from New York by the War Activities Committee, which announced plans for a more permanent tribute. John Diedenhofer, manager of the Monty theatre at Montevideo, and R. G. Risch of the Scenic at Appleton, Minn., attended the funeral as representatives of the film business.

John J. Friedl, exhibitor chairman of the War Activities Committee in the Minneapolis area, is heading a move to honor Mr. Weatherby's memory.

Claude Frederick

Claude E. Frederick, for more than 10 years manager of the Garden theatre, Greenfield, Mass., died of a heart attack December 28. Born in St. John, N. B., he began his career as a vaudeville performer. He was former manager of the Olympic in New Haven, and also managed the Capitol in Pittsfield. A widow and two children survive.

Republic to Hold Sales Meetings In Three Cities

A series of three regional sales meetings will be held by Republic during January in New York, Chicago and at the company's North Hollywood studios, James R. Grainger, president, announced this week on his return to New York following a month's sales trip.

Herbert J. Yates, Sr., chairman of the board, will address all sessions. The agenda will include discussions of such top-budget productions as "Lake Placid Serenade," and the future releases, "Flame of the Barbary Coast," "Earl Carroll Vanities," and "The Amazing Mr. M."

The conferences will consider a proposed line-up of forthcoming productions to go into work during the next three months, in accordance with Mr. Yates' policy of adapting schedules to conform with anticipated public tastes. It is expected that musicals will receive increased attention.

The first sessions are set for January 8, 9 and 10 at New York, in the New York Athletic Club. The New England, Eastern and Central Divisions headed by sales managers and represented by branch managers will participate.

The Chicago meetings will take place January 11, 12 and 13, at the Blackstone Hotel. Southern and Central managers will be present.

The coast sessions will be held January 22 and 23, and will be attended by Mr. Yates, Mr. Grainger and E. L. Walton, assistant general sales manager, all of whom will be present at Chicago, and Western District sales manager Francis Bateman.

Monogram Exchange Contest Standings Are Announced

Standings in the Monogram Victory Parade, exchange contest in sales and collections among the comypany's 37 branches, have been announced by Samuel Broidy, vice-president and general sales manager, as of a December 21 tabulation. The drive, which closes March 30, involves the distribuation of $14,350 in prizes. Standings are: Division 1, Dallas, Los Angeles, San Francisco; Division 2, Charlotte, Cleveland, Cincinnati; Division 3, Memphis, Omaha, Denver. Standings in collections are: Division 1, San Francisco, Dallas, Atlanta; Division 2, Detroit, New Orleans, Charlotte; Division 3, Memphis, Omaha, Denver.

Famous Players Buys Share In Spencer Circuit

Famous-Players-Canadian Corporation has announced that a substantial interest has been acquired in the circuit of F. G. Spencer Company, Ltd., St. John, N. B., comprising 20 theatres operating in 14 cities and towns of the Maritime Provinces, Nova Scotia, New Brunswick and Prince Edward Island. Mr. Spencer, who started the circuit 30 years ago, will continue to direct the theatres, according to the announcement, and the two companies will jointly engage in a program of theatre construction on the Atlantic coast in the post-war period.

Decency Legion Approves Five New Pictures

The National Legion of Decency this week reviewed and approved five new features. In Class A-1, unobjectionable for general patronage, are: "Saddle Leather Law," "Sing Me a Song of Texas." In Class A-2, unobjectionable for adults, are "Can't Help Singing," "Dangerous Passage," "Great Bonanza."

Paramount Names Ravenscroft

Ralph Ravenscroft, Paramount west coast advertising representative, has been named west coast publicity representative for Paramount short subjects and Paramount News, it was announced last week by Oscar A. Morgan, general sales manager for Paramount shorts and news.

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Power of the Whistler
Escape in the Fog
Rockin' in the Rockies

MGM
Twice Blessed
Without Love
Our Vines Have Tender Grapes

RKO RADIO
Isle of the Dead

REPUBLIC
Corpus Christi Bandit
Gangs of the Waterfront
Tell It to a Star
Utah
Tugboat Annie's Son (James S. Burkett)

UNIVERSAL
Easy to Look At
Blonde Ransom

WARNERS
San Antonio

STARTED

PARAMOUNT
Too Good to Be True
Masquerade in Mexico

REPUBLIC
Road to Alcatraz
Return at Dawn

SHOOTING

COLUMBIA
Fighting Guardsman
Thousand and One Nights

MGM
Her Highness and the Bellboy
Hidden Eye
Weekend at the Waldorf
Hold High the Torch

PARAMOUNT
Good Intentions
The Virginian
Lost Weekend
Love Letters
Affairs of Susan
Duffy's Tavern

RKO RADIO
Johnny Angel
Follow Your Heart
Spanish Main
Invisible Army
Along Came Jones (International)

20TH CENTURY-FOX
Colonel Effingham's Raid
Bell for Adano
Captain Eddie

UNITED ARTISTS
Walk in the Sun (Bronston)
Blood on the Sun (Cagney)
Story of G. I. Joe (Cowan)
Guest Wife (Skirball-Manning)

UNIVERSAL
Night in Paradise
That's the Spirit

WARNERS
Mildred Pierce
This Love of Ours
Hotel Berlin
Big Sleep

Paramount Begins Work On Two New Pictures

Hollywood Bureau

In the lull between two holiday weekends, the shooting index fell to 34, lowest figure reached since March, and lower than the corresponding week in 1943 which saw 37 features in work. Indications are, however, that the decline is purely temporary, and that the first week of the new year will see a sharp increase in production activity.

Paramount trained cameras on two major productions: "Too Good to Be True" and "Masquerade in Mexico." The former co-stars Betty Hutton and Sonny Tufts in a story about a chorus girl who cannot tell the truth. Harry Tugend is the producer, and John Barry is directing.

"Masquerade" is described as a story of international adventure and romance, with Mitchell Leisen directing and Karl Tunberg producing. Dorothy Lamour and Arturo De Cordova are co-starred, with Patric Knowles in support.

Republic launched "Road to Alcatraz" and "Return at Dawn." Joseph Berscholtz is associate producer on the latter, and Jack English is directing. Sidney Picker is associate producer on "Road to Alcatraz," and Nick Grinde is directing. The cast includes Robert Lowery, June Storey, Charles Gordon, Clarence Kolb, Iris Adrian and Grant Withers.

Recent Story Purchases Of Studios Listed

"Tomorrow Will Sing," a novel by Elliott Arnold, which will be published next month by Duell, Sloan and Pearce, has been purchased by Columbia from the galley proofs. Republic has bought two properties from Frank Gruber, an original screenplay called "When Silver Was King," and a novel titled "Gunsight." "Too Young to Know," a novel by Harlan Ware now running serially in the *Saturday Evening Post*, has been purchased by Warners. Columbia has acquired an original by F. Hugh Herbert, "When I Come Back," and plans to put it into production shortly. Universal has bought a mystery novel, "The Third Eye," by Ethel Lina White. Joan Harrison will produce.

▽

Benedict Bogeaus will put "Captain Kidd," starring Charles Laughton, into production within the next two weeks. Norman Reilly Raine is writing the screenplay from Robert Lee's original story, which relates the adventures of the pirate during the later years of his life. Rowland V. Lee will be the director. Jules Levey will produce "The Homesteaders," based on Ernest Haycox's novel, "Trail Town," and has signed Randolph Scott for the lead. Production on the color feature will start in the spring. . . . Constance Bennett is preparing "Paris Underground," which she will produce for United Artists release, and in which she will have a starring role. Kay Francis and Jeffrey Bernerd will launch "Divorce," in which Miss Francis will star, some time in January. The picture will be released through Monogram. Russell Wade, RKO Radio contract player, has formed Sunset Productions, Inc., to make a series of 16mm five-reel films similar to Wade's color Western, "Sundown Riders," which has been given playing time on church and school circuits.

Universal Takes Option on "Sherlock Holmes"

Universal has exercised its option on the rights to the "Sherlock Holmes" stories for the fourth successive year. The deal was made with the estate of the late Sir Arthur Conan Doyle through the author's son, Dennis Conan Doyle. Future productions in the series will have high budgets. The title of the next to go into work will be "Invitation to Death," co-starring Basil Rathbone and Nigel Bruce, with Roy William Neill as the producer-director of the film.

Personnel Intelligence About Hollywood

Louis B. Mayer has returned to his desk at MGM after a long convalescence which followed his fall from a horse last summer. . . Seton I. Miller will produce his own original screenplay, "Calcutta," for Paramount. . . . Bonita Granville and Allan Jones will be co-starred in Universal's romance with music, "Have a Heart."

Frank Morgan will be starred in a one-hour feature, "Morgan's Folly," which Jerry Bressler will produce for MGM. . . . Sonny Tufts has been cast for the third stellar role in Paramount's "The Well-Groomed Bride," with Ray Milland and Olivia de Havilland. . . . Pat Kirkland has been selected to play the lead in the film adaptation of "Kiss and Tell," which will be produced for Columbia by Sol Siegel, George Abbott and F. Hugh Herbert.

Two East Side Kids comedies will go into production at Monogram shortly. They are "Docks of New York" and "The Country Fair." . . . John Miles, currently working in "This Love of Ours," has had his Warner contract renewed. . . . Paul Andor will have his first comedy role in MGM's "Weekend at the Waldorf."

Warners Has Outstanding List of Properties

The Warner studio will head into 1945 with what is reported to be the greatest story pool in the company's history as a result of the acquisition of a number of outstanding properties. Among these are the Broadway hit plays, "Life with Father," "Voice of the Turtle," "The Two Mrs. Carrolls" and "Chicken Every Sunday." . . . Sol Lesser has completed arrangements with Arthur Murray whereby Murray and his chain of dancing schools will be a part of Lesser's forthcoming musical cavalcade, "Crazy to Dance."

PRC has purchased the screen rights to "Checkmate," by Sheldon Leonard, the actor, who has also been signed to play the leading male role in the picture. . . . Roy Disney is back from Mexico City, where he attended the world premiere of "The Three Caballeros." . . . Judy Canova has been signed by Columbia to star in a musical titled "Hayfoot, Strawfoot," to be produced by the Leonard Picker unit under supervision of Irving Briskin. . . . Edward Ryan has been assigned the lead in "Caribbean Mystery" at 20th Century-Fox.

Lew Landers has been signed by PRC to direct the Jack Schwarz production, "Enchanted Forest." . . . Marek Lubkov will be co-producer with Steve Sekely on Republic's "The Healer." . . . Twentieth Century-Fox has exercised its option on the services of Phil Silvers for another year, and assigned him an important role in "Two-Faced Quilligan." . . . Mark Hellinger is preparing "The Two Mrs. Carrolls" for production at the Warner studio. . . . Dorothy Kingsley is writing the screenplay of "The Girl from Rector's," which Jack Cummings will produce for MGM.

Rickenbacker Film Is Now "Captain Eddie"

Twentieth Century-Fox has announced that the title of the Eddie Rickenbacker film, formerly "First, Last and Always," is now "Captain Eddie." Charles Bickford, Darryl Hickman, Thomas Mitchell, Richard Crane, Chick Chandler and James Gleason will be seen in the forthcoming Winfield Sheehan production based on the life of the World War I flier.

Bill Williams has been signed by RKO Radio for the role of Robert Young's rival in "Those Endearing Young Charms." . . . Columbia has exercised its option on the services of Jimmy Lloyd, former radio actor.

MONSTER!
BAD BOYS MAKE GOOD! Cheerful ne
MAD DOCTOR!
HUNCHBACK!
WOLF MAN!
DRACULA!

bout these terrible people!.....

"House of Frankenstein," Universal's horror classic starring all its Titans of Terror, has broken all existing records at the RIALTO THEATRE on BROADWAY, NEW YORK. This again proves that Universal knows when and how to make this type of boxoffice bonanza.

We really believe that "House of Frankenstein" is headed for an all-time record for horror pictures . . . So, brother, don't be wary of this scary. You, too, can play it!

starring

BORIS KARLOFF · LON CHANEY with JOHN CARRADINE · J. CARROL NAISH

ANNE GWYNNE · PETER COE · ELENA VERDUGO · LIONEL ATWILL

Screen Play by Edward T. Lowe · Directed by ERLE C. KENTON · Produced by PAUL MALVERN · Based on a Story by Curt Siodmak

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 2

Columbia

VIGILANTES RIDE: Russell Hayden, Dub Taylor—Hayden coming along nicely. Quick on the draw and aim, so the boys tell us. Played Friday, Saturday, Dec. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Okla.

Metro-Goldwyn-Mayer

PASSAGE TO MARSEILLE: Humphrey Bogart, Michele Morgan—From previous reports I was afraid of this one but I was agreeably surprised as it turned out to be very good. It has a good story and a good cast. It is full of action and suspense and for a spot like mine I would recommend that you play it. Played Thursday-Saturday, Dec. 7-9.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

SALUTE TO THE MARINES: Wallace Beery, Fay Bainter—Another fine example of MGM's entertainment. A little old but glad I played it from a patriotic standpoint. Business average. Public and exhibitor satisfied. Played Saturday, Sunday, Dec. 16, 17.—Johnnie Hynes, Community Theatre, Conde, S. D. Small town patronage.

WATERLOO BRIDGE: Robert Taylor, Vivian Leigh—We caught bad roads on this first picture of the reissues we have run, but it is still the audience pleaser it was, when we formerly ran it. I can safely say, with conditions against it, the picture still did more business than some of the turkeys we have run lately. I'll not speak for any other situation, but would not pictures such as "Captains Courageous," etc., do more business than a lot of others. With bookings so close you have no chance of laying out pictures that in normal times you would have paid for and not run. As far as I am concerned, I would rather pick up some of the really good pictures of former years than many that are coming out now. I am sure that you would have better satisfied audiences. The proof is that we ran eight reissues last year, and they all did better than average business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

WHITE CLIFFS OF DOVER: Irene Dunne, Alan Marshall—The lion roars again and what a roar. Such a delightful story with a grand cast makes this one a must see for your audience. Although I played it late, it was a pleasure to hear the complimentary remarks by my patrons. All the cast took excellent parts and I can fully recommend this one for a good evening's entertainment for the paying guests. Play it. Played Saturday, Dec. 16.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

Paramount

DARK MOUNTAIN: Robert Lowery, Ellen Drew—Small budget action picture which got by on Pal Night. If you never play it you haven't missed anything. Played Tuesday, Dec. 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOUBLE INDEMNITY: Fred MacMurray, Barbara Stanwyck—Business was very poor, scarcely grossing film rental. The story was too unpleasant for our trade. No better acting was ever recorded or presented on the screen and this statement applies to Robinson, MacMurray and Miss Stanwyck. Played Wednesday, Thursday, Dec. 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

PRC

GREAT GUY: James Cagney, Mae Clarke—We did fair Sunday midnight on this show. We were in the midst of a heavy snow storm. Cagney a good draw with us. Played Sunday, Dec. 10.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

RKO Radio

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—Many of our patrons came out with a dazed look on their faces. The box office had a dazed expression, too, when we checked up. Slow and boresome to the extreme, and Grant's cockney accent, if it had not been so tragic, would have been funny.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SEVEN DAYS ASHORE: Wally Brown, Gordon Oliver—This was as wacky as they come. Used on second half of double bill with fair results. No complaints and much laughter. Played Friday, Saturday, Dec. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SHOW BUSINESS: Eddie Cantor, Joan Davis—Very poor business. Cantor just does not draw here, although he did not try to steal every scene in this picture. The plot of the story has been worn threadbare. Audience reaction considerably more favorable to Miss Davis than Miss Moore. Played Sunday, Monday, Dec. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

SNOW WHITE: Disney Cartoon—I did a nice business on this reissue in spite of its age. There was a new crop of children who had not seen it, while the others saw it again. Played Sunday, Monday, Dec. 10, 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

CHEYENNE WILDCAT: Bill Elliott, Bobby Blake—Good Western show and good business. Red Ryder and Little Beaver are becoming very popular here. Played Friday, Saturday, Dec. 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CODE OF THE PRAIRIE: Smiley Burnette, Sunset Carson—Good Western drama with plenty of comedy, which pleased all. Played Friday, Saturday, Dec. 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

HOME IN INDIANA: Walter Brennan, Lon McAllister—Well, I'm glad that 20th-Fox found out they could make a Technicolor picture without their two famous blondes. These kids are excellent, and the picture was right down my alley. Played Sunday, Monday, Dec. 10, 11.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

SONG OF BERNADETTE: Jennifer Jones, Charles Bickford—This is a wonderful picture, but business was poor, no doubt due to the high admission prices of $1.10 and 55 cents. However, I did not lose any money on the engagement. And many thanked me for bringing such a wonderful picture to Dewey. Played Wednesday, Thursday, Dec. 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWEET AND LOWDOWN: Jack Oakie, Benny Goodman—Good average musical show which did average business. Played Sunday, Monday, Dec. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

ATLANTIC CITY: Bradford Taylor, Constance Moore—We experienced the worst blizzard in a year, causing low grosses. Played Monday, Tuesday, Dec. 11, 12.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE CLIMAX: Boris Karloff, Susanna Foster—This is an operatic picture in Technicolor and most people liked it. Business was fair. The picture had an abrupt ending and seemed incomplete or unfinished. Played Wednesday, Thursday, Dec. 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HER PRIMITIVE MAN: Louise Albritton, Robert Paige—We used this on top half of a double bill with fair results. Good for some laughs. Business average. Played Friday, Saturday, Dec. 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

INVISIBLE MAN'S REVENGE: Jon Hall, Evelyn Ankers—It wasn't the invisible man, it was the invisible crowd. We had a blizzard. Business no good. Played Wednesday, Thursday, Dec. 13, 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SAN DIEGO, I LOVE YOU: Louise Albritton, Jon Hall—This is a very good comedy and pleased all who came. Business was average. Not quite big enough for a Sunday date, but might do in a pinch. Played Tuesday, Dec. 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHERLOCK HOLMES: Basil Rathbone, Nigel Bruce—This made good weekend business and everyone who came liked it. Played Friday, Saturday, Dec. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

THE VERY THOUGHT OF YOU: Dennis Morgan, Eleanor Parker—An exhibitor recently complained in this column about excessive drinking in pictures; well, here's the answer to his plea. Not a sign of intoxicating liquor and none of the females smoke. Just shows it can be done. One minister, who is a movie fan, said he was going to write Warners and compliment them on making one of the finest pictures he had ever seen, and it is good. Played Thursday, Friday, Dec. 14, 15.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

Short Features

Metro-Goldwyn-Mayer

LONESOME MOUSE: Technicolor Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

HOW TO PLAY FOOTBALL: Walt Disney Cartoons—A clever color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RADIO RAMPAGE: Leon Errol—A very funny two-reel comedy. Don't pass it up.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

T-BONE FOR TWO: Walt Disney Cartoon—The usual Disney dependability. Gets the audience in a receptive mood for what you wish on them later in the program.—Johnnie Hynes, Community Theatre, Conde, S. D.

Twentieth Century-Fox

MARCH OF TIME NO. 12 (AMERICANS ALL): March of Time—These series are very instructive. Well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FUN FOR ALL: Sports Review—Very good. Play it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SEA FOOD MAMA: Dribble Puss Parade—Not much comedy in this one-reel subject in black and white.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

UNCLE SAM—MARINER: March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WOLF'S TALE, A: Terrytooons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YOKEL DUCK MAKES GOOD: Terrytoons—Fair cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

DOGS FOR SHOW: Variety Views—Entertaining sport reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HARMONY HIGHWAY: Name Band Musicals—Good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ON THE MELLOW SIDE: Name Band Musicals—Good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BATTLE OF THE MARIANAS: War Activities Committee—Entertaining two-reel subject made by the War Department and showing battles with the Japs.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CHAMPS OF THE FUTURE: Sports Parade—Very good reel in color showing children performing athletic feats.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STUPID CUPID: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STUPID CUPID: Merrie Melodies—Fair. Seems to take all right.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TO ALL THOSE EXHIBITORS WHO WANT A STREAMLINED SERIAL

Universal believes emphatically that there's always a market for a good serial. Serials, according to Universal's point of view, represent the essentials of good movie entertainment, and the two important things about producing a serial are subject matter and gearing them to the modern tempo.

We are happy to tell everyone who plays serials and even those who should play them, that Universal has streamlined its newest and best serial, "Jungle Queen."

By streamlining, we mean its many new techniques; particularly that one which enables us to start each chapter without the dull repetition that used to exist in the making of serials.

This may not sound like a startling innovation, but we ask that you take a look at "Jungle Queen" which will prove how effectual it is.

P. S. We have such confidence in "Jungle Queen" as fine screen entertainment that we are going to have a series of trade showings. Please make sure you are invited.

Dear James Mason,

May I be the first to congratulate you on becoming Britain's No. 1 Box Office Star. I thought so all the time anyway.

Sincerely,

Sydney Box

JAMES MASON

Now starring in
THE SEVENTH VEIL
a SYDNEY BOX PRODUCTION
RIVERSIDE STUDIOS
HAMMERSMITH
LONDON
ENGLAND

James Mason the Top Ten Winner In Poll of British Exhibitors

How British Showmen Voted

British exhibitors, in the Motion Picture Herald - Fame *poll, vote for three groups, exclusively British players, Western players, who are all American, and the International players, who may be either American or British. Here are the Top Ten winners in each classification:*

BRITISH	*INTERNATIONAL*	*WESTERN*
1. JAMES MASON	1. BING CROSBY	1. ROY ROGERS
2. DAVID NIVEN	2. BETTY GRABLE	2. WILLIAM BOYD
3. GEORGE FORMBY	3. GREER GARSON	3. GENE AUTRY
4. ERIC PORTMAN	4. DEANNA DURBIN	4. RICHARD DIX
5. LAURENCE OLIVIER	5. BETTE DAVIS	5. JOHN WAYNE
6. MARGARET LOCKWOOD	6. BOB HOPE	6. GARY COOPER
7. ROBERT DONAT	7. HUMPHREY BOGART	7. RANDOLPH SCOTT
8. PHYLLIS CALVERT	8. GARY COOPER	8. JOHNNY MACK BROWN
9. ANNA NEAGLE	9. SPENCER TRACY	9. JOEL McCREA
10. ROBERT NEWTON	10. ABBOTT & COSTELLO	10. ALBERT DEKKER

JAMES MASON

by PETER BURNUP
in London

STARTLING are 1944's changes in the roster of Britain's Ten Best Money-Making Stars. Among them is the dethronement of George Formby, best-loved comic in these Islands. He has been dropped from six years' unchallenged pre-eminence, to third place. James Mason is the 1944 leader. And the names of no fewer than six of last year's winners in the annual Motion Picture Herald Poll of British exhibitors, vanish entirely from this year's list. Mr. Mason, and David Niven, the runner-up figured nowhere in 1943's count.

These notable results of the balloting do not betoken a sudden determination among the British to roll the heads of the mighty; they rather disclose a parallel with the nation's current mood and temper.

British Theatregoers Sick of War Films

The fact is, British theatregoers are wholeheartedly sick of so-called war films; they enthusiastically refrain from attending theatres luckless or unwise enough to book them. An easy explanation is that when you live within the daily sound and smell of bombs, when your son or friend is overseas fighting, you'd rather not be reminded of it in your recreation. Yes, the British want those "escapist" films—but the Poll discloses, escapist films with a difference.

To be noted, primarily, is the marked decline in the appeal of the country's hitherto favoured clowns. Mr. Formby suffers a partial eclipse, but the phenomenon is total in the cases of Arthur Lucan ("Old Mother Riley") and Arthur Askey, both persons of accomplishment in their chosen field who figured prominently in last year's voting. Clearly (so it is urged) it's not *nonsense,* no matter how adroit it may be, that people shop for in their theatres at this time.

Beneath the stolid, commonly inarticulate surface of the average Briton, there's a new awareness, after five years of steeled resistance in war, to affairs of the world. Observers of politico-sociological conditions draw ponderous attention to the circumstance. The Poll points the moral with easier force.

Each Winner an Artist Of Real Distinction

Each of the 1944 Ten Best in Britain is an artist of ripe distinction, contributing a warm (if, admittedly, highly romanticised) intelligence to the screen, and has figured in films which lend lustre, so it's claimed, to the motion picture by reason of their serious merit. This fact, Britain's motion picture makers urge, deserves close study by the industry.

James Mason's work, hitherto, has not been seen widely on American screens, although the excellence of his performance may have been noted in "Thunder Rock" and "Candlelight in Algeria." But it's a safe assumption that Mr. Mason will be Hollywood-bound in early course. For there's a warm earnestness to his acting, a mellow romantic air which commends itself to audiences of every sort.

Mason is a Yorkshireman educated at Cambridge University, where he aspired once to be an architect. If the women of Britain had a pin-up boy, James Mason undoubtedly would rate the position, so rapid has been his advance in romantic roles, so assured his portrayal of diverse sentiments. In less than nine months we have seen him in three pictures and in many dissimilar roles—"Candlelight," "Hotel Reserve." "Fanny by Gaslight."

The holder of second position in 1944—David Niven—was seen during the year in one picture only, "The Way Ahead." It might be said that this is a war picture; however, it is essentially a story, not of battle, but of the echoed undertones of war. Niven (who is now a colonel in the British army) is the civilian who must go to battle in the *emergencies* of war, in "Way Ahead."

That same quality of warm understanding, of sympathetic insight, is exhibited by all the others of the Ten Best of 1944. Three are women—Phyllis Calvert (notable in "Fanny by Gaslight"). Margaret Lockwood (more lately seen in "Love Story"), and Anna Neagle (in the phenomenally successful "Yellow Canary").

The work of Laurence Olivier, Robert Donat and Eric Portman is well known to American audiences. Robert Newton, who achieved a Ten Best ranking in the 1942 Poll, but was "out of the money" last year, achieved tenth place in the 1944 vote. A wartime sailor in the Royal Navy, he was seen, during the 12 months now reviewed, in one film only, "Happy Breed." In that he gave a memorable, moving performance.

G.I.'s in England Factor In International Result

There's a circumstance in the *International* division of the poll of British exhibitors which distinguishes this year's canvass. Throughout the year it has been the country's pride and pleasure to entertain hosts of soldiers from the United States. To those placid towns in the quiet shires, where nothing ever happens, have come G. I. Joes from every state in the Union. The G.I.'s have entered into the lives of our villages. They've gone to the pictures with the local families. It is the welcome presence of the American doughboy, so neighbourhood managers aver, has been a big factor in the British popularity of Bing Crosby, Betty Grable, Greer Garson, Bob Hope and the rest of the International Ten Best. The 1944 Poll is truly an Anglo-American one.

Then, too, King Bing, of Swing, and Bob Hope have the incalculable advantage of their world-wide radio audiences.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

KISMET (MGM)

Final Reports:

Total Gross Tabulated	$1,029,800
Comparative Average Gross	903,500
Over-all Performance	113.9%

BALTIMORE—Century	111.7%
BOSTON—Orpheum	116.0%
(DB) The Missing Juror (Col.)	
BOSTON—State	169.2%
(DB) The Missing Juror (Col.)	
BUFFALO—Great Lakes, 1st week	100.9%
BUFFALO—Great Lakes, 2nd week	72.5%
CHICAGO—United Artists, 1st week	116.0%
CHICAGO—United Artists, 2nd week	107.1%
CHICAGO—United Artists, 3rd week	107.1%
CINCINNATI—RKO Capitol, 1st week	127.9%
CINCINNATI—RKO Capitol, 2nd week	81.3%
CLEVELAND—Loew's State	110.0%
INDIANAPOLIS—Loew's	125.0%
(DB) Shadows in the Night (Col.)	
KANSAS CITY—Midland	84.2%
LOS ANGELES—Egyptian, 1st week	177.0%
LOS ANGELES—Egyptian, 2nd week	110.6%
LOS ANGELES—Egyptian, 3rd week	80.0%
LOS ANGELES—Los Angeles, 1st week	218.3%
LOS ANGELES—Los Angeles, 2nd week	143.6%
LOS ANGELES—Los Angeles, 3rd week	94.8%
LOS ANGELES—Ritz, 1st week	167.4%
LOS ANGELES—Ritz, 2nd week	103.6%
LOS ANGELES—Ritz, 3rd week	77.0%
MILWAUKEE—Wisconsin	106.1%
(DB) The Big Noise (20th-Fox)	
MINNEAPOLIS—State	100.0%
MONTREAL—Loew's, 1st week	94.3%
MONTREAL—Loew's, 2nd week	89.6%
NEW YORK—Astor, 1st week	177.3%
NEW YORK—Astor, 2nd week	168.1%
NEW YORK—Astor, 3rd week	171.8%
NEW YORK—Astor, 4th week	144.5%
NEW YORK—Astor, 5th week	158.1%
NEW YORK—Astor, 6th week	135.4%
NEW YORK—Astor, 7th week	123.1%
NEW YORK—Astor, 8th week	120.4%
NEW YORK—Astor, 9th week	104.5%
NEW YORK—Astor, 10th week	96.3%
NEW YORK—Astor, 11th week	84.5%
NEW YORK—Astor, 12th week	82.7%
NEW YORK—Astor, 13th week	70.0%
OMAHA—Paramount, 1st week	92.6%
OMAHA—Paramount, 2nd week	90.0%
OMAHA—Omaha, MO 1st week	104.7%
PHILADELPHIA—Stanley, 1st week	152.3%
PHILADELPHIA—Stanley, 2nd week	107.1%
PHILADELPHIA—Stanley, 3rd week	72.3%
PHILADELPHIA—Karlton, MO 1st week	106.0%
PITTSBURGH—Penn	100.0%
PROVIDENCE—State	71.0%
(DB) Meet Miss Bobby Socks (Col.)	
SAN FRANCISCO—Fox	131.1%
(DB) Storm Over Lisbon (Rep.)	
SAN FRANCISCO—State, MO 1st week	113.4%
(DB) Storm Over Lisbon (Rep.)	
SAN FRANCISCO—State, MO 2nd week	99.2%
(DB) Storm Over Lisbon (Rep.)	
SEATTLE—Paramount, 1st week	147.6%
(DB) Dark Mountain (Para.)	
SEATTLE—Paramount, 2nd week	76.1%
(DB) Dark Mountain (Para.)	
WASHINGTON—Capitol	107.7%
(SA) Vaudeville	

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AND NOW TOMORROW (Para.)

Intermediate Reports:

Total Gross Tabulated	$625.900
Comparative Average Gross	604,300
Over-all Performance	103.5%

BUFFALO—Buffalo	141.6%
(DB) National Barn Dance (Para.)	
BUFFALO—Hippodrome, MO 1st week	150.0%
(DB) National Barn Dance (Para.)	
CINCINNATI—RKO Albee	83.3%
CINCINNATI—RKO Grand, MO 1st week	85.3%
CINCINNATI—RKO Lyric, MO 2nd week	70.1%
CLEVELAND—Loew's State	85.0%
CLEVELAND—Loew's Stillman, MO 1st week	79.4%
DENVER—Denham, 1st week	137.7%
DENVER—Denham, 2nd week	127.5%
DENVER—Denham, 3rd week	102.0%
INDIANAPOLIS—Indiana	96.1%
LOS ANGELES—Paramount Downtown, 1st week	151.3%
LOS ANGELES—Paramount Downtown, 2nd week	102.5%
LOS ANGELES—Paramount Downtown, 3rd week	76.8%
LOS ANGELES—Paramount Hollywood, 1st week	151.2%
LOS ANGELES—Paramount Hollywood, 2nd week	102.9%
LOS ANGELES—Paramount Hollywood, 3rd week	67.2%
NEW YORK—Paramount, 1st week	129.1%
(SA) Glen Gray's Orchestra, others	
NEW YORK—Paramount, 2nd week	103.0%
(SA) Glen Gray's Orchestra, others	
NEW YORK—Paramount, 3rd week	89.2%
(SA) Glen Gray's Orchestra, others	
NEW YORK—Paramount, 4th week	78.2%
(SA) Glen Gray's Orchestra, others	
OMAHA—Orpheum	127.2%
(DB) Take It Big (Para.)	
MILWAUKEE—Palace, 1st week	113.6%
(DB) Sergeant Mike (Col.)	
MILWAUKEE—Palace, 2nd week	119.0%
(DB) Sergeant Mike (Col.)	
MILWAUKEE—Strand, MO 1st week	97.8%
(DB) I Love a Soldier (Para.)	
MINNEAPOLIS—Radio City	117.6%
WASHINGTON—Palace, 1st week	93.9%
WASHINGTON—Palace, 2nd week	77.3%

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SOMETHING FOR THE BOYS (20th-Fox)

Final Reports:

Total Gross Tabulated	$485,000
Comparative Average Gross	517,300
Over-all Performance	93.7%

BALTIMORE—New, 1st week	105.0%
BALTIMORE—New, 2nd week	79.8%
BALTIMORE—New, 3rd week	67.2%
BUFFALO—Buffalo	95.2%
DENVER—Denver	106.6%
(DB) When Strangers Marry (Mono.)	
DENVER—Esquire	122.9%
(DB) When Strangers Marry (Mono.)	
DENVER—Aladdin, MO 1st week	56.9%
(DB) When Strangers Marry (Mono.)	
KANSAS CITY—Esquire	150.0%
KANSAS CITY—Uptown	112.0%
LOS ANGELES—Chinese	85.2%
(DB) When Strangers Marry (Mono.)	
LOS ANGELES—Loew's State	95.5%
(DB) When Strangers Marry (Mono.)	
LOS ANGELES—Uptown	106.6%
(DB) When Strangers Marry (Mono.)	
MINNEAPOLIS—Radio City	70.0%
MINNEAPOLIS—Lyric, 1st week	106.3%
MINNEAPOLIS—Lyric, 2nd week	85.1%
NEW YORK—Roxy, 1st week	90.2%
(SA) Jimmy Savo, Mildred Bailey, others	
NEW YORK—Roxy, 2nd week	80.0%
(SA) Jimmy Savo, Mildred Bailey, others	
OMAHA—Paramount	96.3%
OMAHA—Omaha, MO 1st week	87.0%
(DB) The Unwritten Code (Col.)	
PHILADELPHIA—Fox, 1st week	116.9%
PHILADELPHIA—Fox, 2nd week	82.2%
PITTSBURGH—Harris, 1st week	128.2%
PITTSBURGH—Harris, 2nd week	55.5%
PROVIDENCE—Majestic	110.2%
PROVIDENCE—Carlton, MO 1st week	116.6%
SAN FRANCISCO—Paramount	107.4%
SAN FRANCISCO—State, MO 1st week	85.1%
(DB) My Buddy (Rep.)	
SEATTLE—Paramount	80.0%
ST. LOUIS—Fox	128.6%
(DB) Pearl of Death (Univ.)	
ST. LOUIS—Missouri, MO 1st week	90.4%
(DB) The Falcon in Hollywood (RKO)	
WASHINGTON—Loew's Capitol	99.1%
(SA) Vaudeville	

Producers Will Abide by Terms Of SAG Contract

The jurisdictional dispute between the Screen Actors Guild and the newly formed Screen Players Union in Hollywood reached a climax last week when the Guild threatened to call a strike if producers employed Union members for "stunts, bits and singing roles."

The battle was further intensified when the new union, at a meeting in Hollywood last Thursday made official claim to control of extra players who "speak lines, or sing or perform stunts," citing the National Labor Relations Board as its authority.

The action followed receipt of a telegram to the Union from Y. Frank Freeman, executive head of Paramount studios, who said in behalf of nine studios: "Faced with the dilemma of a conflict of jurisdiction between your organization and the SAG, we have no choice but to continue to observe and perform out contract with SAG in relation to acting work."

End Class B Membership

Last Wednesday the Screen Actors Guild announced official elimination of its Class B membership classification by February 1, setting the same date as a deadline for extra players in that classification to apply for A-Junior status if desirous of doing active work.

The move ended SAG jurisdictional control of atmosphere players, who recently voted in favor of the SPU, simultaneously opening the Guild door for any actors who desire to continue under the actors guild.

Apart from the control vested in jurisdiction, principally at stake, the continuing conflict concerns the performance of work for which the studios expended $340,718.86 in wages during November, 1944.

These wages were paid to extra players engaged through the Central Casting Bureau, an industry-supported agency set up for the purpose of hiring extra players in required numbers on a day basis at union wages.

Four Established Wage Levels

There are four established wage levels: $5.50, $8.25, $10.50 and $16.50, per day. One day's work, at any level, is called a placement. There were 27,454 placements during the month—642 at $5.50, 3,141 at $8.25, 21,267 at $10.50, and 2,211 at $16.50—and the average daily wage was $12.44.

Until last week, when the Central Casting Bureau was opened to the general public and all comers, placements were given exclusively to Class B members of the Screen Actors Guild, who voted December 17 to adopt the Screen Players Union instead of the SAG as their bargaining representative.

The NLRB, conducting the election, found there were at that time 3,300 extra players eligible to vote in the election, which meant that each of these had worked a minimum of 30 days at a studio within the calendar year preceding the election.

The Players Union elected Harry Mayo president; Glenn Stephens, vice-president; Lee Powell, secretary; Don Wayson, assistant secretary, and Mike Jeffers, treasurer.

Five Personnel Changes Made By Century Circuit

Five changes in the personnel of Century Circuit, New York, have been announced by Joseph R. Springer, general theatre manager. Saul Renick, recently discharged from the armed forces, has been named assistant manager of the Avalon; Phil Seed has been transferred from the Avalon to the Nostrand as assistant manager; Irwin Auerbach, appointed assistant manager of the Elm. Mr. Auerbach was formerly assistant manager at the Nostrand. Milton Freund, former assistant manager at the Elm, has been transferred to the Lincoln in the same capacity, and Walter Robertson, formerly of the Linden, has been sent to the Floral as assistant manager.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Showing the Way

Winning the Fourth Quarter Silver Plaque in the 1944 Quigley Competitions is the latest achievement of Lige Brien, manager of the Enright theatre, Pittsburgh, Pa. The Enright is a neighborhood Warner theatre playing subsequent-run films.

The managers of subsequent-run neighborhood theatres who in the past have complained that they do not stand equal appraisal in competition with the first-runs will find that theory once again exploded by Mr. Brien.

What Mr. Brien has done is to take advantage of the same resources which are open to managers in similar situations. His ingenuity, ability and determination did the rest.

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Getting the Goat

The maintenance of goats is prohibited by local ordinance in many metropolitan cities. But Bingham Canyon and the entire state of Utah have been proudly proclaiming the fact that a goat recently helped to sell slightly more than a third of a million dollars' worth of War Bonds.

It all came about when Harold Chesler, prolific idea man and manager of the Princess theatre in Bingham proposed a plan which was adopted by the state chairman of the W. A. C. and local officials.

The plan got under way on November 23 when a goat was tied to a fire hydrant in front of the theatre. The following day an ad was run in the paper: "Found, one live goat. Owner please contact Chief of Police." The goat was lodged in the city jail for one week.

On December 1, a picture appeared in the Salt Lake *Tribune* showing the Mayor of Bingham, the Police Chief and the goat, and a notice that the latter, named Mr. B. O., was still unclaimed.

Because he represented a problem to the City Council, Mr. B. O. was offered as a booby prize to the community selling the smallest amount of Bonds on December 7 between the hours of 7:00 to 9:00 P. M.

Two nearby communities accepted the challenge; radio stations plugged the promotions more than 20 times daily; high school students in the competitive towns painted sidewalks, fences, etc., with appropriate signs intensifying the rivalry—and the promotion attracted statewide interest.

On the date set, the final result was broadcast over Station KDYL at 10:30 P. M. Each town set new records for Bond sales and the total of $333,490 was credited to Mr. B. O.

The town which won the distinction of getting the goat will now have the problem of caring for him until the next War Bond drive comes along, at which time local citizens will be relieved of the odorous responsibility by subscribing for more Bonds than their more fortunate neighbor communities.

Mr. Chesler is rather proud of his brainchild, and the Mayor of Bingham Canyon was so grateful that the theatreman has been appointed to fill a vacancy on the City Council.

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A Showman Speaks Up

In business it is rather unusual to find a competitor going about singing the praises of another's product. In theatre business it is almost unheard of.

"Exception is once again the rule" and on our desk there reposes a tearsheet from the December 22 issue of the Allentown, Pa., *Morning Call* to prove it.

A large display ad announces that "Guest in the House" is scheduled to open at the Wilmer & Vincent Rialto theatre. On the same page there appears a two-column by eight-inch advertisement bought and paid for by the Boyd Theatre Circuit.

The Boyd Circuit ad is a formal, unsolicited endorsement of the Rialto's attraction by exhibitor A. R. Boyd in which he expresses his disappointment that the film was committed to play at his opposition theatre.

He comments on the fine, early Hollywood reports he received on the film, the down-to-earth truths represented by the characters in the picture and on his efforts to obtain the production for showing at his own theatre. He then concludes:

"But we can't . . . the picture is so good we certainly want all Allentown to see it even if they have to go to a competitor's theatre to do it. The picture is so big it is a credit to the whole industry.

"The picture opens at the Rialto theatre, Sunday (Lucky Rialto). When you go, look around. You'll probably see us in the back row, feeling sorry . . . but enjoying ourselves again anyway.

Mr. Boyd's unprecedented action is deserving of the admiration and commendation of the industry.

His prestige and the respect of his townsmen for his opinions and counsel are undoubtedly enhanced through his willingness to promote good films even at personal sacrifice.

—CHESTER FRIEDMAN

4TH QUARTER QUIGLEY AWARD PLAQUE WON BY LIGE BRIEN

Winner of Grand Award in 1939 Wins New Prestige and Silver Plaque

Lige Brien, manager of a neighborhood Warner theatre in Pittsburgh, won top honors in the fourth quarter competition of the Quigley Awards excelling the country's leading theatre men in showmanship during the past three months.

The following contestants for the Quigley Awards, listed alphabetically, were voted Scrolls of Honor by the Judges for the excellence of their promotions in the Fourth Quarter:

Arnold J. Coffey, Carolina theatre, Hickory, N. C.

Edgar Goth, Fabian Theatres, Stapleton, S. I.

James King, RKO Boston, Boston, Mass.

Jack Matlack, Broadway theatre, Portland, Ore.

Rita Morton, RKO Albee, Providence, R. I.

Chuck Shannon, Columbia theatre, Sharon, Pa.

Charles B. Taylor, Shea's Theatres, Buffalo, N. Y.

Mr. Brien's consistency of effort and outstanding promotional activities earned him the Silver Plaque after the Judges had voted him into first place over Jack Matlack and James J. King, both close contenders and both winners of similar awards made during previous quarters this year.

During the third quarter period Mr. Brien was awarded a Scroll of Honor. In 1939 he won the Quigley Grand Award. About six months ago he was transferred by the Warner Circuit from the Belmar theatre in Pittsburgh to the Enright, where he has indicated sustained promotional activity.

Small Town Theatremen Among Scroll of Honor Winners

Subsequent-run and small town operation were exceptionally well represented in the final quarter competition with Arnold Coffey, manager of the Carolina theatre, Hickory, N. C., and Chuck Shannon, manager of the Columbia, Sharon, Pa., sharing additional top honors with Mr. Brien. Five additional awards of Scrolls of Honors were made to Jack Matlack, J. J. Parker's Broadway theatre, Portland, Ore.; Charles B. Taylor, Shea's theatres, Buffalo, N. Y.; Rita Morton, RKO Albee, Providence, R. I.; James King, RKO theatres, Boston, Mass.; and Edgar Goth, Fabian theatres, Stapleton, N. Y.

Special consideration and attention of the Judges were also given to campaigns submitted by Lou Colantuano, Stanton theatre, Philadelphia; Phil Katz, Center, Pittsburgh; Joe Samartano, Loew's State, Providence; Gertrude Bunchez, Century, Baltimore; and Louis Charninsky, Rialto, Dallas, Texas.

The Judges Committee sitting in appraisal of the respective campaigns for the Fourth Quarter were: Harry McWilliams, exploitation director for Columbia Pictures; Leon Bamberger, sales promotional manager for RKO, and Irwin Gold, general manager of the Randforce circuit.

Photo by Cosmo-Sileo

The Fourth Quarter Quigley Awards judges look over the campaigns. Left to right are: Leon Bamberger, Sales Promotion Manager, RKO Radio Pictures, Inc.; Irwin Gold, General Manager, Randforce Circuit, and Harry McWilliams, Director of Exploitation, Columbia Pictures.

Fourth Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation. The list includes some past Awards winners and many newcomers to the competition.

IVAN ACKERY
Orpheum, Vancouver, B. C.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

IRVING BLUMBERG
Warner's, Philadelphia, Pa.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEWIS BREYER
Bijou, Holyoke, Mass.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU COHEN
Poli, Hartford, Conn.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

SID DICKLER
Belmar, Pittsburgh, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

ARNOLD GATES
Stillman, Cleveland, Ohio

MARGARET GOYETTE
Denham, Denver, Colo.

ARTHUR GROOM
State, Memphis, Tenn.

THOR HAUSCHILD
Arcade, Cambridge, Mass.

J. D. HILLHOUSE
State, Galveston, Tex.

WILLIAM HOYLE
Lichtman, Washington, D. C.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

PHIL KATZ
Centre, Pittsburgh, Pa.

LEE KLINE
Orpheum, Philadelphia, Pa.

LARRY LEVY
Colonial, Reading, Pa.

ANDREW NICKOLS
Windsor, Chicago, Ill.

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JOSEPH SAMARTANO
State, Providence, R. I.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
College, New Haven, Conn.

TED TESCHNER
Valentine, Toledo, Ohio

DALE THORNHILL
Royal, Atchison, Kan.

GERTRUDE TRACY
Ohio, Cleveland, Ohio

BROCK WHITLOCK
Loew's, Richmond, Va.

VERA HRUBA RALSTON

in

LAKE PLACID SERENADE

featuring

EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR

with

WALTER CATLETT · LLOYD CORRIGAN
RUTH TERRY · WILLIAM FRAWLEY
JOHN LITEL · LUDWIG STOSSEL
ANDREW TOMBES

RAY NOBLE AND ORCHESTRA
HARRY OWENS
and HIS ROYAL HAWAIIANS

Ice Specialties

McGOWAN AND MACK · TWINKLE WATTS
THE MERRY MEISTERS
with GUEST STAR

ROY ROGERS
KING OF THE COWBOYS

STEVE SEKELY — DIRECTOR
Original Story by Frederick Kohner
Screen Play by Dick Irving Hyland
and Doris Gilbert

IT'S A REPUBLIC PICTURE

105 INDUSTRY LEADERS JUDGI
1945 QUIGLEY COMPETITIONS

All Branches Represented as 12th Annual Awards Get Under Way

With the announcement of the complete list of Judges who will determine this year's Grand Awards winners in the annual Quigley Competitions, the motion picture industry's most noted exploitation sweepstakes has officially opened.

Fifty-two executives representing motion picture exhibition, 26 representatives from the field of distribution and 27 advertising and exploitation heads comprise one of the most distinguished Committees in the 12 years since the Awards Competitions were instituted.

The acceptances and endorsements of the individual committee members published on the following pages, with more to follow in subsequent issues, are high tribute to the value and accomplishments provided by the Quigley Competitions in stimulating individual incentive among theatremen throughout the country and abroad.

Expressions and opinions of the men in the field, also to be published in later editions of MOTION PICTURE HERALD attest to the high esteem and regard in which the Awards are held by managers and theatre publicity men who aspire to win recognition for exceptional work in the field of advertising, exploitation and promotion.

Revisions which have been made in the Awards rules during recent years makes every manager, assistant manager or publicity manager who is directly concerned with the promotion of motion pictures in theatres eligible to compete on an equal basis.

Full consideration of the Judges is accorded to the campaigns of small-town theatre operators by comparison with the facilities and advantages at the disposal of his big-city colleague.

Bases of the Awards are made from the standpoint of seat-selling merits of the campaigns, plus special consideration for consistency of effort. Thus, the showman who puts forth the greatest and most sustained effort through the year has a distinct advantage over the theatreman who submits an occasional promotion.

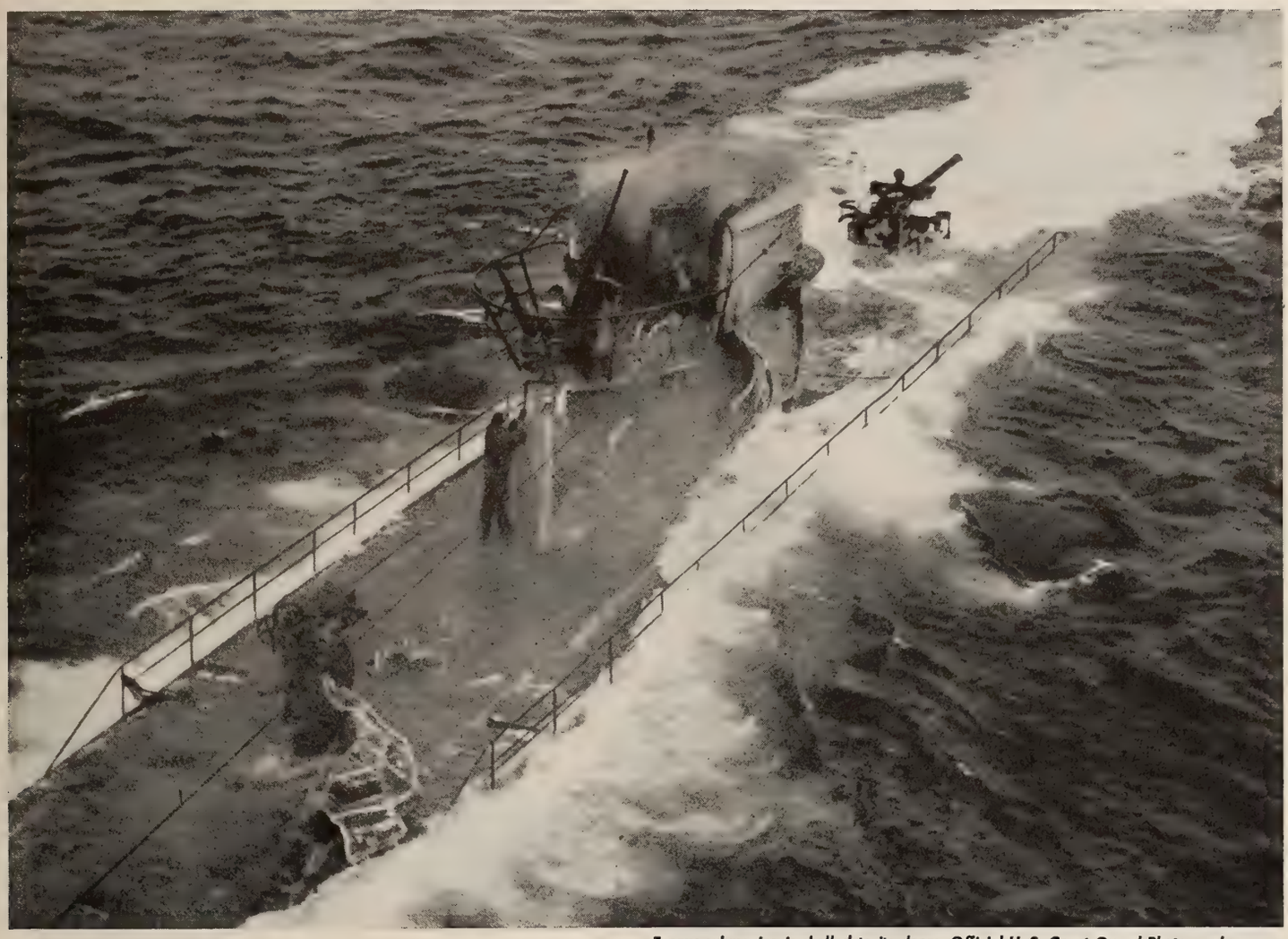
Each campaign which is received automatically registers the contributor as a Fortnightly Contender. At the end of each three month period a committee of three Judges selects the most outstanding showman Contender to receive a sterling silver Quarterly Awards Plaque. Seven runners-up are presented with Scrolls of Honors and to other who indicate exceptional effort Certificates of Merit are awarded.

The Grand Awards are held annually with the entire body of available Judges in appraisal of those campaigns which have won distinction during the Quarterly Competitions. Two special Plaques are awarded to the finalists.

Committee of Judges for Grand Awards of 1945

HARRY C. ARTHUR, Jr., Exhibition
BARNEY BALABAN, Distribution
LEON BAMBERGER, Distribution
MAURICE BERGMAN, Advertising
HARRY BLAIR, Advertising
NATE BLUMBERG, Distribution
MORT BLUMENSTOCK, Advertising
G. RALPH BRANTON, Exhibition
JAMES BRENNAN, Exhibition
HARRY D. BUCKLEY, Distribution
RODNEY BUSH, Exploitation
JACK COHN, Distribution
THOMAS J. CONNORS, Distribution
JAMES E. COSTON, Exhibition
ALBERT DEANE, Distribution
GEORGE DEMBOW, Distribution
NED E. DEPINET, Distribution
HOWARD DIETZ, Advertising
OSCAR A. DOOB, Advertising
STEVE EDWARDS, Publicity
H. R. EMDE, Exhibition
GUS S. EYSSELL, Exhibition
SI H. FABIAN, Exhibition
EDWARD M. FAY, Exhibition
WILLIAM R. FERGUSON, Advertising
HAROLD J. FITZGERALD, Exhibition
J. J. FITZGIBBONS, Exhibition
JOHN J. FRIEDL, Exhibition
ROBERT M. GILLHAM, Advertising
IRWIN GOLD, Exhibition
HARRY GOLDBERG, Advertising
GILBERT GOLDEN, Advertising
LEONARD GOLDENSON, Exhibition
JACK GOLDSTEIN, Advertising
EDMUND C. GRAINGER, Exhibition
BEN GRIMM, Advertising
JOHN H. HARRIS, Exhibition
WILLIAM J. HEINEMAN, Distribution
JOHN W. HICKS, Distribution
I. J. HOFFMAN, Exhibition
HAL HORNE, Advertising
EARL HUDSON, Exhibition
WILLIAM K. JENKINS, Exhibition
W. RAY JOHNSTON, Distribution
JULIUS J. JOELSON, Exhibition
CHARLES REED JONES, Advertising
HARRY M. KALMINE, Exhibition
MALCOLM KINGSBERG, Distribution
STANLEY KOLBERT, Exhibition
CHARLES E. KURTZMAN, Exhibition
C. J. LATTA, Exhibition
IRVING LESSER, Exhibition
M. A. LIGHTMAN, Exhibition
HANK LINET, Advertising
LAWRENCE H. LIPSKIN, Advertising
F. J. A. McCARTHY, Distribution
LEO McCARTHY, Distribution
S. BARRET McCORMICK, Advertising
CHARLES B. McDONALD, Exhibition
VINCENT R. McFAUL, Exhibition
HARRY McWILLIAMS, Exploitation
HARRY MANDEL, Advertising
DAN MICHALOVE, Exhibition
ABE MONTAGUE, Distribution
CHARLES C. MOSKOWITZ, Exhibition
ALEC MOSS, Advertising
LEON D. NETTER, Exhibition
JOHN NOLAN, Exhibition
JOHN J. O'CONNOR, Distribution
R. J. O'DONNELL, Exhibition
LOU POLLOCK, Advertising
LEW PRESTON, Exhibition
CHARLES RAYMOND, Exhibition
CHARLES M. REAGAN, Distribution
H. M. RICHEY, Distribution
FRANK H. RICKETSON, Exhibition
HERMAN ROBBINS, Distribution
WILLIAM F. RODGERS, Distribution
SAMUEL ROSEN, Exhibition
FRANK P. ROSENBERG, Advertising
ED ROWLEY, Exhibition
HARRY ROYSTER, Exhibition
EDWARD RUGOFF, Exhibition
J. MYER SCHINE, Exhibition
LOUIS SCHINE, Exhibition
CHARLES SCHLAIFER, Advertising
TED SCHLANGER, Exhibition
FRED SCHWARTZ, Exhibition
S. A. SCHWARTZ, Exhibition
WILLIAM A. SCULLY, Distribution
SI SEADLER, Advertising
GRADWELL SEARS, Distribution
JOSEPH M. SEIDER, Exhibition
HARRY F. SHAW, Exhibition
STANLEY SHUFORD, Advertising
CHARLES SKOURAS, Exhibition
SPYROS SKOURAS, Distribution
NATE SPINGOLD, Distribution
J. R. SPRINGER, Exhibition
JOSEPH R. VOGEL, Exhibition
ROBERT M. WEITMAN, Exhibition
WILLIAM WHITE, Exhibition
R. B. WILBY, Exhibition
PHILIP A. WILLIAMS, Advertising
NAT WOLF, Exhibition

Caught flat-footed by our gunners and a combat cameraman



Enemy submarine is shelled to its doom. Official U. S. Coast Guard Photograph.

THE combat photographer is two men—he's a trained and toughened fighting man. He's an expert cameraman. He has to have the strength and skill of a fighting man to get his pictures when the fighting is at its thickest. As a cameraman, he has to be so expert that he is virtually a picture-taking machine, functioning at high efficiency under incredibly difficult conditions.

Everyone sees his pictures; but few outside the motion picture industry realize how many combat cameramen are former movie cameramen, how many have been trained by veteran movie photographers.

And, of course, processing, editing, cutting, adding supplementary sound—weaving separate shots into finished productions—are largely in the hands of movie-trained people. The archives of this war will be illustrated by the most magnificent war pictures ever made, and much of their excellence will be due to the co-operation of the motion picture industry.

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

"AWARDS A GREAT SERVICE" "FACTOR IN SHOWMANSHIP"

—SAY JUDGES

OSCAR A. DOOB
Director Advertising and Publicity
Loew's Theatres

Yours of the 18th, appointing me to a judgeship on the Quigley Supreme Court of Showmanship, is appreciated. Of course, I accept.

I always welcome any opportunity to cooperate with the Quigley Awards. This activity, in my opinion, is more important now than ever before. With business riding the war boom, there is a temptation to forego much of the showmanship we used to think important but which now may seem unnecessary. Booms can end; showmanship is a habit that can be lost. Your Awards help keep both alive.

JACK COHN
Executive Vice-President
Columbia Pictures Corp.

I have your letter of December 18th, and I shall be very happy to serve as a Judge on the Committee for 1945.

ROBERT M. GILLHAM
Director Publicity and Advertising
Paramount Pictures, Inc.

I have your letter of the 18th inviting me to be a judge of the Quigley Awards Competitions.

I appreciate your asking me and will be delighted to act in selection of the winners.

GEORGE F. DEMBOW
Vice-Pres. in Charge of Sales
National Screen Service

I shall be pleased to serve on the 1945 Committee for the Quigley Awards.

I believe that its purpose in cultivating exploitation, publicity and advertising is the basis of show business and therefore merits full industry support.

CHARLES B. McDONALD
Zone Manager
RKO Theatres

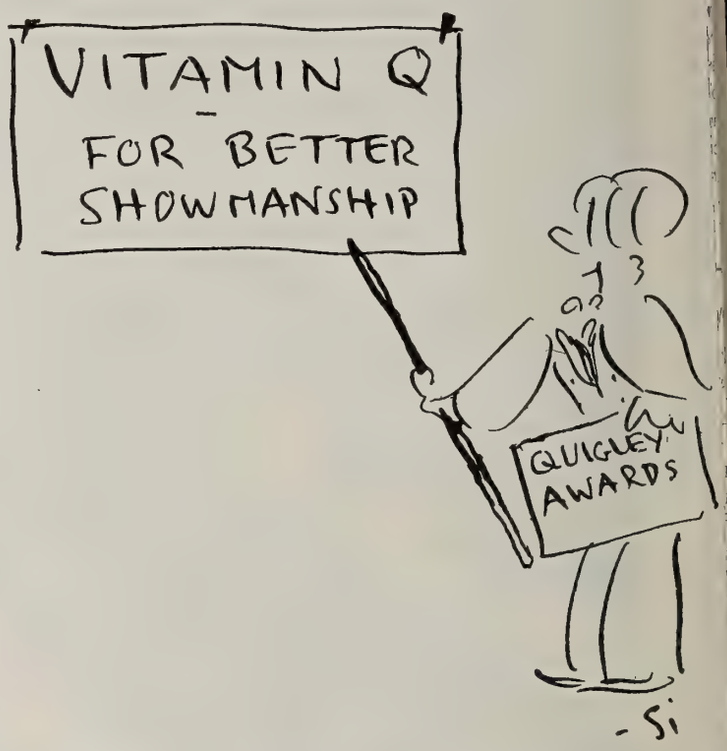
I will be very glad to serve on the 1945 Committee for the Quigley Awards. I think this contest has a splendid effect nationally, as it serves to encourage the managers in the small towns in the knowledge that the leaders of the industry in New York City recognize them as a factor in our business.

LEON J. BAMBERGER
Sales Promotion Manager
RKO Radio Pictures, Inc.

Motion picture show business in all branches should be very grateful to Martin Quigley for establishing and keeping up his awards from year to year through the MOTION PICTURE HERALD. Spurred by the distinct honor of winning one of these, hundreds of theatre managers exert their finest efforts in selling their pictures to the public, while the box office, the distributor and producer all reap the benefit of the healthy stimulation.

I've had the pleasure of being one of the Quigley Award judges for many years, and inspection of the campaigns in this lively competition has indicated that there's nothing really old-fashioned about any legitimate means of advertising and publicizing an attraction and those who now proudly display the Quigley Plaques have continued to use these dynamic methods. Maybe more of the boys will go out and beat the drum during 1945. If so, it will be all the better for the business, and I for one would like to see them make it much tougher for the judges than ever before.

MEMO from —
S. F. SEADLER



Si Seadler, M-G-M advertising manager, graphically expresses his opinion concerning the Quigley Awards.

HARRY N. BLAIR
Eastern Advertising Publicity Manager
Producers Releasing Corp.

I have found in my talk with Exhibitors that the Quigley Awards competitions are placed on a very high plane and much sought after.

You are doing a great service in providing added impetus to the proper merchandising of motion picture product.

FRANK P. ROSENBERG
Director Advertising, Publicity and Exploitation
Columbia Pictures Corporation

These awards reflect the spirit of our business, and help to whip up that extra effort that transforms an exhibitor into a showman.

JOSEPH M. SEIDER
President
Prudential Circuit

The Quigley Awards have definitely and unquestionably become, through their functions, a most important and essential contributing factor to the media for stimulation of box office grosses and the creative ability and general efforts of theatre managers and the men in exploitation.

Provides Deserved Recognition for Theatremen"

Showmanship Acumen

Referring to the last paragraph of your letter: "Exploitation" to me is an all-embracing word that symbolizes the harnessing of publicity and advertising to showmanship acumen. In peace times, "Exploitation"—thoughtfully planned and properly applied—has proved itself an important force in the effective merchandising of pictures to the public. During the past several years, "Exploitation" within our industry has demonstrated its power in connection with every drive and activity on the home front, whether coupled to motion pictures or not. The work that you are doing, through "Managers' Round Table" and Quigley Awards, to carry the principles and objectives of "Exploitation" to the theatres of the land, has my heartiest endorsement and approval.

—BARNEY BALABAN, President, Paramount Pictures, Inc.

)WARD M. FAY

eatre Circuit Executive
ys Theatres, Providence, R. I.

May I voice my interest and approval of the continuation of e annual Quigley Awards sponsored by MOTION PICTURE ERALD through the Managers' Round Table?

It is a great honor to serve as Judge on the Committee for 45 and I would appreciate being notified as soon as the te is announced for the judging of the contest so I may make ns to be in New York to do my part.

ALCOLM KINGSBERG

esident
dio-Keith-Orpheum Corp.

Many thanks for your invitation to serve as a judge on your mmittee for 1945 for the Quigley Awards. I shall be glad serve.

LBERT DEANE

rector Foreign Publicity
ramount International Films

The steadily mounting roster of theatre managers who have mbed many rungs of the ladder of success through the inspiran they have received by participating in the Quigley Awards ntests is the finest proof in the world of the value of these ntests to the Motion Picture Industry.

. D. BUCKLEY

ce-President
ited Artists Corporation

In my opinion, the competition engendered throughout the dustry in the field of exhibition because of the Quigley Awards an important factor in stimulating business, the result of which reflected in box office receipts; and the intelligent thought and ort put behind many of the prize winning campaigns has been source of amazement to me.

VING LESSER

naging Director
xy Theatre

Serving as I do each year, keeps up my weekly attention to ur section on exploitation in the HERALD. Serving in the Judg- has always given me ideas that have proven practical to our n exploitation department at the Roxy.

R. J. O'DONNELL

General Manager
Interstate Circuit, Inc.

This will acknowledge your letter of December 18th inviting me to serve as a judge on the committee of the Quigley Awards for 1945, and I shall be delighted to accept this appointment.

W. F. RODGERS

General Sales Manager
Loew's, Inc.

It is my belief that the competition resulting from the Quigley Awards has served as a very stimulating inspiration to the many showmen throughout the country.

LOUIS W. SCHINE

Secretary-Treasurer
Schine Circuit, Inc.

It is my firm belief that the best way of keeping showmanship alive is to maintain it on a competitive basis. In view of this fact, the Quigley Awards have been inspiration to the men in the field to carry on, especially through this trying period.

VINCENT R. McFAUL

President
Buffalo Theatres, Inc.

I feel this is indeed a fine method of stimulating exploitation as it is one of the few methods that actually seems to help at the box-office. Certainly the competition brings to our attention some excellent work by the exploiters in our motion picture theatres.

CHARLES C. MOSKOWITZ

Vice-President
Loew's Theatres

Thank you for your very kind invitation to serve as a Judge on the Quigley Awards Committee for 1945. I shall be pleased to accept.

RUSS EMDE

Zone Manager
RKO Theatres, New York, Westchester, New Jersey

I think the Quigley Award is one way in which the manager can show initiative by stimulating better box office grosses. To the men in the field the Quigley Award is a great incentive.

R. B. WILBY

President
Wilby-Kincey Service Corp.

I have never believed that the managers of theatres received as much credit as they were due for their contribution to the grosses of pictures and I am glad you are continuing this Award that brings to them some degree of recognition.

NAT WOLF

Division Manager
Warner Bros. Circuit Management

Through the efforts of Quigley Awards, managers of theatres throughout the country have concentrated more of their efforts on exploitation; thus the stimulation of good exploitation has showed increases in the boxoffice grosses.

LEONARD GOLDENSON

Vice-President
Paramount Pictures, Inc.

In the past few years with business coming as rapidly as it has to our theatres, we need the form of stimulant that the Awards offer to the showmen of the country.

Levy Ties Bond Drive To Film

"Since You Went Away," at Loew's theatre, Reading, Pa., was given much more than an average campaign by Larry R. Levy. Two features in particular, a false front at the theatre and a Bond selling window display at Victory House attracted attention. On the radio, 45 spot announcements preceded the opening. 100 specially designed screen processed cards were used inside of street cars and buses. In the newspapers a three-column picture and story in the *Sunday Eagle* increased the lineage campaign, starting six days in advance of playdate.

Among the tie-ups, one with the Royal Crown Cola organization covered the entire territory. Five bannered trucks traveled over the whole district. On the Red Cross sound truck, covering the city on its rounds, and stationed part time in front of the theatre as part of drive to recruit nurses' aides, was placed a picture of Jennifer Jones in nurses' aide uniform.

Stores gave Loew's card space and stills for theme song plug. At a local book store, space was secured for the book edition display. In various other stores, Levy secured 36 counter and window displays with stills covering music, books, fountains, furniture, pipes, sporting goods, cameras and other goods.

Hart Distributes Flowers

As part of his advance on "The Very Thought of You" at the Schine Glove theatre, Gloversville, N. Y., Lou Hart promoted flowers from a local greenhouse and these were attached to small cards and distributed to women. Copy on the card read: "The Very Thought of You prompts us to send this as a reminder to see" etc. etc.

As an inducement to buy War Bonds, Howa W. Higley, at the RKO Allen in Clevelan offers Nylon parachute silk handkerchiefs souvenirs to Bond purchasers.

THE SECRET of ILFORD SUCCESS

Unswerving devotion to the interests of photography in all its branches is the secret of Ilford success.

In the six Ilford factories research goes on unceasingly to maintain the high standard of quality which has distinguished Ilford materials for nearly 70 years.

Modern manufacturing methods and a practical knowledge of the needs of the Cine Industry will enable Ilford Limited, as soon as conditions allow, to supply a range of negative and positive films which will be pre-eminently suitable for all requirements.

The name Ilford is your safeguard and guarantee.

ILFORD LIMITED
CINE SALES DEPARTMENT
NATIONAL HOUSE, WARDOUR STREET, LONDON, ENGLAND

Essay Contest Is Used by Cohen For "Romance"

School cooperation was enlisted by L Cohen at the Poli theatre, Hartford, Con for his date on "American Romance" with contest being held in all local high schoo Students were asked to write an essay of n more than 500 words on the subject: "T Romance of Living in America." War Bon and Stamps were given to winners. Announc ment of the contest was landed in the *Hartfo Times* two weeks prior to opening and E glish class teachers endorsed the contest classes. Ads were taken in the four leadi high school class papers regarding the co test.

Spot announcements were made on all fo radio stations and winners of the essay conte were guests over a WTAT early evening r cording program sponsored by a leading stor Opening day mention was made over WNB news broadcast that Hartford was having state premiere of the picture with the governo mayor and other dignitaries present.

Sashes appropriately lettered with the tit were worn by the staff during the engag ment; autographed photos of Brian Donlev were given to the first 200 women on openin day and both local papers carried a story this effect. A 1912 model car, a replica of th one used in the picture, was used as a stre ballyhoo two weeks ahead; numerous cooper tive ads were promoted and windows lande with various merchants.

Harper Supplies Patrons With Ration Information

As a little gesture to the housewives who a tend Will Harper's shows at the Empress the tre, Trail, B. C., the Round Tabler utilizes th front page of his house program each month provide such information as the women will r quire for ration coupons and their use for th current month.

Another page is devoted to institutional co and patriotic messages.

'Romance' Manual Used at Schools

Through the cooperation of the Chamber of Commerce and the Junior Chamber of Commerce, Mrs. George Schwartz at the Capitol Theatre, Dover, Del., succeeded in having all windows and stores made available for the premiere of "American Romance." Decorations were displayed throughout the city and these organizations were represented on the opening night. Federal, state, county and municipal officials also cooperated and attended.

Premiere invitations were mailed out to government officials, newspaper editors and theatremen throughout the state and a cocktail party and dinner was held prior to the opening at which the governor and state dignitaries were present. The Dover Highschool Band presented a concert in front of the theatre.

"Romance" manuals were delivered to grade schools; 5000 heralds were distributed by city paper news agencies and at local schools and 100 Brian Donlevy autographed 8 by 10's were distributed to ladies attending the showing. The premiere was described in all ads and theatre marquee as the "Delaware Premiere" and "First Showing in the State." Large ads were taken in both Wilmington papers.

Stallman Lands Tie-up On "Casanova Brown"

"Casanova Brown," at the Astor theatre, Reading, Pa., got off to a big start through a publicity tie-up arranged by J. Lester Stallman, manager, with the Pomeroy department store. A series of window displays, with "Casanova" stills and cards suggested the "brown motif" in shoes, women's coats, and other autumn merchandise. Inside the store, the term, "Casanova Brown," appeared on labels and signs in many departments. The tieup was such a success that another Penn Street store offered Stallman a similar label and display picture tie-up in some of its women's wear departments. Women's and girls' suits, shoes, underwear, and other lines in which brown coloring appears this fall were used in the tieup.

Radio Contest Arranged by Pollock for "Romance"

Radio coverage for Les Pollock's engagement of "American Romance" at Loew's in Rochester included a contest over WSAY whereby 100 guest tickets were given to the first 100 persons writing letters on "Why I am proud to be an American." The contest ran for three days. Spot announcements were used on all three stations.

Schools were contacted for the placing of placards on all bulletin boards and pupils were invited to write essays based on "What America Means to Me." Special heralds were distributed at schools, factories, etc., and displays landed in Edwards Department Store, Forman's, etc.

Lands "Open Road" Windows

For "Song of the Open Road," Gertrude L. Tracy at Loew's Ohio theatre, Cleveland, landed several window and counter displays in a tieup effected with the Woolworth Company. A tieup with the Wurlitzer Music Shop also resulted in a window display, while 50 Royal Crown trucks were appropriately bannered and the company placed tack cards in locations where they sell the soft drink.

Kiddie Prevues Aid Bond Drive

Milwaukee and Wisconsin motion picture theatres have mobilized their forces to help push the Sixth War Bond drive over the top. A program of special events has been arranged, by Harold J. Fitzgerald and A. D. Kvool, state and county chairmen, respectively, of the War Activities Committee of the industry.

Free movie days, bond premieres and special children's bond premieres, all of which proved highly successful in the Fifth War Bond campaign, will again be utilized. All Milwaukee county picture theatres held a free movie day on December 7 in commemoration of Pearl Harbor.

No admission was charged at any performance that day but no one could get in without buying a Bond.

The children's premieres inaugurated during the last Bond drive were repeated. These premieres held on different days designated at the various theatres, usually on a Saturday morning or afternoon.

Promote Memberships to YMCA on "Bathing Beauty"

As part of his campaign for "Bathing Beauty" at the Enright, Pittsburgh, Lige Brien promoted 30 free memberships to the YMCA. The stunt was advertised from the stage by a member of the "Y," who addressed the children and explained the opportunities that membership offered. Spot announcements were also had over WWSW. A display was had in the lobby of the theatre and the Club.

GALE STORM

LEAPS TO GLAMOROUS STARDOM!

One of the many screen favorites, including John Mack Brown, Sir Aubrey Smith, Frank Craven, Mary Boland, Conrad Nagel and Johnny Downs, in 1945's first great dramatic hit!

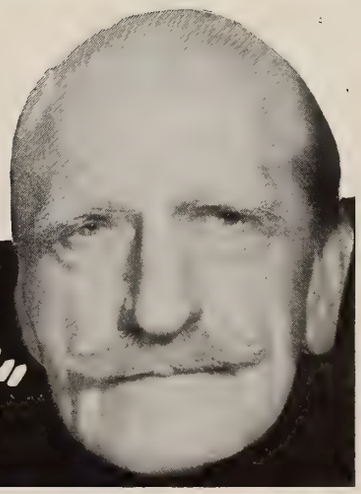
"THEY SHALL HAVE FAITH"

COMING SOON FROM MONOGRAM!

Sir AUBREY SMITH

AT HIS GRUFFEST AND GRANDEST!

One of the many screen favorites, including *Gale Storm, John Mack Brown, Frank Craven, Mary Boland, Conrad Nagel and Johnny Downs*, in 1945's first great dramatic triumph!



COMING SOON FROM MONOGRAM!

"THEY SHALL HAVE FAITH"

AIR EXPRESS

the shortest distance between two points!

A Money-Saving, High-Speed Tool For Every Business

With additional planes and space available for all urgent cargo, 3-mile-a-minute Air Express directly serves hundreds of U.S. cities and scores of foreign countries. And shippers nationwide are now saving an average of more than 10% on Air Express charges—as a result of increased efficiency developed to meet wartime demands.

WRITE TODAY for "North, East, South, West"—an informative booklet that will stimulate the thinking of every executive. Dept. PR-11, Railway Express Agency, 230 Park Avenue, New York 17, N. Y., or ask for it at any local office.

AIR EXPRESS

AIR EXPRESS

Gets there FIRST

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

PERSONALS

In New Posts: Charles Shaw, from the N York home office, has been named exploitat manager for United Artists in Philadelpl Shaw replaces George Fishman, who left to cept a similar post at the Warner Exchange Philadelphia. E. V. Dinerman, formerly RK ad head in Cincinnati has resigned to open own advertising agency there under the fi name of Stokes-Palmer-Dinerman.

Mac MacFarland, Times Square theatre, I troit, Mich. Jack Buckley, advertising depa ment, Associated Theatres, Detroit. Geor Lewis, Rainbo, Detroit. Rudolph Boschen, lief manager, National theatre, Richmond. Ma tin Shearn, honorably discharged from the Arm is now managing the Warner Liberty, Shar Pa., succeeding Sam Blandi, resigned.

Lee Norton has purchased the Grand, S livan, Ill., from Everett Hays. Charles Spitka, succeeds Paul Bien, resigned, as ma ager of the Harris theatre, Findlay, Ohio. P. Cameron, Urban theatre, Dallas, Tex. Pe Wellman has taken over the Home theat Youngstown, Ohio.

Alan Wieder, recently appointed exploiteer f RKO in Albany and Buffalo areas, succee Maurice "Bucky" Harris, transferred to Chicag Lester Dollison has opened the Texas theat Longview, Tex.

William Wilson, Chalk Hill Drive-In theat Dallas. Irene Lee, Abington; Mary Alwa Krim; Edna Boys, Norwest; Dale Young, Reger Edna Koth, Alger; Blanche Lesperance, Vogu Gordon Page, Hazel Park; R. E. Lewandows Rex; Frank B. Hall, Trenton, and Micha Thomas, Irving, all in Detroit. Wallace Jam Capitol, Jackson, Mich.

Happy Birthday: Henry W. Beuttel, Robe E. Holmes, Stanley J. Klein, William F. Mood William M. Pinckard, Raul Barrera, Charlie Do tor, John E. Moore, L. W. Bevel, Joseph Josac M. W. Cowan, Bert C. Wild, Frank L. Will James May, Jerome Greenberger, James F. Collin Jackson Harrison.

George L. Allen, Jr., Claude L. Davis, Euge O. Stutenroth, William M. Sholl, Fern Lynn, He man Semel, Harold Bishop, Frank J. Margiott William S. Ryan, Paul E. Sweeney, John C. Whit Jr., Frank X. Linn, Claude L. Flater, James M Raskin, Rene Daigneault, Joseph Feeney, Robe F. Black.

A. E. Ableson, John J. Gildea, W. L. Stratto James W. Taylor, Mark T. Kempenich, J. Edw Milstein, C. W. Davis, C. Russell Marsh, Kenne Higgins, Andrew Csch, C. J. Hubley, Jr., Harr M. Rouda, Lawrence Waters, Harry E. Jone Dave Davidson, Ralph W. Tarkington, Davi Collie.

Bristow Arranges Essay Contest for "Romance"

Contacting six county high schools, Weldo Bristow at the Schine Russell theatre, Mays ville, Ky., sold them on the idea of conducting an essay contest tied directly to "Americ Romance." Theatre passes were awarded fo the prize-winning essay in each school. Per sonal announcements were made by the manage in all public schools in and around the city an also at the community center and local busines and luncheon clubs one week in advance selling the contest.

When TIME COUNTS

Order YOUR SPECIAL TRAILERS FROM FILMACK

Prompt On Delivery
Tops In Quality

1327 S. WABASH AVE. CHICAGO 5, ILL.

Strong Campaign For "Years"

"Impatient Years" was given a blanket exploitation campaign by the Malco theatre in Memphis by Elliott Johnson with lobby displays consisting of the following: 5 ft. x 40 ft. overhead in colors two weeks in advance. Five panels composed of stills and picture copy displayed in front lobby week in advance. Two 40 x 60 displays in lobby, and one 40 x 60 display used on outside, two 30 x 40 displays and one-sheet display in lobby.

Radio transcriptions were used on stations WMPS, WREC, WMC and WHBQ. These started Sunday before opening and ran through playdates. Malco theatre has a news comment daily program as a sustaining feature and the picture was given minute-and-a-half plugs daily during current run. Malco also has a piano music 30-minute program every Saturday afternoon over WMBS which plugged the film.

Extensive Newspaper Campaign

A 1,100 line co-op newspaper ad campaign was used besides the theatre's regular newspaper advertising campaign. Mike McGee, amusement editor of the *Commercial Appeal* plugged the picture in his Sunday column before opening and George Bugbee ran a special art in the *Press-Scimitar* opening day.

Twenty-five "streamliners" were placed in downtown store windows. A large sound truck, with six and three sheets posted on the rear of the truck, was used, visiting all defense plants in the area.

LETTER FROM READER

I've read with pleasure the Round Table pages for many months. I have found them quite helpful in many instances and I sincerely hope that it may enlarge its contents weekly in the future.

Please accept this letter as my request for membership in this association as of this date.

This week, I was overjoyed to see that movement is afoot in small town operation to welcome our servicemen home on furlough. Only too soon will their prominence fade after they return to civvies and to offer them the home movie as a bonus for the sacrifice they are making and the excellent job they are doing is a favor they may not forget. The LaFayette, Alabama, Junior Chamber of Commerce deserves a "hats off" for their program of financing soldier admissions. It would be well if promotions such as this received bold face type. The Strand here in Marshall pioneered in this field and since 1941 has admitted all servicemen without charge through the courtesy of B. J. Curry, its owner. I think all exhibitors, who, individually or together with outside aid, make this privilege available to our servicemen, deserve a real salute.—*HOMER H. NEWMAN, Strand theatre, Marshall, Ill.*

Holds Jitterbug Contest

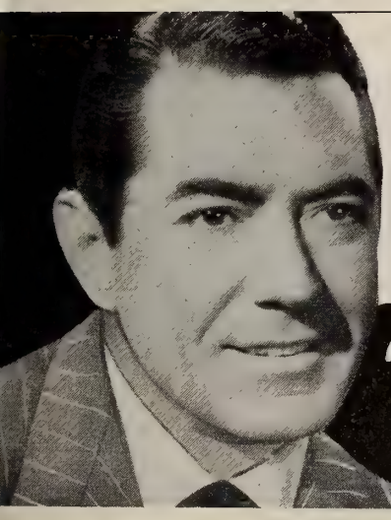
Much excitement was aroused recently over George Kraska's jitterbug contest which was held in connection with the engagement of "Sensations of 1945" at Loew's Orpheum theatre, Boston, Mass. Tinted contest blanks were distributed, featuring a cut of Eleanor Powell, and prizes were awarded to the winners.

Rogers Exploits 'Together Again'

John F. Rogers, manager of the State theatre in Harrisburg, Pa., executed a campaign for "Together Again" which resulted in a holdover engagement. Following a suggestion in the press book, he contacted the advertising department of Pomeroy's Dept. Store, secured a full window featuring the new Irene Dunne hats, and three-quarter page ads in the *News Patriot* and the *Telegraph* plus four banners on the Harrisburg News agency trucks. 100 tack cards on the outside of all Harrisburg buses, 5,000 heralds were distributed and ten streamline displays were featured in downtown shops.

One hundred Bond stickers, tied in with the sale of War Bonds were distributed with the cooperation of the Treasury Department and 50 one-sheet window cards displayed in various shop windows. A special eight-sheet board with blow-up of Dunne and Boyer and twenty scenes were displayed in the lobby with baby spots on it, three weeks in advance. Neon lighted 40 x 60's were displayed in foyer and a 20-foot hanging sign two weeks in advance. Increased ads in all newspapers were used and Walter Winchell's orchid, "As Exciting as a Stolen Kiss" stressed in all ads.

Ten spots were used on WHP and 20 on WKBO. The Irene Dunne hat was featured on the fashion page of the *Harrisburg Telegraph* and the contest suggested in the press book was run by the same paper, ten pairs of guest tickets going to winners. All papers used mats and stories before opening.



JOHN MACK BROWN

A SENSATION IN A POWERFUL DRAMATIC ROLE!

One of the many screen favorites, including Gale Storm, Sir Aubrey Smith, Conrad Nagel, Mary Boland, Frank Craven and Johnny Downs, in 1945's great emotional smash!

"THEY SHALL HAVE FAITH"

COMING SOON FROM MONOGRAM!

MARY BOLAND

MORE LOVABLE and AMUSING THAN EVER!

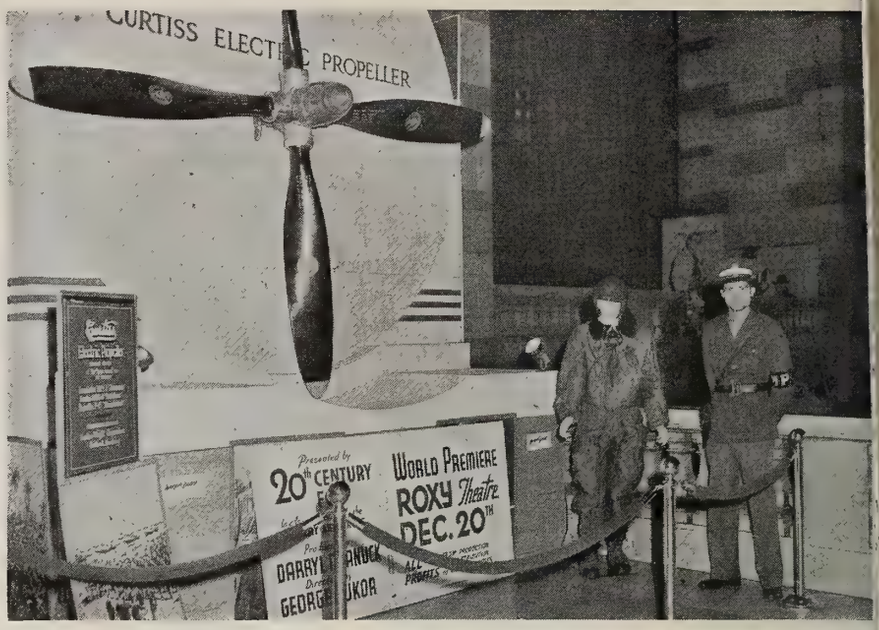
One of the many screen favorites, including Gale Storm, Sir Aubrey Smith, John Mack Brown, Frank Craven, Conrad Nagel and Johnny Downs, in 1945's first great dramatic hit!

"THEY SHALL HAVE FAITH"

COMING SOON FROM MONOGRAM!

ATTRACTIVE LOBBY DISPLAYS

Manager T. J. Finnan gave patrons of Lincoln theatre, Decatur, Ill., an opportunity to welcome Alan Ladd's screen return in "And Now Tomorrow".



Publicity manager Homer Harmon of the New York Roxy arranged this "Winged Victory" exhibit in Grand Central Station where thousands of travelers viewed it.

Cutout Santa Clauses bearing coming hits as holiday gifts gave foyer of the Esquire in Toledo appropriate Christmas touch for manager Carl Rogers.

Attractive front at the Gotham theatre in New York is currently drawing attention of passers-by to current film offering, "Three Is a Family".

Credit Ed Douglas and Paula Gould of Loew's with these two eye-arresting lobby displays at the State, New York. "Parkington" setting at left had mechanically contrived snowfall. Oriental music added to the effectiveness of "Kismet" display at right.

Sees China as Favorable Post-War Market for U. S.

A favorable post-war market for Hollywood films in China was forecast last week by the *Foreign Commerce Weekly*, official publication of the Bureau of Foreign and Domestic Commerce in Washington.

U. S. product long has been popular in coastal cities, the publication points out, adding that the war shift of population to Free China has been responsible for the introduction of the motion picture in many new areas. Manchuria, Formosa and Korea also were cited as new and profitable fields of distribution for Hollywood films.

Field production under Japanese supervision in Shanghai, according to reports from Jap-occupied areas, has decreased to about four pictures a month. Theatres in Shanghai and other coastal cities continue to operate, however, with poor facilities.

China's local industry, operating in free areas, because of wartime isolation, has been reduced to two small Government-controlled studios which have had limited output during the past five years. Projection equipment was in need of repair, it was said.

Three Shorts for January Are Scheduled by WAC

The War Activities Committee last week announced three new short subjects for January distribution. The first, a two-reel Navy film, "Brought to Action," is scheduled for national release January 11 through United Artists, with MGM handling the film in Albany, Des Moines, Memphis, Oklahoma City and Portland.

A War Department film produced by Army Pictorial Service, called "What's Your Name?" is set for January 18 with distribution by Twentieth Century-Fox. The film is a message to war workers to stay on the job.

The third is a Red Cross film, title to be announced later, produced by the March of Time, which dramatizes the American Red Cross services to the armed forces around the world. Release date is January 25. RKO will distribute.

Because of the limited number of prints available of the Army Pictorial Service cartoon film, "Weapon of War," regional distribution is necessary. The short is now being released in the New York and Los Angeles territory. Territories will be added as prints become available.

Club Named Directors

The Cleveland Variety Club has elected the following board members: Jack Sogg, MGM; Bernard Kranze, Al Kolitz, RKO; Lester Zucker, Oscar Bloom, Columbia; Charles Rich, Warners; Max Lefkowich, circuit owner; Jerome Friedlander, attorney, and Nat L. Lefton, former PRC franchise holder.

NTS Appoints Keilhack

Francis Keilhack has been appointed manager of National Theatre Supply's Kansas City branch. Arthur de Stephano, formerly manager of the Kansas City office, has been named supervisor of both the Kansas City and St. Louis branches, according to an announcement by W. E. Green, president.

Harris to Philadelphia

Maurice Harris succeeds Robert Pryor as RKO exploitation representative in Philadephia. A veteran with the company, he shifts to that city from Buffalo, N. Y. Mr. Pryor left the industry for radio, becoming station promotion manager of WCAU, Philadelphia.

Temple in Monogram Post

William Temple, formerly with Fox-West Coast, has joined the Monogram studio publicity staff under Lou Lifton, succeeding James Hawthorne, who resigned to enter distribution with Ideal Pictures, 16mm company.

"Canteen" Campaign to Start Hospital Library

The new Army Air Force Hospital at Fort Thomas, near Cincinnati, will have its initial recreational facilities provided as a result of the campagn launched by Joseph Alexander, manager of the RKO Albee theatre, Cincinnati, in connection with Warners' "Hollywood Canteen," which was to open there Thursday. A large library is expected to be obtained by the drive to have the patrons bring books to the theatre during the showing of the picture. The city manager, authorities at the hospital and Station WCPO have cooperated in the plan.

Plan Illinois Theatre

The Anderson Theatre Circuit, Morris, Ill., has completed plans for the erection of the Moderne theatre, 1,200 seat house in DeKalb, Ill. Construction will start as soon as the plans are approved by the War Production Board. The house will be equipped with a stage and orchestra pit for the presentation of stage shows. The circuit operates 11 theatres in northern Illinois.

Balaban & Katz Sells House

Balaban & Katz has sold its Roosevelt theatre in Chicago to the Camwill Realty Corporation, New York, for $500,000, and at the same time, has leased the 1,500-seat house from the new owners for 25 years, at $33,000 annual rental. The new owner has negotiated a 20-year loan for $333,000, at four per cent interest, through the Equitable Life Assurance Society.

Meiselman to Build House

H. B. Meiselman, owner of a circuit in the Charlotte, N. C., territory, has purchased the Roosevelt Hotel property in Charlotte, with a view to erecting a theatre when materials are available. Cost of the property and the new house will be approximately $250,000.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

STUDIO EQUIPMENT

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trade. CAMERA MART, 70 West 45th St., New York City.

VARIRAY GALVANOMETER, NOISELESS RECORDing Shutter for any 16mm. or 35mm. camera, includes optical system, transformer and blueprints for mounting, $995.; Complete Sound Recording Truck, worth $15,000, bargain at $7,975; Askania-Debrie type 35mm. Studio Camera, 3 lenses; 6 magazines, motor, gyro tripod; all features, worth $3,000, now $975. Send for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

CLOSING OUT LOUDSPEAKERS, $6.75 UP; ARMY surplus Generators, $95; Simplex rebuilt Rear Shutter Mechanisms, $425; Brandt Coinometers, cashier delivery, $75; side chute, $95.; LI Arc Lamps, $75; Stereopticons, 500W, $19.95. Come to New York—make your selection here—enough equipment for 15 theatres. Complete Sound Projection including lenses, lamphouses and soundscreen from $875. S. O. S. CINEMA SUPPLY CORP., New York 18.

4000 REBUILT REUPHOLSTERED SOFT BOX Spring Cushions, nine springs each, dark green plastic coated leatherette covered, $1.75; with metal bottom board $2.; Plastic material cut to fit any size seat, 50c. Give size when ordering. S. O. S. CINEMA SUPPLY CORP., New York 18.

900 REBUILT, REUPHOLSTERED STURDY IRWIN Chairs, heavy clover leaf panel backs, box spring cushions, $7.50; 565 American Chairs recently reupholstered prewar quality leatherette heavy panel backs, box spring cushions, $7.50; 700 American Chairs three-ply backs and seats, reconditioned, $4.50. Ask for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

NEW EQUIPMENT

AUTOMATIC REGISTERS, 3, 4 AND 5 UNIT, OPA ceiling prices; Soundman's Test Instruments, $28.40; Aluminum Reels, $3.19; Army surplus RCA Public Address Amplifiers, $95; Screen Masking flameproofed, 89c; Flextone Washable Soundscreens, 30½c sq. ft.; Automatic Curtain Controls, $95.60; 5/16" Curtain Cable, 13c ft.; Jewelled Aisle Lights, $2.97. Winter Bulletin ready. S.O.S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

NEED SEVERAL LARGE BURCH, MANLEY OR Cretor popcorn machines. NORMAN MORRISON, 333 S. Broad Street, Philadelphia, Pa.

SIGN PAINTING

SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

MOTION PICTURE THEATRE UNDER CONSTRUCtion. Will seat 600. Unusual opportunity. Can help finance. Details by appointment only. ALBERT L. SKLAR, Attorney, American Bldg., Baltimore, Md.

POSITIONS WANTED

THEATRE MANAGER: EXPERIENCED, RELIable, sober. Married, 29, draft exempt. Desires change. Available immediately. BOX 1810, MOTION PICTURE HERALD.

HELP WANTED

WANTED—MANAGER FOR LOCAL THEATRE Hartford area. Write stating experience and qualifications. Salary discussed. BOX 1813, MOTION PICTURE HERALD.

OPERATOR FOR LOCAL THEATRE HARTFORD area. Write stating experience and qualifications. BOX 1814, MOTION PICTURE HERALD.

MANAGER WANTED FOR SMALL THEATRE IN Virginia in the Hampton Road area. State experience, qualifications and references. BOX 1815, MOTION PICTURE HERALD.

THEATRES

WILL LEASE OR PURCHASE THEATRE IN Cleveland, Indianapolis or Cincinnati exchange areas. Give complete details. BOX 1811 MOTION PICTURE HERALD.

THEATRE WANTED BY INDIVIDUAL IN MIDDLE West or South. Might consider small circuit. Will buy or lease. BOX 1793, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAter has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

POPCORN

POPCORN OF QUALITY. CAN GUARANTEE your year's supply. VALENTINE TIDSWELL & SONS, Greenville, Ohio.

Film Equipment May Be Part Of U. S. Exhibit in Russia

American industrial firms will supply motion pictures showing their production output and operations to the Russian Government for the permanent industrial exhibit which will open in Moscow sometime this year.

American manufacturers of film equipment might be included among the companies invited to display their goods at the exhibition, it was announced this week by Amtorg Trading Corporation in New York.

A special hall for showings of technical films will be provided and thus far, it is learned, airplane, metals, automobile and other companies have agreed to send pictures of their product to Moscow. The exhibit was planned to give American manufacturers a chance to bring their products to the attention of Russian buyers. It is understood that Averill Harriman, U. S. Ambassador to the Soviet Union, has advanced a plan calling for reciprocal exhibition of the films of Russia and the U. S. in both countries to further relations between the two nations.

Mancuso Returns from Pacific

Chief Petty Officer Ben Mancuso, formerly with Cosmo-Sileo Company, industry photographers, arrived in New York last week from the Pacific area for a leave after two years of action. He was last in the Philippines, where he landed with the first assault troops at Leyte. He holds two Presidential Citations, a Commendation Ribbon for Wake Island and the Air Medal for more than 150 combat hours in the air.

WLB Will Hear RKO Dispute

The War Labor Board has set January 16 for for a hearing in New York on the contract dispute between RKO and the Motion Picture Theatre Operating Managers and Assistant Managers Guild, representing managers and their assistants in 40 RKO houses in the Metropolitan New York area. The dispute was certified to the board after RKO and the Guild failed to reach an agreement on a contract.

Quiz Theatre Fire Suspect

A youth believed to have been responsible for the fire in the Broadway theatre, Charlotte, N. C., last Tuesday, in which six firemen were injured, has been questioned by the police there in connection with four previous fires in the Broadway and Charlotte, and a blaze at the Carolina the week before. H. F. Kincey, head of the Kincey theatre chain, assisted officers in questioning the suspect.

Levy Named to Disney Post

Charles Levy, former manager of the RKO advertising and publicity department's special feature service division, has been named publicity director in New York for Walt Disney Productions, effective January 2, it was announced by Roy Disney, executive vice-president. Prior to joining RKO in 1937, Mr. Levy was with the Hearst newspapers in New York and other cities for 10 years.

Warner Mansfield House Falls

Warners' 950-seat Majestic theatre, Mansfield, Ohio, closed since June 1943, collapsed December 27, from an accumulation of ice and snow on the roof. All equipment was destroyed, with the loss estimated at $75,000.

Douglas Fairbanks, Jr., Honored

Lieutenant Commander Douglas Fairbanks, Jr., has received the Legion of Merit for "exceptionally meritorious conduct," during the invasion of southern France, the Navy Department announced December 29.

Construct Three Houses in South, and Rebuild One

Plans for the construction of three new theatres and the rebuilding of one destroyed by fire, are now under way in southern cities. In Shreveport, La., an 1,800-seat house will be built at a cost of $100,000. In Glenmore, La., W. C. Pringle will rebuild a recently burned-out house at a cost of $17,500. Dr. A. H. McCoy has begun work on a theatre in Jackson, Miss., at an estimated cost of $22,000. Fred T. McLendon of Union Springs, Ala., is building a 550-seat house in Georgiana, Ala.

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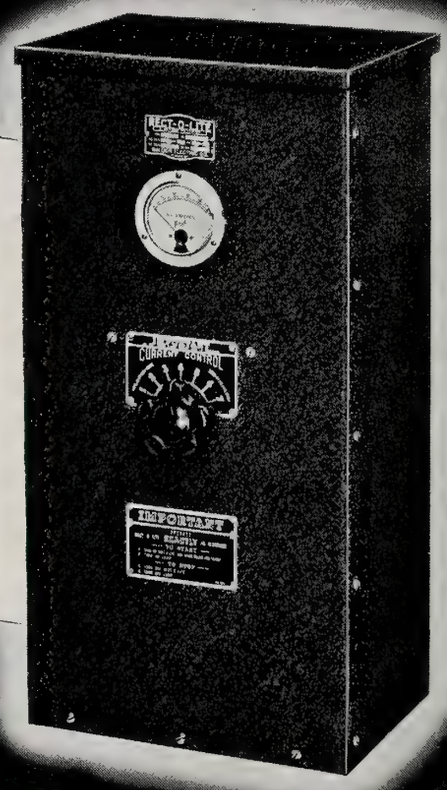
- ★ EASY TO INSTALL—SIMPLE TO OPERATE
- ★ ASSURES CLEAR, BRIGHT PICTURES

See your RCA Theatre Supply Dealer for Baldor Rectifiers and other theatre supplies.



RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

Cooperation Pays Off!

PROMPT REDESIGNING of projector carbons to wartime needs became essential, after Pearl Harbor. Long years of research and manufacturing experience enabled National Carbon Company not only to make the needed changes at once, but also to produce "National" carbons that gave virtually the same screen brilliance as before.

Aiding us was the welcome technical cooperation of exhibitor, projectionist, and lamp manufacturer. Throughout the many months of war, this cooperation has "paid off" for all concerned.

Of special importance is the "dividend" paid off to the war effort by the enormous quantities of copper saved through recovery of copper drippings and stripping of copper from carbon stubs.

Because of all these cooperative efforts, patrons have overflowed theaters everywhere for the beneficial relaxation of good movies.

Keep Your Eye on the Infantry . . .

the Doughboy Does It!

The registered trade-mark "National" distinguishes products of National Carbon Company, Inc.

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Tough as a turtle, rich as a butterfly

If Formica laminated plastic was a living organism it would just about have to be sired by the turtle, which sometimes lives for centuries, and the butterfly, which exhibits a richness of color unsurpassed by any living thing.

Tough? It is harder than many metals but it won't tarnish or corrode. It is harder than ebony and it won't crack or chip. Its smooth surface does not stain. It is not dulled by ordinary wear.

Colorful? It comes in colors and shades to harmonize with any decorative scheme and lends itself to inlays and patterns. It also comes in popular wood finishes formed by impregnating actual veneers with plastics covered with an added layer of transparent plastic. There is cigarette-burn proof grade available for table and fixture tops.

THE FORMICA INSULATION COMPANY
4620 SPRING GROVE AVENUE
CINCINNATI 32, OHIO

The impeccable prewar performance of Formica as panelling, wainscot, column covering, kick plates, and furniture and fixture tops in public buildings, hotels, smart shops, swank restaurants, cocktail bars, luxury ships and trains, forecasts a tidal postwar swing to laminated plastic.

FORMICA

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor · RAY GALLO, Advertising Manager

New Data for Guidance In Fluorescent Lighting

New data on the deterioration of fluorescent lamps provide a more comprehensive and therefore a more accurate guide in the planning of lighting systems. The significance of the new life ratings of fluorescent lamps of all types is discussed in the latest issue of *Light,* house organ of the General Electric Lamp Department, in an article by Ward Harrison, director of the Nela Park Engineering Division. According to the later findings, some wattages—from 40 down—have an average life amounting to almost a calendar year. The complete new ratings are tabulated below:

Lamp	Burning Hours per Start	Rated Average Life* (Hours)	% of Initial Lumens per Watt at 70% of Rated Life**
15-watt T-8..... 30-watt T-12.....	3	2500	78%
	6	4000	72%
	12	6000	69%
15-watt T-12..... 20-watt T-12..... 40-watt T-12.....	3	2500	84%
	6	4000	76%
	12	6000	70%
100-watt T-17.....	3	3000	78%
	6	4500	72%
	12	6500	69%
6- and 8-watt F.....	—	1500	75%

* Life under specified test conditions. This includes such factors as operation on a.c. circuits at rated voltage, the use of starters and ballasts, or transformers of proper design.

** All fluorescent lamps depreciate in light output continuously throughout life. For most lighting services the use of fluorescent lamps beyond 6500 hours cannot be economically justified.

"The previous life ratings for fluorescent lamps (which are unchanged) were based upon three hours burning per start," Mr. Harrison points out. "This assumed a usage condition from which wartime practice in particular has varied considerably. Many plants, operating from two shifts per day to round the clock, have obtained substantially longer lamp life than the previous life rating would indicate. This has confirmed the Lamp Department's experience that lamps in average commercial and industrial service will last about a year and in general this period may be a basis of operating cost estimates.

"The new ratings make it possible to base estimates on the cost of light upon the operating condition which most nearly corresponds to that for which the installation is intended. It should be clearly evident that if the 6,000 or 6,500 hour life is the basis adopted, additional lighting must be installed to equalize the loss due to the lower average efficiency over the longer period. Unwary users may appraise the new life ratings simply with reference to lamp cost. This is only one factor of the problem of obtaining the maximum amount of light per dollar expended for the entire lighting installation. If the single factor of lamp cost alone is the only item considered it will, in many cases, defeat all objectives of true economy in which the user is interested.

"Delivered lumens per dollar expended on all phases of the installation is the criterion of the life rating which should be used. With this criterion, careful estimates take into account the calendar time over which lamp life is to be utilized and the maintenance (cleaning) program covering the same period. It will be noted that at the maximum life rating the total hours approach those of a calendar year. Obviously, these maximum ratings could be interpreted in some cases to mean service much in excess of one year.

DIRT AN IMPORTANT FACTOR

"Another important consideration is the dirt accumulation on a system which reduces the efficiency steadily with the passage of time. All too frequently the only cleaning which an installation receives is at the time of lamp replacement. Under such conditions of operation, long lamp life is further penalized by the greater accumulation of dirt which will collect before attention is given the lighting installation. Long lamp life has worked a real economy in the cost of light only in those plants with maintenance programs.

"Practical experience points to one year as the most logical life period for a fluorescent lamp. This applies to a variety of situations with total burning hours of from 2,000 to 5,000 hours or more. Unnoticed burnouts, breakage, lamp and dirt depreciation make the advantage of lamp renewal at the end of a year almost inescapable. This, of course, is with reference to the cost per unit of delivered light as the most revelant measure of installation economy.

In a discussion of the new "Slimline" fluorescent lamp, the same issue of the G. E. publication gives this type an average initial efficiency of approximately 60 lumens output per watt, which is considerably more light per rated wattage than is produced by the standard fluorescent lamp.

Mahomet Akbar Abdulla Fazalbhoy, Indian industrialist with large interests in both motion picture production and equipment distribution, discussing post-war theatre affairs with Arthur F. Baldwin, export manager of National Theatre Supply, which he represents in India. Mr. Fazalbhoy came to America to attend the International Business Conference at Rye, N. Y., as a member of the post-war reconstruction committee of the Indian motion picture industry.

Greater Choice in Plastics

The ability to provide color in a permanent surface that is easily maintained in its original luster and shade is one of the most appealing advantages of architectural plastics. The range of colors to be available after wartime restrictions are removed will be even greater than before the war. Already a substantial number of new colors have been announced by the Formica Insulation Company.

For columns, corners, etc., Formica will also be available in curved forms. Curved Formica will be attached to shaped plywood at the factory according to prescribed radii and shipped to the job ready for installation.

For flat covering, Formica is applied as a wall board consisting in the plastic surface and back on Masonite if cover strips are not objectionable from a design point of view; otherwise the Formica is veneered on plywood and installed like regular wood paneling.

Plastics will also find considerable use for door hardware, primarily because of the decorative interest of moulded forms and color readily available in plastics.

Joy Succeeds Williford

A figure long prominently identified with the technical interests of the motion picture recedes a bit from the immediate scene of such activities with the departure of E. Allan Williford from the post of general sales manager of the National Carbon Company, to become vice-president in charge of the Ansco Division of the General Aniline and Film Corporation. Ansco, now building precision instruments for the armed forces, is normally concerned with cameras and other general photographic equipment.

A past-president of the Society of Motion Picture Engineers, he has held various other offices in that organization also and is its present secretary. These activities, happily, he expects to continue.

Another prominent figure in the affairs of the SMPE, D. B. Joy, will succeed Mr. Williford at the New York offices of National Carbon. Mr. Joy has been engaged in development work for the company, in its Cleveland laboratories, for many years. With much of his researches concerned with motion pic-

Whatever the task...whatever the budget

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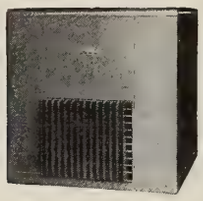
THAT FILLS THE BILL

Business can never afford to forget first principles — that you have to take in more money than you spend, if you're going to count it a profitable operation. Comfort Cooling is a business builder. It is also overhead. Good management gets comfort cooling at the lowest cost.

That's one reason why over 6,000 theatres enjoy Comfort Cooling and Ventilation by usAIRco—for usAIRco Systems are the product of years' experience. . . . usAIRco Systems are engineered to meet the job requirements and the operating budgets.



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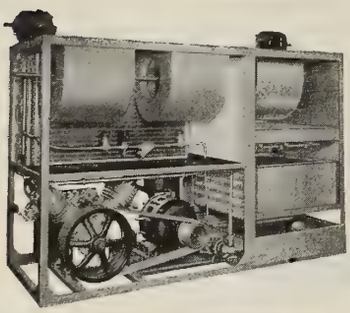
Kooler-aire Evaporative Cooling

The 100% fresh air system washes, filters, cools and uniformly delivers the air to every spot in the house. Cooling costs are figured in pennies per day. Kooler-aire Evaporative Cooling meets the needs of a majority of businesses.



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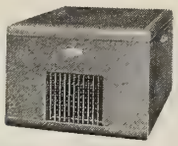
The engineered package comes ready for immediate installation. Combines every phase of refrigerated cooling in a single unit. Manufactured in various sizes, it can be used singly or in combination with other units to give the exact capacity you need. Combines every necessary element of a complete refrigeration system; evaporative condenser built in as integral part.



usAIRco
Blowers-Washers-Coils

Blowers, Washers, Coils are manufactured in various types and sizes to meet a variety of requirements.

PLUS usAIRco ENGINEERING

Always available for counsel, is one of the most experienced staffs in the industry. usAIRco engineers work closely with the Maritime Commission developing new blowers that meet exacting requirements of ship use. usAIRco engineering counsel is a mighty factor to bear in mind. Come V-Day, men experienced in theatre air conditioning will help you get the equipment you need. Write today for details.

usAIRco Air Conditioning EQUIPMENT

UNITED STATES AIR CONDITIONING CORPORATION
Northwestern Terminal • Minneapolis 13, Minnesota

ture projection, he has been an author of many papers read before the SMPE and has served on a number of its committees.

Post-War Boomerang

Countless columns of the press have been devoted, during the war, to picturing, in unconsidered word and imaginative illustration, a post-war world of magical ease and comfort produced by industrial marvels to come with peace. Much of this has been concerned with the home. Now the National Association of Home Builders has begun a nation-wide campaign "to debunk the dream house." That organization found, according to the New York *Journal of Commerce,* that:

Fifty-four percent of prospective home owners whom it interviewed, would not build or buy a house if they could not get year-around air-conditioning; 62% replied similarly if they could not use plastics for plumbing, bathroom fixtures, wall finishing; 27% insisted upon movable partitions; all expected a home of mechanical marvels.

This is noted here because it has a counterpart in the theatre field. These pages have consistently discouraged such expectations with respect to theatre architecture and equipment. The other policy could have made exciting reading. But it wouldn't have been true.

•

Those who would like to inform themselves in some detail concerning theatre television up to now, will want a copy of "Theatre Television Handbook for Projectionists," which has just been issued by the RCA Service Company, Camden, N. J., and is available free. The technology is based, of course, upon the RCA system of so-called large-screen television demonstrated at the New Yorker theatre in 1941. —*G. S.*

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How Function Dictates an Auditorium Style That Endures

● A demonstration of that architectural method which would let the physical requirements of vision, sound and comfort provide the auditorium style of film theatres

By BEN SCHLANGER

THE THEATRE operator who wants to avoid an auditorium interior treatment that may become commonplace in a comparatively short time, had better keep away from the superficially ornamental type of design based on stylistic patterns which happen to be in vogue at the time of construction and are used in anything from a bar room to a ballroom. The design of the auditorium thus demands study which should lead to the creation of a decorative effect stemming from its own functional aspects; its decoration then is pertinent and fitting, and at the same time it contributes to the conditions which make for enjoyment of the performance.

It is a mistake to think that decoration is applied to a surface just for the purpose of giving it a finished appearance, and that, therefore, one type of decoration is just about as appropriate as another.

Exhibitors should consider a design for an auditorium with the realization that it is not nearly as simple to renew this part of his theatre as it is to buy new equipment.

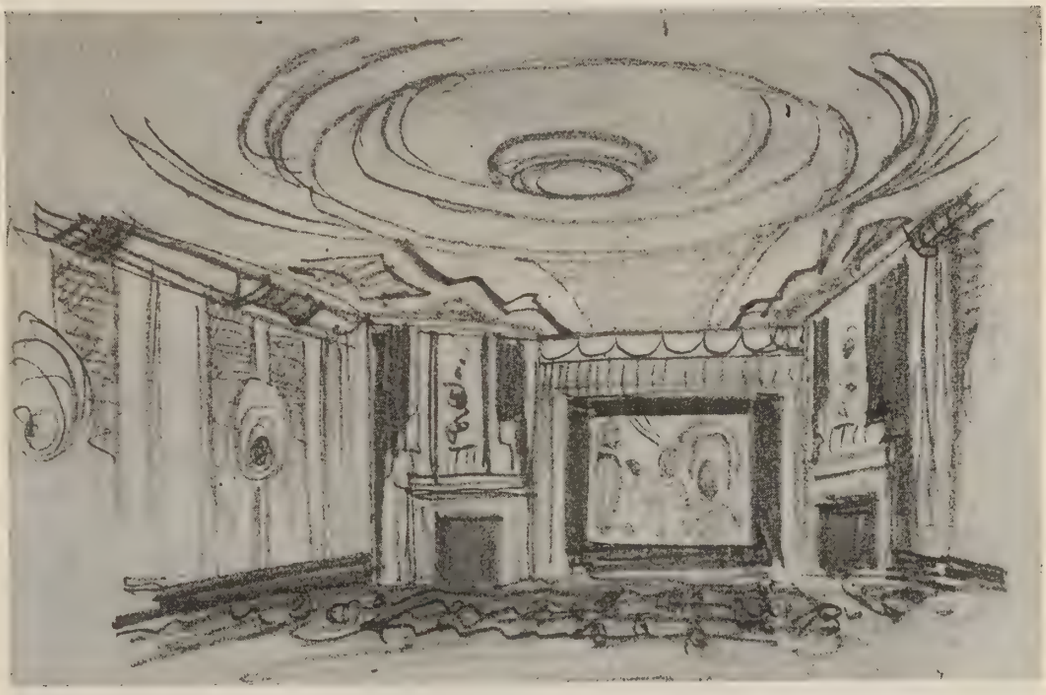
The influence of the stage theatre long persisted on theatres built solely for the screen. Before sound there probably was not sufficient faith in films as the sole source of entertainment. This stage theatre influence, and the practical desire to "glorify" the motion picture as a worthy instrument of dramatic art, encouraged lavish use of ornament for sheer sake of ornament, and it has been only in relatively recent years that a functional basis has been accepted.

THE ORNAMENTAL METHOD

To crystallize the distinction between the original and the newer method, let us examine some designs that are typical of each. In *Figures* 1 *and* 2 we have examples of the decoration commonly found among prewar motion picture theatres. Such ornamental devices tend to become "dated" much too rapidly. Even old-fashioned architecture may be useful and enjoy very long life when done in good taste and sound traditional form; but in the motion picture theatre newness, freshness, modernity are usually of economic importance. The method represented in *Figures* 1 *and* 2 does not provide sufficient neutrality to avoid becoming "dated" relatively quickly. A more abstract feeling in design is what is needed to give the motion picture performance a suitable environment without risking early obsolescence.

Let us examine *Figures* 1 *and* 2 more closely. I see in such devices the following:

1. A confusion of forms which make it difficult to concentrate on the show.
2. A straining to create focal points other than the screen, such as circular ceiling treatments and accentuated embellishment centered on the exit doors on either side of the screen.
3. Strong directional ceiling lines pointing to the screen, which become a futile effort to create screen importance; actually its omission would better serve this purpose.
4. An emphasis on ornamentation and decoration placed at the screen end instead of at the audience end of the auditorium.
5. Islands of sharply contrasting tone values which become quite invisible due to the light reflections coming from the screen.
6. Subordination of acoustical and visual requirements by an arbitrary scheme of decora-



FIGURES 1 and 2—Sketches by the author to represent typical decorative styles of auditoriums.

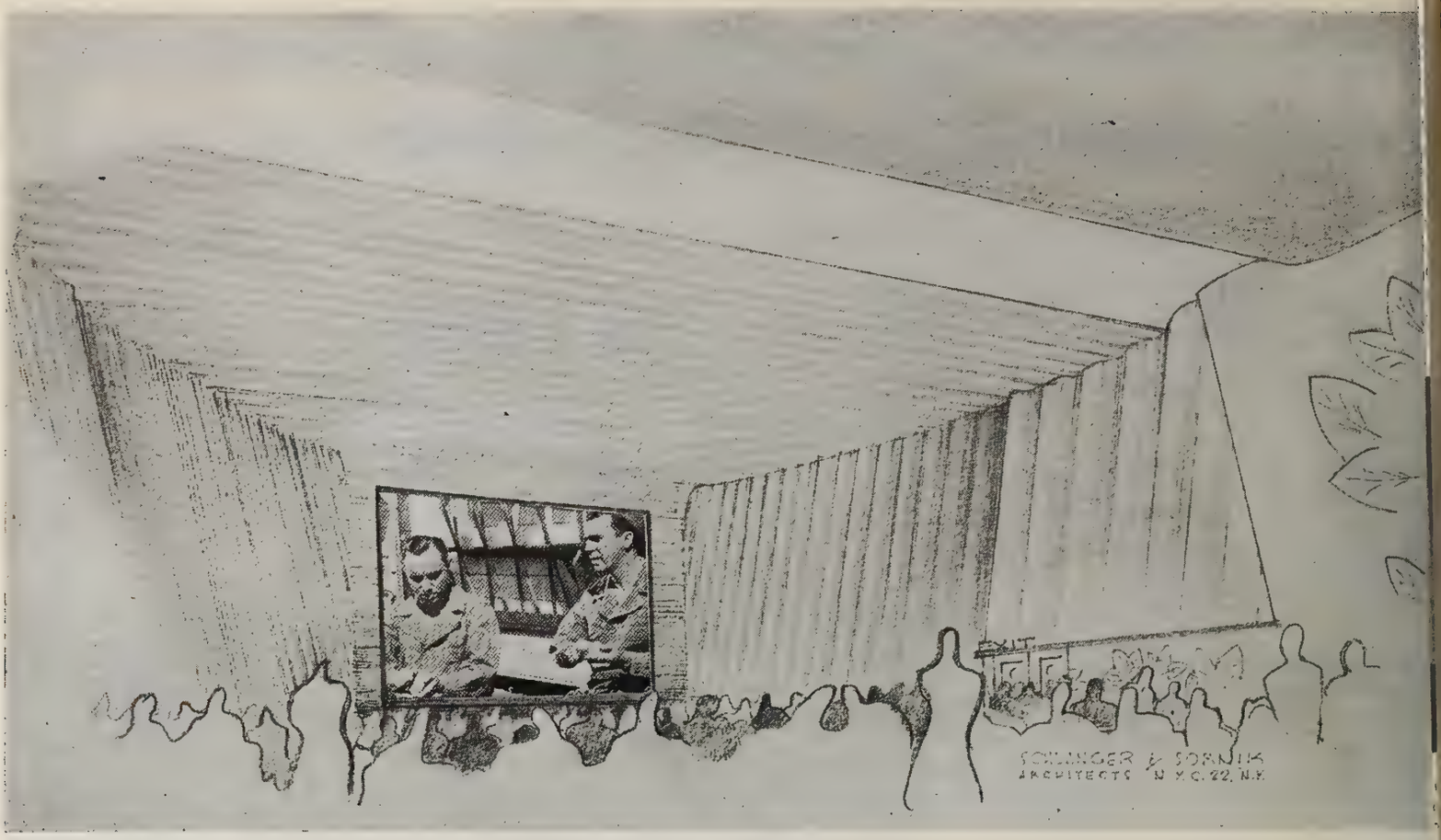
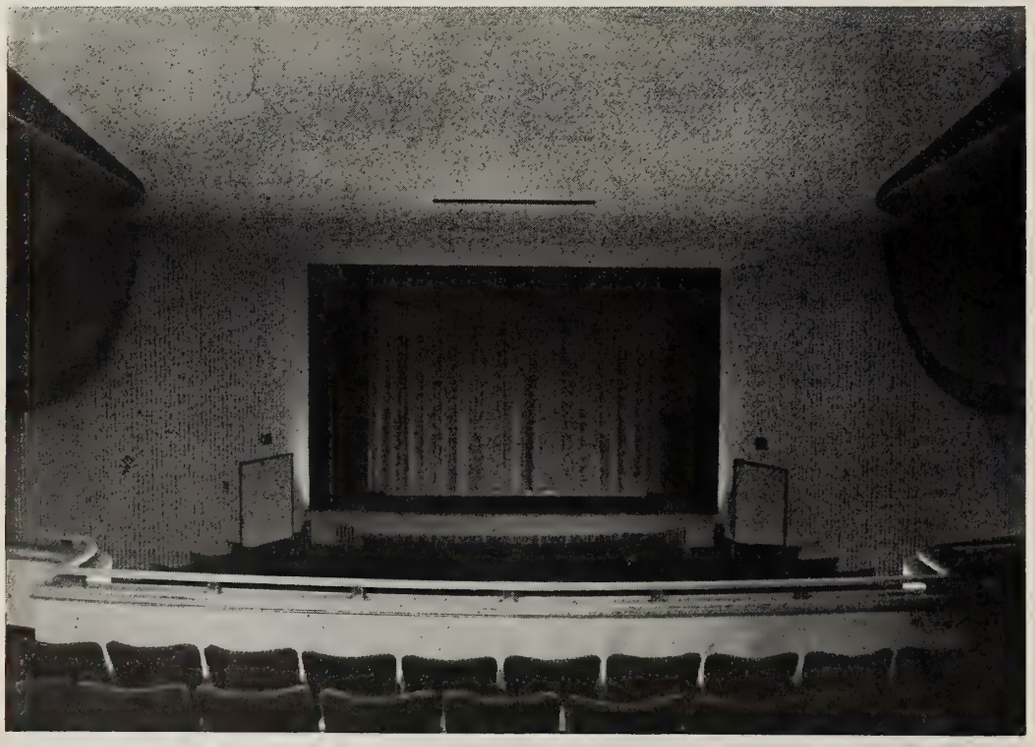


FIGURE 3—A projected auditorium treatment demonstrating the author's functional method.



A functional auditorium scheme in an actual theatre designed by the author.

tion which precludes proper handling of the functional problems.

It may be contended that the arbitrary type of decoration that has been used in the area surrounding the screen is intended for the periods between performances, when the auditorium is illuminated and the screen curtain is drawn. But that means large expenditures for effects visible only a few minutes a day. And what of the rest of the time? The screen, for most of the projection period, is a very positive source of light, and unless the surfaces are finished in a highly diffusive or absorbing black, all decoration in the range of vision of the spectator viewing the screen is illuminated by reflected screen light, which interferes with clear vision.

A creative use of light should be the keynote of the successful auditorium design. Such use of light can produce a very attractive auditorium. In addition to making a good use of reflected screen light, secondary sources of light can be used for the illumination of surfaces in the rear part of the auditorium, that are not in the range of vision while viewing the screen. This secondary light source is masked to avoid the spilling of light directly on to the screen and is designed to illuminate broad masses rather than to create small islands of light in a dark field which latter create annoying instrusions of the patron's vision.

DECORATIVE DIVISIONS OF THE AUDITORIUM

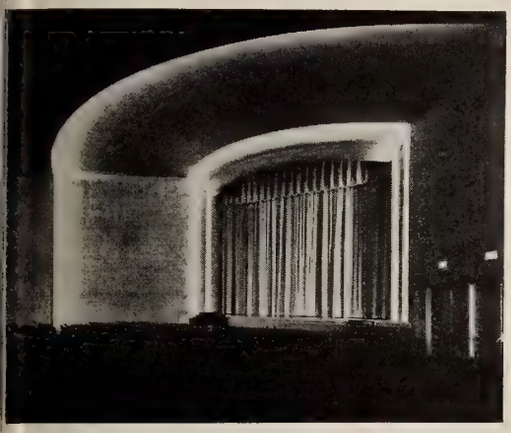
For convenience of discussion, perhaps we may divide the auditorium into two equal parts, one half with the screen, the other from the middle (roughly) to the rear. Let us remember to keep the screen half an intact unit; the ceiling is included with the walls. Now it is desirable in the screen half to keep distinction between the vertical and the horizontal at a minimum; this enables us to form the right setting for the projected image, which, being, as it were, another world, has its own lines and patterns.

In the other half it becomes entirely feasible to resume conventional interior architecture. The ceilings may or may not be decoratively distinguished from the walls, whichever the decorative scheme calls for. In this rear half, however, the decoration had better be of an abstract type in order to be closely related to the neutral setting created for the screen half.

Actually, of course, such division of the auditorium into a front and a rear half would not be made in dealing with the design problem. The basic form of the entire auditorium floor plan would determine any divi-

ion line, which would move farther away from the screen as the basic plan tended to get longer.

These factors are illustrated in *Figure* 3. This treatment gives the screen presentation prominence and a neutral setting. Note the point on the ceiling and on the side walls where the light-conditioned surfaces in the screen stop, and the decoration, as such, begins. The lighting in the screen portion has no color other than that coming from the screen light itself and therefore, in the case of Technicolor pictures, does not distort the color values of the image. In the rear portion, however, soft pastel shades of light are used in the



The simple forms and house lighting provisions at the proscenium area of the Normandie theatre, New York, designed by the author.

secondary illumination to give the desired illusionary effect.

Form is given the surfaces of the screen portion by means of variations, which are produced by corrugations and a contour. These variations have another function, however; they control reflected screen light and adapt it to the requirements of general illumination during projection.

The reflected screen light is used for two purposes. When it falls upon the corrugations it is for the most part re-reflected, providing directed illumination in the audience area without apparent sources of light. The illumination is enough to give existence to the surroundings and the necessary sense of safety. With the level of illumination controlled by the brightness of the image, there is no interference with visual processes.

Auditoriums designed with the modern approach should represent a candid evaluation of function. For example, in the consideration given to light in *Figure* 3, we have also used the simplicity and flexibility of form to create basic shapes and detailed textures to enhance the sound in the theatre. It is more practical to achieve better sight, sound and also comfort conditions by making these essentials a basis for the design than it is to subordinate them to an arbitrary stylistic design.

Actually, creative functional planning can produce attractive physical design. If a certain detail shape for a wall surface is known to produce superior sound, one need not hesitate to use it as a basis of aesthetic treatment. But the designer should not be committed to a meaningless stylistic scheme which cannot successfully incorporate the basic functional requirements.

[*Mr. Schlanger is well known to readers of* BETTER THEATRES *for his discussions of theatre design; he is a member of the architectural firm of Schlanger and Sornik, New York City.*]

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AN IMPORTANT item of the theatre to be given careful consideration in the design stages is the plumbing and water supply system. A large part of the trouble given by water supply systems is due to faulty planning.

In the actual design of plumbing work, only methods based on sound practices should be employed. *The total demand at peak load must of necessity be assumed.* This assumed rate of water consumption at peak load is often in error; its accuracy depends on the skill and practical experience of the designer, for there can be no set rules for estimating the quantity of water to be used, or the likely rate of water flow at any given time in the theatre. However, a safe working standard should be set up by approximating the rate of water flow of each plumbing fixture and reasonably assuming the number of fixtures most likely to be in use at any one time. This total amount of fixtures should be taken at the peak demand water load so that the piping can be sized properly and adequately to supply the correct quantity of water. In this way all of the water piping will be sufficiently over-sized, rather than under-sized, for use under normal water demands.

For the purpose of this discussion, only a general outline of the procedures followed in plumbing design and methods of installation will be covered, eliminating complicated technical data. In theatre work, it is customary to divide the water supply system into three sections, or zones, in order to avoid excessive pressures.

HOW BIG A SYSTEM?

One section is figured to take care of the required number of *water closets, lavatories, urinals, slop sinks, film safe and fountains.*

Another section supplies water to the *boiler, air-conditioning equipment, air-washers* etc.

The third section is laid out for the *fire standpipe, fire hose cabinets and sprinkler system.* In figuring the probable maximum flow of water in the section having water closets, urinals, etc., the total quantity of water that will flow from these fixtures, as well as the number of fixtures most likely to be used at the same time, must be calculated for sizing the pipe lines.

In this connection it should be remembered that a water-closet with a flushometer will take more gallons per minute than a water-closet having a flush tank. This applies equally as well in the case of urinals having either flush-valves or flush-tanks. For example, a water-closet with a flush valve will take about 35 gallons per minute under a 30-pound pressure at the valve, while a water-closet using a flush-tank will take only about 10 gallons per minute. The water pressure at the flushometer will also have a direct bearing on the water flow, for instance, if instead of 30 pounds of pressure at the valve a 90-pound pressure is used, the gallons per minute will be increased from 35 to about 60. The urinal flush-valves will vary in the water flow in about the same proportion. The average water flow at the water-closet flushometer should be around 30 gallons per minute, and the pressure about 15 pounds.

To illustrate how the probable maximum flow of water in a feed pipe can be determined, the following example has been worked out for a piping section having water-closets, urinals, etc.:

Eight water-closets, flushometer type, times 35 gallons per minute equals 280 gallons per minute.

Twelve lavatories (wash basins) times 4 gallons per minute (each, average) equals 48 gallons per minute.

Six urinals, flushometer type, times 30 gallons per minute (each, average) equals 180 gallons per minute.

Four slop sinks times 7 gallons per minute (each, average) equals 28 gallons per minute.

One film safe (projection room) times 30 gallons per minute equals 30 gallons per minute.

Four water-fountains times 3 gallons per minute (each, average) equal 12 gallons per minute.

These items add up to give a total possible flow of water of 578 gallons per minute.

Allowing 25 percent as a factor of safety in usage, the maximum probable flow would be 578 x .25=145 gallons per minute. This 145 gallon-per-minute rate would be the instantaneous demand, or rate of water flow, in this particular system. With this information, the size of the supply pipe can be determined, after taking into consideration the length of the pipe, kind of pipe, number of sharp angles, and the water pressure. Water pressures less than 20 pounds per square inch in the system are rated as *low-pressure,* those above 20 pounds as *high-pressure.*

It must be remembered that the service pipes should always be one size larger than the tap in the street-main. Brass, copper or

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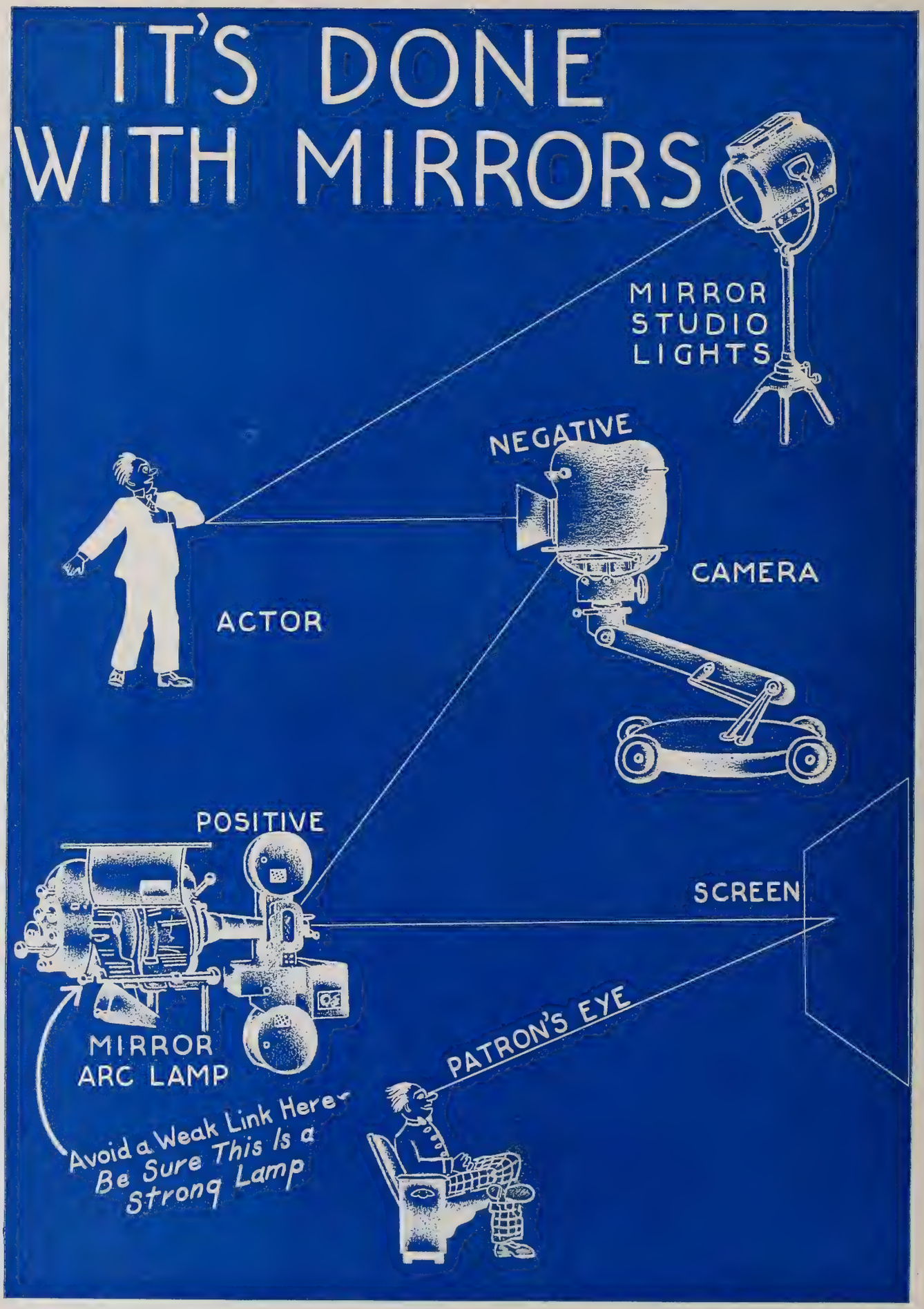
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alloy pipes are best suited for water supply as they resist corrosion and their inside free areas remain practically constant. In figuring galvanized pipe, about 30 percent more should be allowed over the corrosion resistant type, as the inside area of galvanized pipe may be decreased as much as 20 percent after a period of years in usage. The advantages of brass and copper pipe easily outweigh their higher initial cost, which can be reduced considerably by using fittings that can be soldered or sweated in the erection, thus allowing the use of pipes with thin instead of the extra thick walls required in the case of threaded fittings or connections.

WHAT KIND OF PIPING?

In heating, ventilating and water supply installations there are several different types of piping used, such as alloy metal pipe that has a small amount of copper or manganese in the steel to offer more resistance to corrosion. Wrought iron pipe which is more corrosion-resisting than ordinary steel pipe, but somewhat higher in cost. Cast ferrous-metal pipe is made of a good grade of cast-iron with a small alloy of nickel or chromium. The advantages of this particular type of pipe are that it can be easily cut, threaded or welded, and it can be manufactured in any length practicable for handling.

Wrought steel pipe is used mainly in heating and ventilating work; the material used is a mild steel fabricated by the open-hearth process. When this mild steel is shaped into pipe form and the edges are welded together, it is called a welded-steel pipe and when the pipe is formed or drawn from a solid bar it is called a seamless-steel pipe. The seamless-steel pipe has the greatest advantages in that it has great strength, will not split open when sharply bent (as is the case sometimes with welded pipes), and it is very practicable for high-pressure work, coil makeup or cold bending in any forming operation. Lead pipe is quite practicable for use in water supply systems in that it offers the least resistance to the flow, and can be easily bent or curved. It is generally considered more durable underground than galvanized iron pipe provided it is well protected from excessive weight-loads.

When lead pipe is selected for runs from the city mains or at traps, only an extra-strong grade should be used.

If galvanized iron or steel pipes are buried in the ground, they should be protected by coatings of asphaltum applied hot, then covered with tar paper or asphaltic-fabric wrappings.

PIPING FOR UPWARD FEED

In sizing up the piping system in the theatre, it should be ascertained beforehand if an up-feed riser system is needed to furnish the proper quantity of water at the right pressure to every fixture or plumbing equipment. In the up-feed riser layout, the drop in pressure as the top of the run is reached, must be figured because of the natural reduction in the gravity pressure, plus the pipe resistance and pipe fittings. These items in the up-feed system produce a drop in the water flow far in excess of that produced under the same conditions in a down-feed system.

In the up-feed riser layout, the pipe run is sized from the *minimum* pressure of the

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street main, up to the top of the riser r where the last tap is taken off. It is standa practice in an up-feed system to ascertain fi the minimum pressure of the street main, a to subtract from this the pressure to be he at the fixture at the highest point of the lin

In these calculations, the pressure dr through the meter and service run shou also be included. The data for drop throug the meter can be obtained from the wat company.

In a *down*-feed riser system, the conditio would be the reverse of those of an up-fee system. A down-feed system is used whe the pressure in the street mains is not gre enough to furnish a sufficient volume of wate for supplying the fixtures or plumbing equip ment at all times and under all loads. Th source of water supply in a down-feed syste is a tank erected on the roof. In some case both the up-feed and the down-feed system are used; that is, the plumbing fixtures in on part of the auditorium are supplied direc from the street mains, while those in anothe part of the auditorium are supplied by th tank on the roof.

INSTALLING A ROOF TANK

The advantage of using a tank is that it will fill gradually from a very small flow of water, thus forming a reservoir from which a larger volume of water can be drawn in a shorter space of time than could be forced through direct from the service water main. It should be remembered that the tank on the roof should always be protected with an overflow pipe of ample size, and that the supply from the street main be controlled by a ball-cock and float or similar automatic water control device.

In installing the tank on the roof it is very important that the water line in the tank be of the proper height above the highest fixture that is supplied with water. In other words, to generate a gravity head at the highest fixture, of 15 pounds per square inch, the water line in the tank must be nearly 35 feet higher, and with the friction loss in the run included, it would become about 40 feet. When such heights are not feasible, the water pressure on the highest fixture or fixtures will be reduced considerably. Suppose this pressure were reduced to 8 pounds; this could operate a flushometer, but should it drop below this amount, flush tanks would have to be used at the fixtures, or a small pneumatic tank be installed to give the increase in pressure.

When the physical condition on the roof will not permit the placing of the tank at any great height, the size of the down-feed pipe between the tank and the highest fixtures should be amply over-sized.

Where the tank on the roof is only about 15 feet above the highest fixtures, flush tank water closets or urinals have to be used if the water is furnished from the tank; and the pressure drop in the entire pipe run, from the tank down to the farthest fixtures, should not be more than about 1¼ pounds.

Either a steel or wooden tank can be installed. Steel tanks of sizes commonly used for fire-protection cost about 70% more than wooden tanks. However, a steel tank of about 30,000-gallon capacity can be erected on a steel trestle at about the same cost as a wooden tank. Considerable saving in the cost of the support can be made by having a steel

have you heard?

that the use of raw lye or any other harsh acid to dislodge any trapped material in a water-closet will tend to eat away the finish of the porcelain and cause leaks in the gasket sealing the water-closet to the floor?

that raw lye or any untried patented chemical should never be used in cleaning or opening up stoppages in drains, lavatories or slop sinks?

that rubber washers should never be used between the floor and the bottom of the water-closets as they deteriorate very rapidly, resulting in floor water leaks? Only metal to metal floor flanges should be used for this purpose.

that badly cracked or broken porcelain can be reasonably repaired by the use of a good grade of porcelain cement?

that a continuous dribble or flow of water into the water-closet from the flush tank can be remedied in most cases by the installation of a new seat washer in the water release cup?

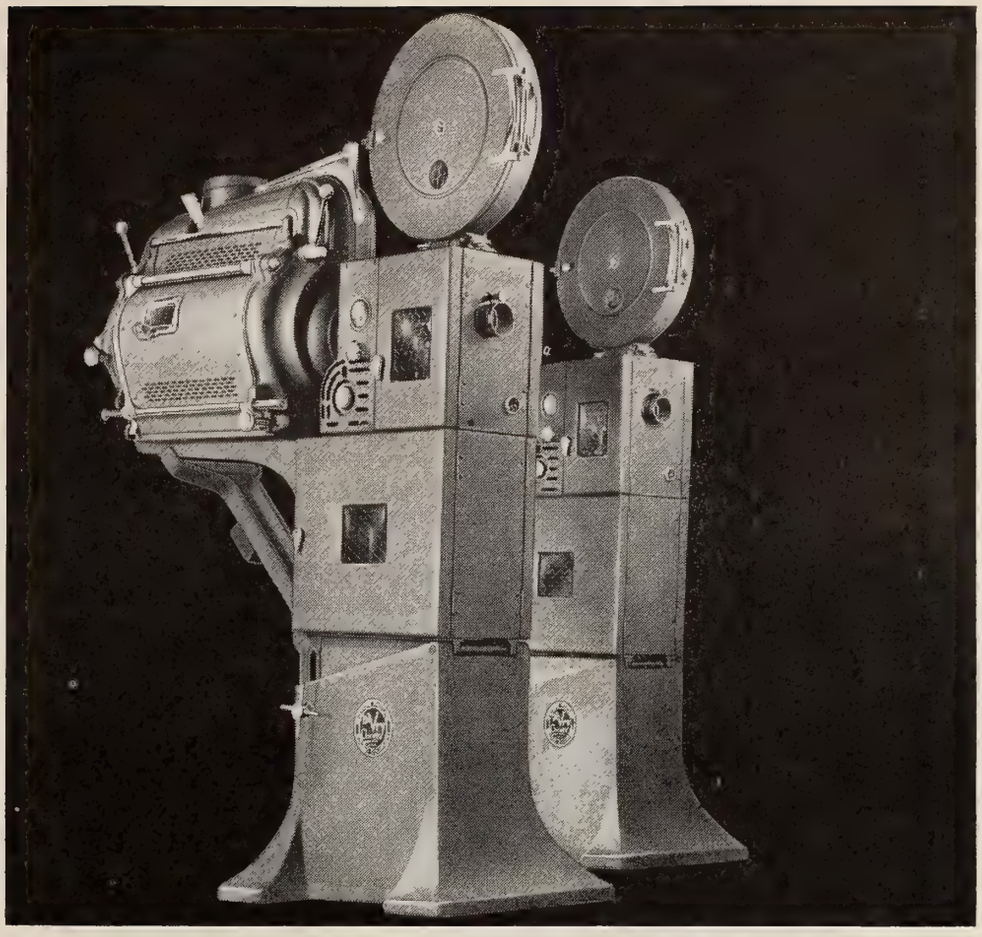
that a leaky faucet at a lavatory can be remedied in nearly all cases by the installation of a good grade of fibre or composition washer?

that to tighten square faced or hexagon shaped lock-nuts on faucets, flushometers and pipe coupling unions, only a good monkey or cresson wrench should be used, instead of a Stillson wrench, which will mar or leave sharp teeth marks on the smooth finish.

ank with a half-sphere, or conical-shaped ottom and supporting the tank directly on the gs of the trestle, thus eliminating any orizontal supporting beams.

A steel tank has many advantages over a ooden tank. It has long life if kept properly ainted both inside and outside, it will keep ater-tight if erected and cared for properly, will not burst open suddenly if of proper esign, and any leaks will first rust through, us showing the weak spots or conditions. However, there are disadvantages, too. It ust be fabricated and erected by very skilled oiler-makers, it is not easily protected against eezing, it can give considerable trouble in me cases because of its sweating, when ainting or other maintenance is neglected it an deteriorate rapidly.

Disadvantages of a wooden tank are: It ill have to be replaced in about twelve years om date of erection, it will shrink and leak the water remains low inside for any conderable time, if neglected it can burst its oops suddenly and cause serious damage, for



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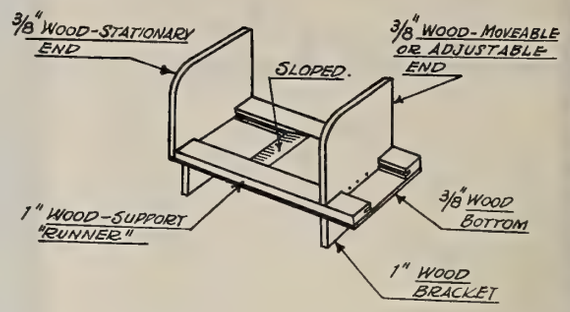
a good erection job it must be lined with planished wood or timed copper, there will be a bad chemical action in the water if sheet lead, zinc or galvanized iron is used for the lining.

FINAL TEST OF SYSTEM

In the final testing of a plumbing system, there are certain procedures to be followed before final approval. It is customary under codes that the entire plumbing pipe work and draining system be proved by a rigid water-test. All pipes must remain uncovered in every part of the system until they have successfully passed this test. All openings must be securely closed as directed by the plumbing inspector; *the use of wooden plugs for this purpose is prohibited.* This water-test is applied by closing the lower end of the main theatre drain, then filling the pipes with water to the highest opening above the roof. The theatre drain and branches, all vertical and horizontal soil, waste and vent and leader pipe lines, and other branches, to a point above the surface of the finished floors and beyond the finished walls, must have the water-test and at the same time. If the drain or any part of the piping system is to be tested separately, a head of at least 6 feet of water above all parts of the work to be tested is usually employed. All joints and connections in the piping receive at least one water test.

In some instances after completion of the plumbing work, a final smoke-test is applied in the presence of the plumbing inspector and as directed by him. When the smoke-test is applied to the system any loose or ill-fitting joints or connections will make themselves known by the escape of smoke at the defective points. In some cases the peppermint-test is also applied, in which 2 ounces of oil of peppermint is provided for each pipe line up to about 40 feet in length. When the pipe lines are more than 40 feet, an additional ounce of oil of peppermint is provided for each line. With this peppermint-test all defective points in the piping system can be easily detected by the escape of the peppermint odor.

A HANDY ADJUSTABLE SHELF



Here is a layout of an adjustable storage shelf that will keep various items always in an orderly manner. Such a shelf can be constructed of regular wood, or plywood. It is simple in its make-up. The one end of the shelf is fastened permanently, while the other end is made adjustable to slide in or out, according to the amount of material to be stored. The adjustable end can be made to slide in grooves or just between the two support runners. This type of shelf is very handy for keeping looseleaf material, such as magazines, catalogs, etc., that will not stand by themselves; by moving the one end up against them they are held firmly in place. This type of shelf also could be very useful in the projection room, especially for the storage of carbons. As the cartons of carbon were removed, the adjustable end could be pushed tightly against the remaining ones, thus preventing accidental falling of the carbons off the shelf. For use in the projection room, however, the shelf should be covered with tin or other metal.

Aluminum Display Frames Available

Extruded aluminum display frames of the type marketed under the trade-name "Sealuxe" are again available, it is announced by National Theatre Supply, exclusive distributors. The manufacturer, the Universal Corporation of Dallas, Tex., also provides a complete designing service for arranging displays according to a specific lobby and foyer plan and in harmony with the decorative style. The frames are obtainable in a variety of colors as well as in the natural alumilite.

Besides the wall-recess model shown in the accompanying picture, the line includes unrecessed wall style, and 8 x 10 still insert easel frames, of similar construction and finish. The wall frames come with or without date strips, and with or without provisions for lighting.

The Light on Your Screen

By CHARLES E. SHULTZ

[*Due to illness, Mr. Shultz has had to limit his department in this issue to the following article and "Reminders."*—EDITOR.]

Putting a 1916 Projector Into Wartime Service

CLAUDE HARTMAN, JR. of Hanover, Pa., writes, "I own a Powers 6-A mechanism. I rigged it up to show sound film and had to increase the speed from what the machine was normally designed to run. It's a 1916 model, according to the last patent date on the front plate.

"Here is the trouble: A slight loop forms between the bottom of the aperture plate and intermittent sprocket regardless of how tight the shoes are adjusted with the screw on the cooling plate. When I add pressure with my finger at the top idler, or a little above this point against the upper part of the aperture, the loop disappears and the picture crawls down on the screen slightly. It does this with any film.

"The cam and cross are in good shape and the sprocket is not undercut. The bushings are not worn. There is one condition that exists that I think may cause the trouble, but don't want to make any changes until I'm sure. It's this:

"The surface of the aperture is about 1/16-inch above the face of the sprocket: that is, when a steel rule is laid on one of the tracks of the aperture plate, it won't touch the sprocket, but will miss it by about that much. The film has to bend away from the tension shoes as soon as it leaves the aperture plate in order to hit the sprocket. I work in a machine shop and can make any changes that you may suggest. If this is the trouble, I can plane off the pads under the aperture plate.

"There is a slight unsteadiness to the picture when running normally and with any amount of pressure given to the shoes, but when extra pressure is added, the picture crawls down a little and becomes rock steady. By extra pressure, I mean pressure with the finger.

"A new aperture plate is masked to cut off the sound track; I had the shoes ground off straight and it fits evenly on the plate.

"The tension is so excessive when the shoes are in as far as they will go that I can hardly turn the flywheel by hand, but the loop still persists. Maybe this condition exists in all machines. However, there seems to be something radically wrong some place."

▶ I believe you indicate that you have solved your own problem, Mr. Hartman, when you suggest that the trouble lies in the misalignment of the film tracks and intermittent sprocket face. This is definitely *not* supposed to be the case in any machine, and I say this after a careful checkup with the manufacturer of the projector.

If you work in a machine shop, you can correct this condition in exactly the manner that

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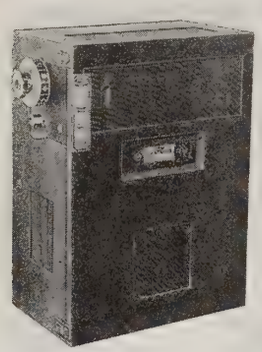

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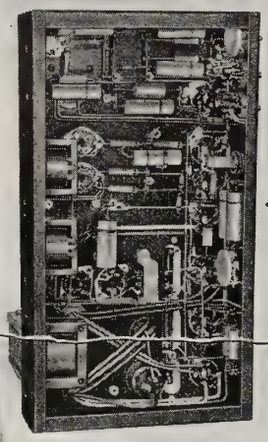

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you yourself suggest, and it should make a very definite improvement in your conditions unless other unmentioned factors are present to complicate the difficulty.

It is important that you do make the needed repairs as quickly as possible because operation with the excessive tension outlined in your letter is dangerous to many other parts of the machine. Excessive wear will result on the intermittent sprocket and movement. The increase in fire hazard is also to be given very definite consideration. Only the best of prints without patches of any kind can pass through the projector without real danger, and with each run you are damaging every foot of film that passes through the projector with a gate tension so excessive that you can hardly turn over the projector by hand.

If your projector is a 1916 model, it is, if my memory serves me correctly, a Model 6, not 6-A. Parts for Model 6 have not been manufactured by the projector company that originally produced your machine for the past six or seven years. It is entirely possible that other than genuine Powers parts have been installed in your projector and that these parts deviated from correct tolerances observed by the manufacturer.

▶ The operation of the lateral guide rollers should be checked regularly to be certain that they are turning. If they fail to revolve continuously, a groove will soon be worn in the flat ground surface which contacts the edge of the film preventing their correct future operation.

▶ A frequent cause of irregular arc feed may be traced to loose connections of the d. c. arc cables at the lamphouse or power converting equipment. Resistance is encountered at such loose connections, which alters the voltage of the arc circuit and results in changes of speed in the feed motor. All d. c. connections should be checked regularly to avoid this trouble.

—CHARLIE

The orderly, spacious workshop of Projectionist H. F. Crown at the Madera theatre, Madera, Calif., with Mr. Crown front-and-center therein. The equipment includes Super-Simplex mechanisms, Peerless Magnarcs, and RCA Photophone sound.

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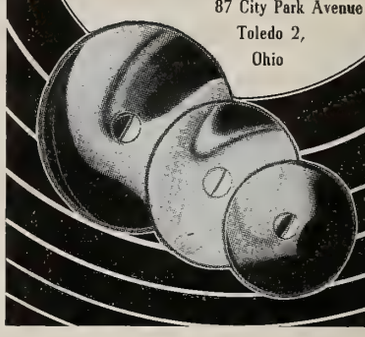

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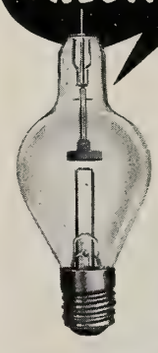

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Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

Lamp Fixture Restyled

The fixture brought out early in 1944 by the American Sterilizer Company, Erie, Pa., for applications of the General Electric germicidal lamp, has been redesigned, the company announces. Restyling of the original fixture (described and pictured in the April 29th issue of Better Theatres) has been for the purpose of making it more attractive and adapted to general as well as industrial use. The unit is designed to be either recessed or suspended.

•

AL POLLACK, *well known figure in the theatre equipment field for many years, has joined the RCA Victor Division at Camden, N. J., as product man in charge of rectifiers and generators. From* 1919 *to* 1935 *he was in the screen business, first with Minusa Cine, latterly with Walker-American, in St. Louis. Since then he has been a manufacturer's agent, representing makers of various kinds of theatre equipment. . . . RCA also announces the appointment of* MAX N. HEIDENREICH *as sales manager for* 16-*mm. equipment in the South, with headquarters in Atlanta.*

•

Increase F-Lamp Life Ratings

Flourescent lamps of 40 watts or less now have a life rating equalling more than two-thirds of the hours in a year, it is stated by the Lamp Department of General Electric; and study of these ratings, it is pointed out, indicate potential service much longer than that. [*The significance of these ratings is discussed on page* 5 *of* BETTER THEATRES.]

"Former ratings have been based on the assumption that lamps are burned approximately three hours per start. When the average number of burning hours per start is longer than that, longer over-all life results," the announcement states.

The new ratings recognize this fact. There has been no change in the fundamental design of the lamps.

"The calculated cost of light will be reduced downward by the use of the new ratings," the statement continues. "Where operating conditions warrant it, the use of the longest life ratings will result in the fairest calculation of cost."

Prices of the "Slimline" fluorescent lamps recently announced have been set as follows: 42-inch, $1.55; 64-inch, $1.75; 72-inch, $2; 96-inch, $2.70.

•

ALEXANDER SMITH & SONS CARPET COMPANY, *Yonkers, N. Y., has purchased the interests of the Certain-Teed Products Corporation, Chicago, in the Sloane-Blabon Corporation, New York, manufacturers of linoleum.*

("Said 'n' Done" is continued on next page)

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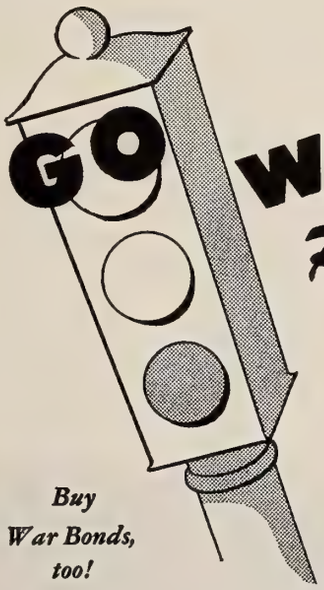

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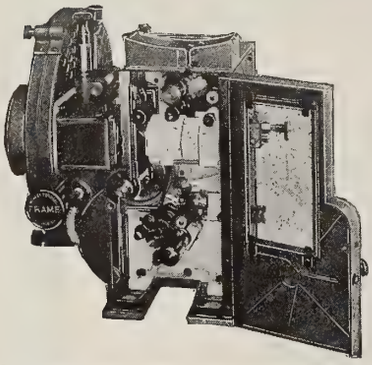

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Write to department M-11 for our complete parts catalog, mentioning name of dealer who serves you.

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Concrete Chair Cement, 5 lbs.	1.75	pkge.
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RCA P. A. Amplifiers (Army Surplus)	95.00	

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Coincident with the consolidation of the Charles P. Cochrane Company, carpet manufacturers, and its affiliate, the Blueridge Company, to form the Lees-Cochrane Company, Inc., modernized showrooms were opened in New York early in December. A section of the new display facilities is pictured above. Designed by Raymond Loewy, the rooms include a spacious compartment exclusively for the display of hotel and theatre floor coverings.

Lighting Development Traced

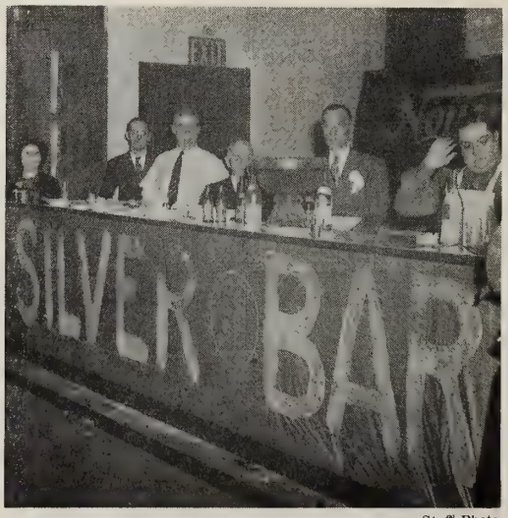
The progress of Man's ability to produce and control light is the subject of the third annual publication of the Strong Electric Company, Toledo, recently issued for distribution among exhibitors. Like its predecessors, the volume is impressively representative of the printing arts.

Telling the history of lighting by the brief but memorable means of charcoal drawings and captions, the book traces the creation of light sources from the cave man's bonfire through the candle, kerosene lamp, gas lamp and electric lamps of civilization.

•

Government Work Extended

Additional Government contracts, covering radio, radar and gun fire control equipment, received by Motiograph, Chicago, will keep the three plants of that projection and sound equipment manufacturer working at full capacity throughout 1945, according to Fred C. Matthews, chief executive. He points out, however, that the company is still producing a limited amount of 35-mm. projection and sound apparatus for essential civilian use.



Staff Photo

At the 1944 Christmas party of the Neumade Products Corporation, New York, with the food and beverage bar duly commemorating the occasion also as the company's Silver Jubilee celebration.

DEPENDABLE ACTION
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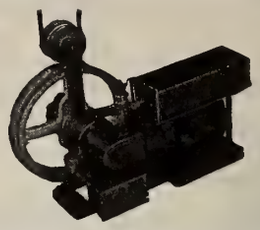
CURTAIN MACHINES



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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

This Man's Navy

***MGM*—Service Comedy-Drama**

Wallace Beery has the benefit here of a story ar better than he's had in a long while and of a ole that retains the best of his mannerisms while lispensing with the others. Unlike some he's had, his is a vehicle that has merit of its own, a well-vritten and excellently directed presentation of the art lighter-than-air craft plays in the war, a rela-ively little known and genuinely exciting subject.

Beery plays an officer in the lighter-than-air ranch of the Navy. He's a known braggart, be-oved none the less by his service associates, but is whoppers have a way of turning out to be facts. When he boasts of having a son, however, his pal, layed by James Gleason, puts pressure on him to rove it. He does so, in effect, by virtually adopt-ng a crippled youth whose infirmity is corrected nd who becomes, after exciting complications, a ilot and a hero.

Backgrounding the story, written by Borden Chase from an idea by Commander Herman E. Holland, are the scenes of lighter-than-air craft peration and training, filmed with the cooperation f the Navy.

Producer Samuel Marx makes sterling use of his aterial.

Direction by William A. Wellman is superb.

Previewed at the Village theatre, Westwood, Calif., where it was set in between showings of "Since You Went Away" and played very well. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 98 min. PCA No. 10257. General audience classification.

Ned Trumpet.....Wallace Beery
Jess.....Tom Drake
James Gleason, Jan Clayton, Selena Royle, Noah Beery, Sr., Henry O'Neill, Steve Brodie, George Chandler, Donald Curtis, Arthur Walsh, Will Fowler, Frank Fenton, Paul Cavanagh, Richard Crockett.

The Two Orphans

***Clase-Mohme*—Epic of French Revolution**

Set in the period of the reign of terror during the French Revolution, this newly-arrived Mexi-can film is an ambitious spectacle, acted and di-rected with considerable skill. Although it runs two and a quarter hours, the story moves smooth-y and is engrossing. It may be recalled that the picture, based on Kate Claxton's play, was pro-duced in this country over a score of years ago by D. W. Griffith as "Orphans of the Storm," starring Dorothy and Lillian Gish.

Susana Guizar plays the role of Louisa, aban-doned after having been kidnapped from her coun-tess mother. Adopted by a kindly couple, she grows up with their daughter, only to be orphaned by a storm which leaves her blind. Journeying to Paris for treatment, the step-sisters are swept into the suction of a city that is unbridled and licentious from aristocracy to beggardom with al-ternating scenes of squalor and splendor.

Some of the portrayals are finely etched, from the powdered dandies born to purple to a vile, old cackling witch of a beggarwoman played by Anita Blanch, and the poor, exploited hunchback who shields Louisa, portrayed by Julian Soler. There are several other excellent character studies of creatures whose lives were discolored by the social maladjustment and revolutionary ferment of the time.

The film often achieves a brutal realism and integrity of photography. Memorable among the vignettes of the revolution rampant are scenes of freedom-crazed mobs surging forth to engulf the aristocracy which oppressed them, the Bastile be-ing stormed, a blood-stained guillotine working feverishly.

Although the picture lacks English titles, the plot communicates itself successfully to those who do not understand Spanish.

Jose Benavides, Jr., did the direction as well as the screenplay, achieving the maximum result un-der comparative limitation of budget. Gregory Wallerstein produced for Filmex, Mexico.

Seen at the Belmont theatre, New York, with an audience audibly awed. Reviewer's Rating: Excellent.—MANDEL HERBSTMAN.

Release date, December 25, 1944. Running time, 135 min. General audience classification.

Louisa.....Susana Guizar
Pedro.....Julian Soler
Maria Elena Marques, Rafael Baledon, Virginia Zuri, Victor Junco, Rafael Banquells, Anita Blanch.

Sheriff of Las Vegas

***Republic*—Western**

Director Lesley Selander has done a fine job on the latest of the "Red Ryder" series. There's plenty of action, some comedy, and a flavoring of ro-mance. Wild Bill Elliott, Alice Fleming and Bobby Blake are present in their usual roles of "Red," the "Duchess" and "Little Beaver." Peggy Stewart lends charm to the feminine lead and Jay Kirby is excellent as her ne'er-do-well suitor.

Norman S. Hall's screenplay presents Kirby as the town drunk, about to be disinherited by his father. Before the will can be altered, however, the father is shot, and suspicion not unnaturally falls upon the son. His fiancée turns to Ryder, who comes to the rescue of the star-crossed lovers, ex-poses the real murderer, and a gang of his un-savory henchmen to boot.

Stephen Auer was associate producer.

Previewed at Hollywood's Hitching Post the-atre, where a holiday audience appeared pleased with the offering. Reviewer's Rating: Good.—THALIA BELL.

Release date, Dec. 31, 1944. Running time, 66 min. PCA No. 10333. General audience classification.

Red Ryder.....Wild Bill Elliott
Little Beaver.....Bobby Blake
The Duchess.....Alice Fleming
Peggy Stewart, Selmer Jackson, John Hamilton, William Haade, Jay Kerby, Kenne Duncan, Bud Geary, Jack Kirk.

Marked for Murder

***PRC* — Western with Music**

Once again the guns of Tex Ritter and Dave O'Brien, as the indomitable "Texas Rangers," bark for justice. In this one they pit themselves against a group of villains, who, for designs of their own, foment hostility between the sheepmen and the cattlemen.

The action of Elmer Clifton's screenplay is the usual blend of galloping hoofs and slashing fists against a background of scattered gunplay. The Western fans should find it appealing to their ap-petites.

The performance of Guy Wilkerson provides the balancing note of comedy as he saunters clumsily in and out of scenes. Marilyn McConnell, pretty and pugnacious, adds the feminine touch, and the voice of Ritter rendering two tunes will heighten the pleasure of those who like music with their Western entertainment. In the finale, of course, the crimes of the badmen lead them into the hands of the law.

Elmer Clifton also directed, with an eye to keep-ing the action rapid. Arthur Alexander produced.

Seen in a New York projection room. Review-er's Rating: Average.—*M. H.*

Release date, February 8, 1945. Running time, 56 min. PCA No. 10542. General audience classification.

Tex Haines.....Tex Ritter
Dave Wyatt.....Dave O'Brien
Guy Wilkerson, Marilyn McConnell, Edward Cassidy, Henry Hall, Charles King, Jack Ingram, Bob Kortman.

Under Western Skies

***Universal*—Western with Songs**

Martha O'Driscoll and Noah Beery, Jr., here are cast in roles differing from those they gener-ally portray. Miss O'Driscoll, in the costumes of the '70s, looks lovely and sings in a pleasing, though small, voice. Beery is attractive as the peace-loving school teacher who, in a burst of homicidal enthusiasm, kills seven bandits.

Action fans may be disappointed in the fact that there are comparatively few of the hard-riding, hard-shooting sequences usually stressed in this type of product. For interest, Producer Warren Wilson and Director Jean Yarbrough rely chiefly upon the screenplay by Stanley Roberts and Clyde Bruckman, which gets a bit talky at times.

Miss O'Driscoll and her father head a troupe of traveling players, whose attempts to put on a show in the town of Rim Rock meet with opposition not only from the prudish townspeople, but from the local bandit chief. The latter, played with gusto by Leo Carrillo, takes a fancy to Miss O'Driscoll, and has her kidnapped. She makes her escape when the bandits turn on their chief, and the two prin-cipals ride off into the future in a buckboard.

Seen at the studio. Reviewer's Rating: Average. —T. B.

Release date, Jan. 19, 1945. Running time, 56 min. PCA. No. 10490. General audience classification.

Katie.....Martha O'Driscoll
Tod.....Noah Beery, Jr.
Leo Carrillo, Leon Errol, Irving Bacon, Ian Keith, Jen-nifer Holt, Edna May Wonacott, Earle Hodgins, Shaw and Lee, Dorothy Granger, Jack Rice.

JIVE BUSTERS (Univ.)

Name Band Musicals (9124)

The music of Sonny Dunham, whose orchestra has been gaining steadily in popularity in the past few years, is heard in a selection of favorite ballads, some new and some of a few years back. Last year's "Poinciana" is followed by "Don't Blame Me," "I'm in Love with You, Honey," "I'm Comin', Virginia" and "All I Do Is Dream of You." Paul Carley, Carolyn Gray and the Tailor Maids share the vocal numbers.

Release date, January 17, 1945 15 *minutes*

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, page 2260-2261.

Running times are those furnished by the distributor.

MOUSE TROUBLE (MGM)

Technicolor Cartoon (W-541)

Tom Cat, who has been trying for years, decides he must need a little outside help to catch Jerry Mouse. A book on "How to Catch a Mouse" offers some orthodox methods of attack and capture which the cat attempts to put into practice. But Jerry must have read the book, too, for he makes his escape in time

Release date, December 23, 1944 — *7 minutes*

SHRINES OF YUCATAN (MGM)

Fitzpatrick Traveltalk (T-524)

The temples at Yucatan are relics of a civilization which flourished before the white man found his new world. The Mayas were architects and astronomers as their great buildings and pyramids attest, and they had strange gods carved in stone and gaily painted on their monuments. The camera records these in color against the vivid tropical background.

Release date, not set — *9 minutes*

BARNEY BEAR'S POLAR PEST (MGM)

Technicolor Cartoon (W-542)

Barney's young nephew from the North pays him a visit and strains the bonds of kinship. The little one misses his natural surroundings of ice and snow and tries to reproduce them in spite of his uncle's obvious antipathy for polar temperatures.

Release date, December 30, 1944 — *7 minutes*

DARK SHADOWS (MGM)

2-Reel Special (A-501)

Paul Burnford combines the current screen interest in psychiatry with the material of MGM's Crime Does Not Pay subjects and produces an unusual story. There is no doubt of the identity of the criminal, but the man himself cannot understand the motive for his actions. A psychiatrist helps him uncover his hidden thoughts and impulses as an explanation.

Release date, December 16, 1944 — *22 minutes*

CLOCK WATCHER (RKO)

Disney Cartoon (54107)

Donald Duck is a department-store wrapper during the Christmas rush. He is remarkably deft at times, when not faced with a stubborn jack-in-the-box, but is somewhat deterred by his own laziness and the speed-up system employed in the store. Instructions come at all hours in tones of sweet superiority over a public address system, and the only things that don't react are Donald and the clock. At the end of a hard day it's the loudspeaker that gets it in the neck.

Release date, January 26, 1945 — *8 minutes*

DOG WATCH (RKO)

Disney Cartoon (54,108)

Pluto is denied shore leave and must stay on the ship as watch dog. An intruder approaches boldly and refuses to be scared off by the hound's most ferocious grimace. Her mind is on cheese, between thick slices of rye bread. She proceeds to the messroom, throws Pluto a few crumbs and slaps bread and cheese together alternately for a sandwich about three times her size and weight. Pluto gets the brig for it but manages to redeem himself.

Release date, not set — *7 minutes*

THE VOLUNTEER (RKO)

B.M.I. War Film

Made with the cooperation of the British Navy, these two reels combine shots of the Fleet Air Arm in active combat with a simple story of two men who changed places in the transition from peace to war. They were an actor and his dresser before war was declared—a fine actor and a willing but inept dresser. At the end they are a Royal Navy pilot and mechanic, the latter a recipient of the Distinguished Service Medal and a thoroughly able seaman.

The fictional element forms a loose but warm framework for interesting shots of Naval training and exciting scenes taken aboard the "Indomitable" during an enemy raid in the Mediterranean. Michael Powell and Emeric Pressburger made the two-reel feature for the British Ministry of Information. Ralph Richardson and Pat McGrath do well in the principal roles.

20 minutes

LULU AT THE ZOO (Para.)

Little Lulu (D4-1)

The pert young miss with the red coat and tight black curls takes herself off to the zoo only to discover, while sucking on her lollipop, that feeding the animals is strictly forbidden. Lulu is not one to disobey a rule directly. In fact she goes to some lengths of purposeful and accidental strategy to supply the animals with forbidden sweets.

Release date, November 17, 1944 — *9 minutes*

YOUR NATIONAL GALLERY (Univ.)

Variety Views (9354)

One of the newest public buildings in the nation's capital is the National Museum, housing a fine group of paintings and sculptures by old masters and modern artists. This reel offers some shots of the building with its unusual architecture, inside and out, and a selection of the more famous art works.

Release date, not set — *9 minutes*

ALIBI BABY (RKO)

Edgar Kennedy (53,402)

Kennedy's wife needs only Edgar's permission to adopt a baby, but he stands against the project. To soften his heart, she borrows the infant son of a friend for the night, but Edgar calls the police to pick up the foundling. Before they arrive, however, he is won over by the child and hides him. In the morning he announces that they will adopt the boy, and his wife has to confess the trick. But they find a set of twins that suit him perfectly.

Release date, January 5, 1945 — *18 minutes*

TIGER TROUBLE (RKO)

Disney Cartoon (54,106)

Goofy has taken up big game hunting, picturing himself as a fearless foe of the Bengal tiger. With an elephant in tow he tracks down the animal only to find himself overcome with fear. The elephant leaves quickly, and the tiger decides to have a little fun. Goof gains back some of his courage and puts up a fight, finally trying to make a get-away on the elephant's back. Both fall on the tiger in the process, leaving their imprint and carrying away a fine set of stripes.

Release date, January 5, 1945 — *7 minutes*

JASPER TELL (Para.)

George Pal Puppetoon (U4-4)

Jasper has an apple for teacher which is promptly appropriated by the scarecrow who distracts the boy with a modern version of the story of William Tell. Jasper is completely wrapped up in the tale of the arrow and the apple, the father and the son, played out again with chalets, mountain yodelers and a bit of the William Tell Overture.

Release date, March 23, 1945 — *8 minutes*

SEEING EL SALVADOR (MGM)

Fitzpatrick Traveltalks

One of the small Central American republics which are usually lumped together as "banana countries," El Slavador has a distinct personality which the camera tries to suggest. Colorful like its tropical neighbors, the small country has mountains and shore, cities and plantations within its narrow limits. It is naturally suited to coffee-growing and gains much of its revenue from the export of the coffee bean.

Release date, not set — *10 minutes*

FLICKER FLASHBACKS, NO. 3 (RKO)

(54,303)

Melodrama of 1906 vintage sets the pace for the latest reel telescoping some early silent favorites. Florence Turner, Francis X. Bushman, Wally Reid, Maurice Costello and Mary Pickford are among the stars who appear briefly on the screen. Harry Carey and Blanche Sweet take part in a Biograph Western, circa 1910, called "Broken Ways."

Release date, December 8, 1944 — *8 minutes*

PIED PIPER OF BASIN STREET (Univ.)

Swing Symphony (9234)

The old Hamlin story goes modern as Jack Teagarden takes over the role of the Pied Piper when the town is overrun with mice. The mayor makes an urgent appeal to Jack but goes back on his frantic promises. In the style of the old legend, Jack gives an impression of "Hank Swoonatra" that brings out the bobby socks crowd and lures them away.

Release date, January 15, 1945 — *6½ minutes*

GIRLS PREFERRED (20th-Fox)

Sports Review (5301)

Some sports for the distaff side, not taxing but pretty, make up this reel. Canoeing on lake Sabago, Maine is the opener, with a little sailing as well. Then follow some roping in San Antonio and a roller skating revue in Madison Square Garden, New York.

Release date, not set — *8½ minutes*

MIGHTY MOUSE AND THE PIRATE (20th-Fox)

Terry Toon (5809)

Mighty Mouse covers a lot of ground from reel to reel. He arrives this time in the guise of Tarzan just when a band of cutthroats is making off with a beautiful sarong-clad damsel who faintly resembles Dorothy Lamour.

Release date, not set — *6 minutes*

ADVANCE SYNOPSES
and information

GRIZZLY'S MILLIONS
(Republic)

PRODUCER: Walter Goetz. DIRECTOR: John English. PLAYERS: Virginia Gray, Paul Kelly, Elizabeth Risdon, Paul Fix, Don Douglas, Robert Barrat.

MELODRAMA. Katherine's estranged husband returns unexpectedly, believing she is heiress to her grandfather's fortune. Her grandfather shoots her husband, then dies himself. Her lawyer tells her she will be suspected of murder, and persuades her to bury her husband's body secretly. It is later unearthed by relatives disputing the grandfather's will, and Katherine is charged with murder. A private investigator who falls in love with her manages to clear up matters.

ZOMBIE ON BROADWAY
(RKO Radio)

ASSOCIATE PRODUCER: Ben Stoloff. DIRECTOR: Gordon Douglas. PLAYERS: Wally Brown, Alan Carney, Bela Lugosi, Anne Jeffreys, Joseph Vitale, Sheldon Leonard, Frank Jenks.

COMEDY. Two Broadway press-agents are dispatched to the South Seas to find a zombie to be presented as an attraction in a night club. They meet a scientist who is attempting to create zombies by scientific means. When they are unable to find a real zombie, the two press agents apply those means to the owner of the night club, thereby transforming him into a zombie.

THE FROZEN GHOST
(Universal)

ASSOCIATE PRODUCER: Will Cowan. DIRECTOR: Harold Young. PLAYERS: Lon Chaney, Evelyn Ankers, Martin Kosleck, Milburn Stone.

PSYCHIATRIC DRAMA. A hypnotist and his feminine partner are engaged to be married. But when a man dies during their radio show, the hypnotist believes himself responsible. He goes through much mental torment until he discovers that his manager and a doctor are plotting to have him declared insane. The unscrupulous pair is brought to justice and the hypnotist marries his assistant.

JOHNNY ANGEL
(RKO Radio)

PRODUCER: Jack Gross. DIRECTOR: Edwin L. Marin. PLAYERS: George Raft, Signe Hasso, Claire Trevor, Virginia Belmont.

ACTION DRAMA. George Raft portrays the grandson of a sea captain who was killed, along with his entire crew in a combination mutiny and pirate raid while en route from Dakar to Havana with a cargo of gold bullion. The only survivor of the raid is a girl who helps Raft solve the mystery and falls in love with him.

UTAH
(Republic)

ASSOCIATE PRODUCER: Donald H. Brown. DIRECTOR: John English. PLAYERS: Roy Rogers, George "Gabby" Hayes, Dale Evans, Sons of the Pioneers, Peggy Stewart, Jill Browning, Beverly Lloyd.

WESTERN WITH MUSIC. A girl with theatrical aspirations comes west to sell a ranch she has inherited, intending to use the money to back a show. She falls into the hands of a group of unscrupulous characters who try to deprive her of her property. A cowboy comes to her aid, and eventually persuades her to give up the stage and settle down on the ranch.

MILDRED PIERCE
(Warner)

PRODUCER: Jerry Wald. DIRECTOR: Michael Curtiz. PLAYERS: Joan Crawford, Jack Carson, Zachary Scott.

MELODRAMA. A middle-aged woman has two daughters, one of whom is a talented singer. The mother works as a waitress, saving every cent in order to foster her daughter's talent. She meets a rich man and marries him, only to have him become infatuated with her daughter. The mother, placing her daughter's happiness ahead of her own, relinquishes her husband. The daughter, in a moment of rage, kills the husband. She then turns to her mother for refuge, but is denied, and turned over to the police.

TWO O'CLOCK COURAGE
(RKO Radio)

PRODUCER: Ben Stoloff. DIRECTOR: Anthony Mann. PLAYERS: Tom Conway, Ann Rutherford, June Duprez, Bettejane Greer, Richard Lane, Gavin Muir, Emory Parnell.

MYSTERY MELODRAMA. A young man (Tom Conway) is struck by a taxicab whose driver is a girl (Ann Rutherford). When he recovers he has amnesia, and there is no clue to his identity save for the initials in his hat. These initials are the same as those of a man who has recently been murdered, as well as those of his chauffeur, suspected of the murder. With the aid of the taxi-driver, the young man finally discovers his own identity.

JUNGLE CAPTIVE
(Universal)

ASSOCIATE PRODUCER: Morgan B. Cox. DIRECTOR: Harold Young. PLAYERS: Betty Bryant, Dicky Lane, Otto Kruger, Phil Brown, Jerome Cowan.

HORROR DRAMA. A young woman and her fiance are employed by a chemist who has perfected a method of restoring life to the dead by means of blood transfusions. He kidnaps the girl and uses her blood to restore the dead body of an ape-woman. The ape-woman kills the chemist and the police rescue the girl.

SWING OUT, SISTER
(Universal)

ASSOCIATE PRODUCER: Bernard Burton. DIRECTOR: Edward Lilley. PLAYERS: Rod Cameron, Arthur Treacher, Billie Burke, Jacqueline DeWit, Frances Raeburn, Fuzzy Knight, Milburn Stone, Samuel Hinds.

COMEDY DRAMA. Rod Cameron is a young American concert conductor who secretly likes hot music. He meets Frances Raeburn, who is actually a night-club singer, but pretends to be on the concert stage. Various complications are eventually resolved, and a romance develops between singer and conductor.

GOOD INTENTIONS
(Paramount)

PRODUCER: Paul Jones. DIRECTOR: George Marshall. PLAYERS: Eddie Bracken, Veronica Lake, Howard da Silva, George Zucco, Willie Best, Donald MacBride, Ralph Peters, Edward Fielding.

COMEDY-DRAMA: A young man employed in a bank is a kleptomaniac. He falls in love with a girl who is a "gun moll" for a gang of jewel thieves. From this combination of circumstances numerous complications result, but all ends well, and the lovers are united.

COLONEL EFFINGHAM'S RAID
(20th Century-Fox)

PRODUCER: Lamar Trotti. DIRECTOR: Irving Pichel. PLAYERS: Charles Coburn, Joan Bennett, William Eythe, Allyn Joslyn, Carol Andrews, Donald Meek, George Melford, Roy Roberts, Thurston Hall, Darby Jones.

COMEDY-DRAMA. A retired army colonel, returning to a small southern town after serving in World War II, finds the town in the hands of corrupt politicians. He drives the group from power and institutes a series of reforms. In so doing, he advances the love affair of a young couple living there.

HER HIGHNESS AND THE BELLBOY
(MGM)

PRODUCER: Joseph Pasternak. DIRECTOR: Richard Thrope. PLAYERS: Hedy Lamarr, Robert Walker, June Allyson, Rags Ragland, Audrey Trotter, Ludwig Stossel, Tom Trout, Mary Servoss.

COMEDY-DRAMA. A refugee princess from one of the Balkan countries is living at a New York hotel. One of the bellboys falls in love with her, much to the distress of his crippled girl friend. The princess does not return his love, however, preferring a newspaper man staying at the hotel. Eventually the bellboy realizes that the crippled girl is his true love, and returns to her.

CAPTAIN EDDIE
(20th Century-Fox - Sheehan)

PRODUCER: Winfield Sheehan. DIRECTOR: Lloyd Bacon. PLAYERS: Fred MacMurray, Lynn Bari, James Gleason, Charles Bickford, Mary Philips, Darryl Hickman, Richard Conte, Donald Meek.

BIOGRAPHICAL DRAMA. This is the story of the life of Eddie Rickenbacker. It begins with his childhood, continues with his successful years as an automobile racer and flyer, and ends with his adventures in World War II.

GUEST WIFE
(UA - Skirball-Manning)

PRODUCER: Jack Skirball. DIRECTOR: Sam Wood. PLAYERS: Claudette Colbert, Don Ameche, Dick Foran, Charles Dingle.

COMEDY DRAMA. A married couple go to New York for a second honeymoon. The husband's best friend accompanies them. A situation develops in which, for business reasons, the best friend must pose as a married man. He pretends that his friend's wife is his wife. Complications ensue, but they are happily resolved and the wife returns to her husband.

THE SPANISH MAIN
(RKO Radio)

PRODUCER: Robert Fellows. DIRECTOR: Frank Borzage. PLAYERS: Paul Henreid, Maureen O'Hara, Walter Slezak, John Emery, Nancy Gates, Jack LaRue, Fritz Lieber, J. M. Kerrigan, Mike Mazurki, Antonio Moreno, Victor Kilian, Binnie Barnes, Barton MacLane.

HISTORICAL DRAMA. In the latter part of the 17th century, a Dutch sea captain sets sail for the Americas with a boatload of colonists. He is captured by the Spaniards, jailed and tortured. After effecting his escape, he becomes a pirate. He captures a ship upon which the daughter of the Mexican viceroy is a passenger. She agrees to marry him if he will spare the lives of her friends. When the pirate is again captured by the Spanish authorities, she intercedes for him and eventually goes with him to the Carolinas where the two plan to establish a new home.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to June, 1944, see pages 2068 and 2069.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Minutes)		
5423	Mopey Dope (Langdon-Brendel)	6-16-44	1982
5412	His Hotel Sweet (Herbert)	7-9-44	2031
5408	Idle Roomers (Stooges)	7-16-44	2090
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	2054
	1944-45		
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	....
6410	Woo, Woo! (Herbert)	1-5-45	....
6403	Three Pests in a Mess (Stooges)	1-19-45	....
	COLOR RHAPSODIES (Average 7 Minutes)		
5504	The Disillusioned Bluebird	6-15-44	1982
	1944-45		
6501	Dog, Cat and Canary	1-5-45	....
6502	Rippling Romance	2-9-45	....
	PHANTASIES CARTOONS (Average 7 Minutes)		
5708	Tangled Travels	6-9-44	1959
5709	Mr. Fore by Fore	7-7-44	2054
5710	Case of the Screaming Bishop	8-4-44	2054
	1944-45		
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flies	11-17-44	2215
	FOX & CROW (Color) (Average 7 Minutes)		
5754	Mr. Moocher	9-8-44	2150
	1944-45		
6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	1-19-45	....
	FILM VODVIL (Average 10 Minutes)		
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin' Band	12-8-44	2206
6954	Korn Kobblers	2-2-45	....
	COMMUNITY SING (Series 7) (Average 8 Minutes)		
5662	No. 12 Too Young Or Too Old	6-30-44	2090
	1944-45		
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	....
6655	No. 5 Tico, Tico	1-1-45	....
5657	Christmas Carols (R)	12-8-44	2206
	SCREEN SNAPSHOTS (Series 23) (Average 10 Minutes)		
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
6855	No. 5	12-28-44	....
6856	No. 6	1-26-45	....
	WORLD OF SPORTS (Average 10 Minutes)		
5809	Mat Maulers	6-19-44	1982
5810	G. I. Sports	7-28-44	2114
	SPORT REELS (Average 10 Minutes)		
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	....
6805	Kings of the Fairway	2-2-45	....
	LI'L ABNER (Color) (Average 8 Minutes)		
5603	A Peekoolyer Sitcheeayshun	7-28-44	2054
	1944-45		
6601	Porkullar Piggy	10-13-44	2167
6602	Kickapoo Juice	1-12-45	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
A-501	Dark Shadows	12-16-44	2258
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
T-519	Roaming Through Arizona	6-3-44	1922
T-520	City of Brigham Young	6-17-44	1982
T-521	Monumental Utah	7-29-44	2067
T-522	Wandering Here and There	12-9-44	2240
T-523	Seeing El Salvador		2258
T-524	Shrines of Yucatan		2258
	PETE SMITH SPECIALTIES (Average 9 Minutes)		
S-555	Movie Pests	7-8-44	2031
S-556	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139
S-558	Safety Sleuth	11-25-44	2215
	PASSING PARADE (Average 10 Minutes)		
K-572	Grandpa Called It Art	7-15-44	2114
K-573	Return from Nowhere	10-28-44	2139
K-574	A Lady Fights Back	11-11-44	2206
	MINIATURES (10 Minutes)		
M-588	Somewhere, U. S. A.	6-3-44	1922
M-589	Nostradamus IV	9-30-44	2139
	TECHNICOLOR CARTOONS (Average 8 Minutes)		
W-535	The Tree Surgeon	6-3-44	1922
W-536	Happy Go Nutty	6-24-44	1982
W-537	The Bodyguard	7-22-44	2054
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha	10-21-44	2122
W-540	Puttin' on the Dog	10-28-44	2139
W-541	Mouse Trouble	12-23-44	2258
W-542	Barney Bear's Polar Pest	12-30-44	2258

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)		
L3-5	No. 5	6-23-44	1994
L3-6	No. 6	9-1-44	2183
	1944-45		
L4-1	No. 1	11-3-44	2139
L4-2	No. 2	1-2-45	2240
L4-3	No. 3	3-9-45	....
	MADCAP MODELS (Color) (Average 7 Minutes)		
U3-6	Jasper Goes Hunting	7-28-44	2054
	GEORGE PAL PUPPETOONS (Color)		
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	2240
U4-4	Jasper Tell	3-23-45	2258
	POPEYE THE SAILOR (Color) (Average 7 Minutes)		
E3-5	Spinach-Packin' Popeye	7-21-44	2031
E3-6	Puppet Love	8-11-44	2183
E3-7	Pitching Woo at the Zoo	9-1-44	2130
E3-8	Moving Aweigh	9-22-44	2227
	1944-45		
E4-1	She-Sick Sailors	12-8-44	....
E4-2	Pop-Pie-Ala Mode	1-26-45	....
E4-3	Tops in the Big Top	3-16-45	....
	POPULAR SCIENCE (Color) (10 Minutes)		
J3-6	No. 6	8-4-44	2054
	1944-45		
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182
J4-3	No. 3	2-16-45	....
	SPEAKING OF ANIMALS (Average 9 Minutes)		
Y3-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	2183
Y4-2	Who's Who in Animal Land	1-19-45	2240
Y4-3	In the Public Eye	3-16-45	....
	SPORTLIGHTS (Average 9 Minutes)		
R3-8	Speed Couriers	6-9-44	1994
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-10	Furlough Fishing	8-25-44	2054
	1944-45		
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	2227
R4-4	Out Fishin'	1-26-45	....
R4-5	Blue Winners	2-23-45	....
	MUSICAL PARADE (Color) (20 Minutes)		
FF3-5	Fun Time	6-16-44	1911
FF3-6	Halfway to Heaven	8-25-44	1970
	1944-45		
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182
FF4-3	Bombalera	2-9-45	2240.
	LITTLE LULU (Color) (9 Minutes)		
D3-5	Lucky Lulu	6-30-44	2054
D3-6	It's Nifty to be Thrifty	8-18-44	2122
D3-7	I'm Just Curious	9-8-44	2130
D3-8	Indoor Outing	9-29-44	2227
	1944-45		
D4-1	At the Zoo	11-17-44	2258
D4-2	Birthday Party	12-29-44	....
D4-3	Beau Ties	3-2-45	....
	NOVELTOON (Color) (Average 7 Minutes)		
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	....
P4-3	When G.I. Johnny Comes Home	2-2-45	....
P4-4	A Lamb in a Jam	3-30-45	....

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (Average 7 Minutes)		
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	2215
54,106	Tiger Trouble	1-5-45	2258
54,107	Clock Watcher	1-26-45	2258
54,108	Dog Watch		2258
	SPORTSCOPE (Average 9 Minutes)		
44,311	Boot and Spur	6-16-44	1970
44,312	Ski Chase	7-14-44	2054
44,313	Swim Ballet	8-11-44	2114
	1944-45		
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2194
54,304	Parallel Skiing	12-144	2240
	HEADLINER REVIVALS (Average 19 Minutes)		
53,201	Songs of the Colleges	9-8-44	2114

Prod. No.	Title	Rel. Date	P.D. Page
53,202	Swing It	10-20-44	2183
53,203	Swing Vacation	12-1-44	2240
	EDGAR KENNEDY (Average 17 Minutes)		
43,406	The Kitchen Cynic	6-25-44	2054
	1944-45		
53,401	Feather Your Nest	10-23-44	2183
53,402	Alibi Baby	1-5-45	2258
	LEON ERROL (Average 17 Minutes)		
43,706	Girls, Girls, Girls	6-9-44	1982
	1944-45		
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206
	FLICKER FLASH BACKS (Average 9 Minutes)		
52,201	No. 1	9-15-44	2122
52,202	No. 2	10-27-44	2174
52,203	No. 3	12-8-44	2258
	THIS IS AMERICA (Average 19 Minutes)		
43,109	They Fight Again	6-30-44	1970
43,110	Rockefeller Center	7-28-44	2042
43,111	Brazil Today	8-25-44	2090
43,112	That Men May Live	9-22-44	2122
43,113	Navy Yard	10-20-44	2167
	1944-45		
53,101	West Point	11-17-44	2194
53,102	New Americans	12-15-44	2227

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color) (Average 9 Minutes)		
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	11-24-44	2240
5256	Alaskan Grandeur	1-5-45	....
	SPORTS REVIEWS (Average 9 Minutes)		
4304	Students of Form	6-30-44	1981
	(Color)		
4351	Nymphs of the Lake	6-9-44	1959
4352	Ski Slopes	7-21-44	2042
	1944-45		
5351	Blue Grass Gentleman	9-15-44	2139
5352	Trolling for Strikes	12-15-44	....
5353	Girls Preferred	....	2258
	TERRYTOONS (Color) (7 Minutes)		
4518	Eliza on the Ice	6-23-44	1935
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982
	1944-45		
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	....	2258
	MARCH OF TIME (Average 18 Minutes)		
V10-11	Back Door to Tokyo	6-16-44	1946
V10-12	Americans All	7-14-44	1994
V10-13	British Imperialism	8-11-44	2031
	1944-45		
V11-1	Post-War Farms	9-8-44	2083
V11-2	What to Do With Germany	10-6-44	2122
V11-3	Uncle Sam, Mariner?	11-3-44	2167
V11-4	Inside China Today	12-1-44	2194
V11-5	The Unknown Battle	12-28-44	2240
	DRIBBLE PUSS PARADE (9 Minutes)		
5901	Sea Food Mamas	10-20-44	2183
	2-REEL SPECIAL		
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (21 Minutes)		
....	Global Air Routes	6-23-44	1959
....	Zero Hour	....	1970
....	Fortress Japan	8-10-44	2042
....	Inside France	....	2122
....	When Asia Speaks	11-17-44	2182
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull	....	2167

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES (Average 7 Minutes)		
8239	Fish Fry	6-19-44	1946
	1944-45		
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
	SWING SYMPHONIES (Average 7 Minutes)		
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
	PERSON—ODDITIES (Average 9 Minutes)		
8380	The Honest Forger	6-19-44	2031
8381	Spinning a Yarn	8-7-44	2067
	1944-45		
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
	VARIETY VIEWS (9 Minutes)		
8361	Bear Mountain Game	8-14-44	2031
	1944-45		
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	Your National Gallery	....	2258
	NAME-BAND MUSICALS (Average 15 Minutes)		
8130	Pagliacci Swings It	6-14-44	1959
8131	Midnight Melodies	7-19-44	2054
	1944-45		
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	....
	TWO-REEL SPECIAL (21 Minutes)		
9122	Lili Marlene	12-13-44	1946
	1943-44		
8110	World Without Borders	1-17-45	....

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Minutes)		
9004	Devil Boats	9-12-44	2006
9006	Musical Movieland	9-9-44	2114
	1944-45		
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
	FEATURETTES (20 Minutes)		
9106	U. S. Marines on Review	7-8-44	2006
	1944-45		
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-3-45	....
	SPORTS PARADE (Color) (Average 10 Minutes)		
9508	Filipino Sports Parade	6-10-44	1959
9510	Cattlemen's Days	6-24-44	1959
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future	11-18-44	2174
9513	Bluenose Schooner	8-5-44	2067
	1944-45		
1501	California Here We Are	12-16-44	2227
1502	Birds & Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	....
1504	Bikes and Skis	2-10-45	....
	MELODY MASTER BANDS (10 Minutes)		
9606	Songs of the Range	6-10-44	1959
9609	Junior Jive Bombers	7-1-44	1982
9610	All Star Melody Masters	7-29-44	2031
	1944-45		
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	....
	BLUE RIBBON MERRIE MELODIES (Average 7 Minutes)		
9311	A Wild Hare	6-17-44	1959
9312	The Cat Came Back	7-15-44	2031
9313	Isle of Pingo Pongo	8-19-44	2067
	BLUE RIBBON HIT PARADE (Color)		
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	....
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
9710	Slightly Daffy	6-17-44	1959
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy	9-16-44	2130
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2130
9717	Booby Hatched	10-14-44	2167
9718	The Stupid Cupid	11-25-44	2183
9719	Stage Door Cartoon	12-30-44	2240
9720	Odor-able Kitty	1-6-45	2240
	1944-45		
1701	Draftee Daffy	1-27-45	....
1702	Trap Happy Porky	2-24-45	....
	"BUGS BUNNY" SPECIALS (Color) (7 Minutes)		
9724	Hare Force	7-22-44	2031
9725	Buckaroo Bugs	8-26-44	2067
9726	The Old Grey Hare	10-28-44	2174
	1944-45		
1721	Herr Meets Hare	1-13-45	....
1722	Unruly Hare	2-10-45	....
	VITAPHONE VARIETIES (Average 10 Minutes)		
9406	Throwing the Bull	7-22-44	2031
	1944-45		
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174

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Prod. No.	Title	Rel. Date	P.D. Page
	OFFICIAL U. S. VICTORY FILMS		
	The Negro Soldier	....	1846
	America's Hidden Weapon	....	1846
	Road to Victory	....	1911
	It's Your War, Too	....	1922
	No Alternative	....	1922
	Reward Unlimited	....	1959
	Skirmish at the Front	....	1959
	Movies at War	....	1959
	The Liberation of Rome	....	1944
	The War Speeds Up	....	2090
	It's Murder	....	2139
	Target Japan	....	2167
	V.I—Robot Bomb	....	2183
	BRITISH MINISTRY OF INFORMATION		
	Naples at War	....	1946
	The Volunteer	....	2258
	CANADIAN NATIONAL FILM BOARD		
	Canadian Landscape	....	1982
	Hen Hop	....	1982
	UNRRA	....	1982
	A Friend for Supper	....	2206
	MISCELLANEOUS		
	Trade Horizons (Scheftel)	....	1697
	Avengers Over Europe (Telenews)	....	1697
	Parade of the Past (Fun Film)	....	1870
	Cameramen at War (Astor)	....	1946
	Iran (Artkino)	....	1982
	Moscow Circus (Artkino)	....	2139
	Cossacks on the Danube (Artkino)	....	2139
	Before They Are Six	....	2139
	(Pictorial Films)		
	Labor Front (Brandon Films)	....	2206
	57,000 Nazis in Moscow (Artkino)	....	2206
	Jobs After the War	....	2206
	(Newsreel Dist.)		
	WAR ACTIVITIES COMMITTEE		
....	Battle for the Marianas	....	2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5140	The Desert Hawk (15 episodes)	7-7-44	2018
	1944-45		
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
383	Tiger Woman (12 episodes)	5-27-44	1911
384	Haunted Harbor (15 episodes)	8-26-44	2067
	1944-45		
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-18-45	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	....	....

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest includes the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. References to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2263.

An American Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 19, '44, p. 62; Oct. 28, '44, p. 52; Dec. 2, '44, p. 42; Dec. 9, '44, p. 48; Dec. 23, '44, p. 34; Dec. 30, '44, p. 45.

Arsenic and Old Lace (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—120.3%
Round Table Exploitation—Oct. 14, '44, p. 54; Nov. 18, '44, p. 54; Dec. 9, '44, p. 48, 49.

Brazil (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 9, '44, p. 51; Dec. 23, '44, p. 34.

Bride by Mistake (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 9, '44, p. 46.

The Conspirators (WB)
Audience Classification—General.
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—98.8%
Round Table Exploitation—Dec. 23, '44, p. 34.

Delinquent Daughters (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 9, '44, p. 48.

The Doughgirls (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Dec. 30, '44, p. 42.

Dragon Seed (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111.3%
Round Table Exploitation—Aug. 12, '44, p. 52; Sept. 2, '44, p. 60; Sept. 9, '44, p. 41; Sept. 16, '44, p. 66, 72; Sept. 23, '44, p. 50, 55; Sept. 30, '44, p. 65, 67; Oct. 4, '44, 53; Nov. 11, '44, p. 70; Dec. 30, '44, p. 42.

Gypsy Wildcat (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 2, '44, p. 56; Nov. 11, '44, p. 68; Dec. 23, '44, p. 35.

Hollywood Canteen (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 23, '44, p. 36; Dec. 30, '44, p. 45.

House of Frankenstein (Univ.)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—Dec. 30, '44, p. 42.

The Impatient Years (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.3%
Round Table Exploitation—Sept. 23, '44, p. 51; Oct. 14, '44, p. 50; Oct. 21, '44, p. 48; Dec. 9, '44, p. 49.

Irish Eyes Are Smiling (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.6%
Round Table Exploitation—Nov. 11, '44, p. 68, 70; Nov. 25, '44, p. 57; Dec. 9, '44, p. 46; Dec. 23, '44, p. 38.

Kismet (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 18, '44, p. 55, 58; Dec. 2, '44, p. 44; Dec. 30, '44, p. 44.

Laura (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 18, '44, p. 58; Dec. 9, '44, p. 53.

Mademoiselle Fifi (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 16, '44, p. 56.

Marriage Is a Private Affair (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—102%
Round Table Exploitation—Nov. 25, '44, p. 54; Dec. 16, 44, p. 56.

The Master Race (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 30, 55, p. 42.

Meet Me in St. Louis (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 9,'44, p. 50.

Meet Miss Bobby Socks (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 9, '44, p. 49.

Mrs. Parkington (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111%
Round Table Exploitation—Dec. 9, '44, p. 50.

None But the Lonely Heart (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—105.5%
Round Table Exploitation—Dec. 2, '44, p. 43, 44.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

The Princess and the Pirate (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 18, '44, p. 55; Dec. 30, '44, p. 42, 44.

Rainbow Island (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Sept. 23, '44, p. 53; Nov. 18, '44, p. 58; Dec. 16, '44, p. 55.

Something for the Boys (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 2, '44, p. 43; Dec. 9, '44, p. 51; Dec. 23, '44, p. 34.

Sunday Dinner for a Soldier(20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 23, '44, p. 37.

Sweet and Lowdown (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 30, '44, p. 64; Nov. 11, '44, p. 68; Dec. 9, '44, p. 46; Dec. 23, '44, p. 35.

3 Is a Family (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 23, '44, p. 55.

Together Again (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 25, '44, p. 57; Dec. 9, '44, p. 48; Dec. 23, '44, p. 35, 37.

The Very Thought of You (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—96.2%
Round Table Exploitation—Oct. 21, '44, p. 52, 53; Nov. 11, '44, p. 70.

When the Lights Go On Again (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 25, '44, p. 56; Dec. 23, '44, p. 38.

Wilson (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—149.2%
Round Table Exploitation—July 29, '44, p. 72; Aug. 19, '44, p. 60; Sept. 9, '44, p. 45; Sept. 16, '44, p. 63; Sept. 30, '44, p. 60; Oct. 21, '44, p. 48; Nov. 4, '44, p. 72; Nov. 18, '44, p. 55; Nov. 25, '44, p. 54; Dec. 23, '44, p. 37, 40.

Winged Victory (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 23, '44, p. 36; Dec. 30, '44, p. 45.

Woman in the Window (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 16, '44, p. 55; Dec. 23, '44, p. 37.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2260-2261, issue of Jan. 6, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2241, issue of Dec. 23, 1944.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	.....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2262
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	..	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2218
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Barber of Red Gap	PRC	....	Buster Crabbe-Al St. John	Not Set	....	.....	....	2230	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	.....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	.....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	....
Betrayal from the East	RKO	....	Lee Tracy-Nancy Kelly	Not Set	....	.....	....	2230	....
Between Two Women	MGM	....	Van Johnson-Lionel Barrymore	Jan.-Mar.,'45	83m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	69m	.....	....	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	....	Arthur Lake-Dale Evans	Not Set	....	.....	....	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Feb.,'45	....	.....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	....	Philip Dorn-Mary Astor	Jan.-Mar.,'45	69m	Nov. 25,'44	2194	2142	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	.....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2262
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	.....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2262
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	.....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	.....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	.....	....	1899	....
Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	....	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	....
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	.....	....	2259	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randolph Scott-Ruth Warrick	Not Set	....	.....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Apr. 20,'45	....	.....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	.....	....	2142	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	....	Michael O'Shea-Lloyd Nolan	Not Set	....	.....	....	2242	....
Cisco Kid Comes Through, The	Mono.	....	Duncan Renaldo-Roger Pryor	Not Set	....	.....	....	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	.....	....	2092	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	.....	....	2142	...
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	.....	....	2259	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	.....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	.....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Stephen Crane	Feb. 27,'45	....	.....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Jan. 15,'45	....	.....	....	2216	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous (formerly High Among the Stars)	UA	....	Ralph Bellamy-Connie Moore	Not Set	....	.....	....	2259	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2262
Destiny	Univ.	....	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	.....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	.....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	....	Ann Miller-Joe Besser-Hal McIntyre	Jan. 18,'45	....	.....	....	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	.....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	....	Dorothy McGuire-Robert Young	Not Set	....	.....	....	2242	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	.....	....	2092	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	.....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	...	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Not Set	....	.....	....	2230	....
Fighting Lady, The (color)	20th-Fox	....	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	.....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Jan. 31,'45	....	.....	....	2203	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Not Set	....	.....	....	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	.....	....	2259	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	55m	Dec. 2,'44	2202	1937	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 23,'45	....	.....	....	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	.....	....	2250	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	.....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	.....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Intentions	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	....	.....	....	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	.....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....

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•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	..	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grizzly's Millions	Rep.	....	Virginia Gray-Paul Kelly	Not Set	....	.....	....	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	....	.....	....	2186	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Apr.,'45	....	.....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	.....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry the Fifth (British)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	....	Abbott and Costello	Not Set	....	.....	....	2242	
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	.....	....	2259	....
Her Lucky Night	Univ.	....	The Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	....	.....	....	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	....	.....	....	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	.....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	.....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Feb. 1,'45	....	.....	....	2142	
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2262
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hotel Berlin	WB	....	Helmut Dantine-Raymond Massey	Not Set	....	.....	....	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	....	2250	....
House of Frankenstein	Univ.	....	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2262
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	....	Jim Bannon-Nina Foch	Jan. 25,'45	....	.....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	....
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	.....	....	2230	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2262
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
•In Society	Univ.	9001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	.....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Island of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It Happened One Sunday (Brit.)	Assoc. Br.-Pathe	....	Robert Beatty-Barbara White	Not Set	97m	Aug. 26,'44	2067	....	....
It's a Pleasure (color)	RKO	....	Sonja Henie-Michael O'Shea	Not Set	....	.....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley	Not Set	....	.....	....	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	.....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	.....	....	2259	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keys of the Kingdom	20th-Fox	....	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	.....	....	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2262
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LAKE PLACID Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	85m	Dec. 23,'44	2239	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Feb. 22,'45	....	.....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	....	Pat Parrish-Jackie Moran	Jan. 4,'45	....	.....	....	2203	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	...
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
Love Letters, The	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Main Street After Dark	MGM	....	Edward Arnold-Selena Royle	Jan.-Mar.,'45	57m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone	PRC	....	Kay Aldridge-Dave O'Brien	Jan. 15,'45	....	.....	....	2202	....

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•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
•Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2262
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	.....	....	2093	
Meet Me in St. Louis (color)	MGM	....	Judy Garland-Margaret O'Brien	Special	113m	Nov. 4,'44	2165	1715	2262
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1916	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly, Bless Her	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	.....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	100m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2262
Mummy's Curse, The	Univ.	....	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	.....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	....	Margaret O'Brien-Jose Iturbi	Jan.-Mar.,'45	118m	Dec. 16,'44	2226	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9031	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	124m	Dec. 9,'44	2213	1763	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	.....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	.....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	....	Laurel and Hardy	Jan.-Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	....	Errol Flynn-Henry Hull	Feb. 17,'45	....	.....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	....	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Against Seven	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	.....	....	2216	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	.....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	.....	....	2093	....
PAN-AMERICANA	RKO	....	Phillip Terry-Audrey Long	Not Set	....	.....	....	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	.....	....	1899	....
Pillar to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	.....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2262
QUEEN of the Nile (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	2203	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	.....	....	....	....
Return of the Vikings, The (Br.)	Ealing	...	Norwegian feature	Not Set	54m	Sept. 23,'44	2111		....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	.....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....

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Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	.....	....	1983	....
Rough, Tough and Ready	Col.	....	Chester Morris-Victor McLaglen	Not Set	....	.....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Talullah Bankhead-Anne Baxter	Feb.,'45	....	.....	....	2131	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	....	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes (formerly Heroes of the Sagebrush)	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	....	.....	....	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo—David Bruce	Not Set	....	.....	....	2230	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Not Set	....	.....	....	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	.....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	.....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	.....	....	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	.....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
She Gets Her Man	Univ.	....	Joan Davis-Leon Errol	Jan. 12,'45	....	.....	....	2203	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	....	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	....	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2262
Song for Miss Julie, A	Rep.	....	Anton Dolin-Alicia Markova	Not Set	....	.....	....	2250	....
•Song of Bernadette, The	20th-Fox	440	Jennifer Jones-Charles Bickford	Special	157m	Dec. 25,'43	1685	1416	1995
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 16,'44	55m	Dec. 16,'44	2226	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	.....	....	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	.....	....	2093	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	.....	....	2093	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2187
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Feb. 15,'45	....	.....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	Not Set	....	.....	....	2259	....
TAHITI Nights	Col.	....	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	....	.....	....	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	.....	....	2250	....
Tawny Pipit (Brit.)	Two Cities-GFD	....	Bernard Miles-Rosamund John	Not Set	85m	June 3,'44	1921	....	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Not Set	....	.....	....	2216	....
There Were Three of Us (formerly Women's Army)	MGM	....	Lana Turner-Laraine Day-Susan Peters	Not Set	....	.....	....	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in Moscow (Rus.)	Artkino	....	Musical feature	June 6,'44	80m	June 10,'44	1933	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	....	William Powell-Myrna Loy	Jan.-Mar.,'45	140m	Nov. 18,'44	2181	1889	....
Thirty Seconds Over Tokyo	MGM	....	Van Johnson-Spencer Tracy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	.....	....	2250	....
This Man's Navy	MGM	....	Wallace Beery-James Gleason	Jan.-Mar.,'45	98m	Jan. 6,'45	2257	2092	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2262
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor	Dec. 23,'44	55m	.....	....	2203	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	....	.....	....	2242	....

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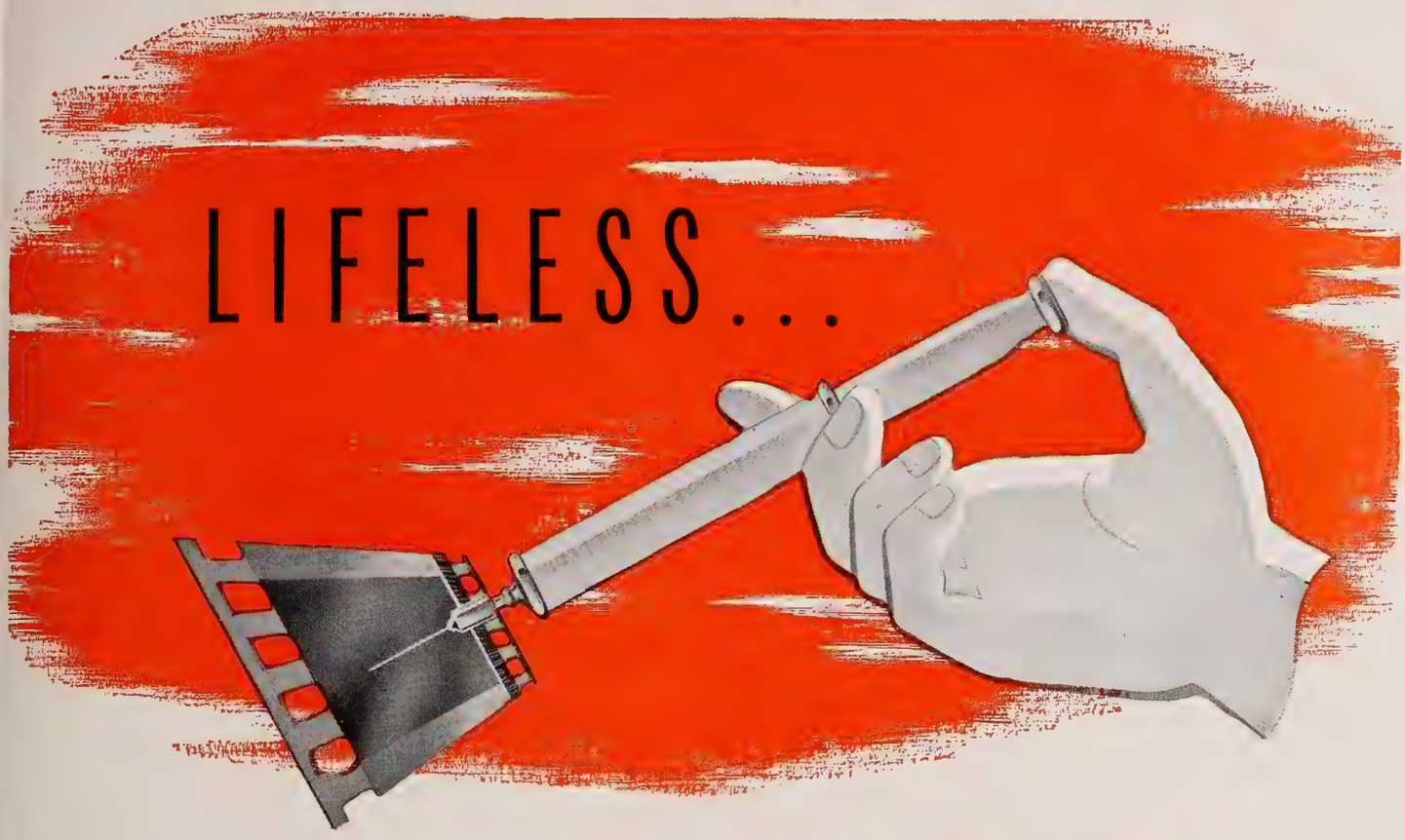
Three Caballeros, The	RKO	....	Disney Cartoon Feature	Feb. 22,'45	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2203	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2262
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	.....	....	2097	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	.....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Mar.,'45	....	.....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	58m	.....	....	1923	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	.....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
•Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	Nov. 18,'44	2182	....	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	.....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
•Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	.....	....	2230	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2262
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2238	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2262
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	.....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	....	.....	....	2186	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2187
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	.....	....	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	.....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2262
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2262
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	.....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2262
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1890	....
Youth On Trial	Col.	....	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	....	.....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	.....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2241.



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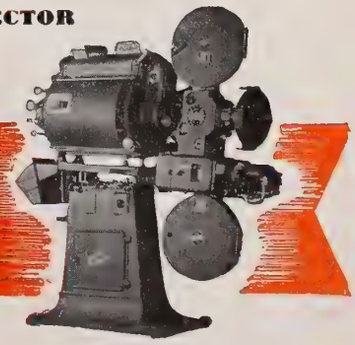

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MOTION PICTURE HERALD

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MARCH OF DIMES DRIVE, JAN. 25-31

NEW WAR RESTRICTIONS HIT PRODUCT AND LABOR

OWI MOVING PRODUCTION TO HOLLYWOOD STUDIOS

10,000 SHOWMEN PLEDGE THEATRES FOR "DIMES"

STORY PRICES ROCKET AS STUDIOS BID FOR BOOKS

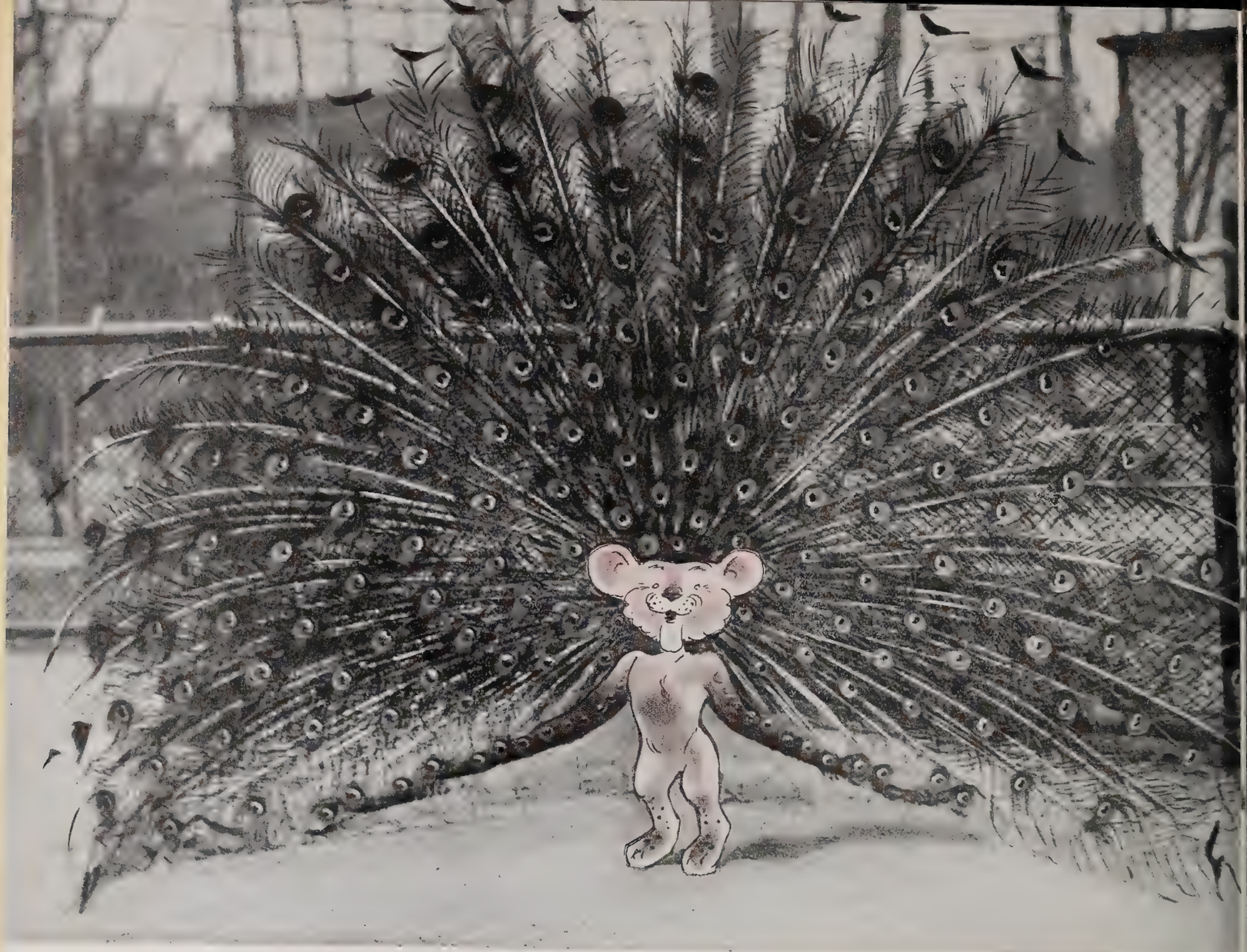
EXHIBITORS NAME TOP TEN SHORTS FOR 1944

BRITISH PRESS PLANS FOR EDUCATIONAL FILMS

VOL. 158, NO. 2

JANUARY 13, 1945

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1945 by Quigley Publishing Company.*



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1. "NATIONAL VELVET" BREAKS 9-YEAR RECORD OF RADIO CITY MUSIC HALL!

M-G-M Hit brings highest week's gross in history of house!

2. "MEET ME IN ST. LOUIS" IS THE NEW ASTOR THEATRE CHAMP!

Tops all previous records! Other cities doing delightfully ditto!

3. "THIRTY SECONDS OVER TOKYO" IS NATIONWIDE SMASH HIT!

From Coast-to-Coast M-G-M's Great Film packs them in!

4. "MUSIC FOR MILLIONS" WINS BROADWAY CASH AND CHEERS!

Producer of "2 Girls And A Sailor" does it again at Capitol, N. Y.

5. M-G-M's NEW GROUP OF 7 OFF TO A FLYING START!

"Music For Millions", "Thin Man Goes Home" first of Tenth Group!

6. M-G-M WINS TOP HONORS IN TRADE PRESS ANNUALS!

Exhibitors again vote Leo the box-office leader!

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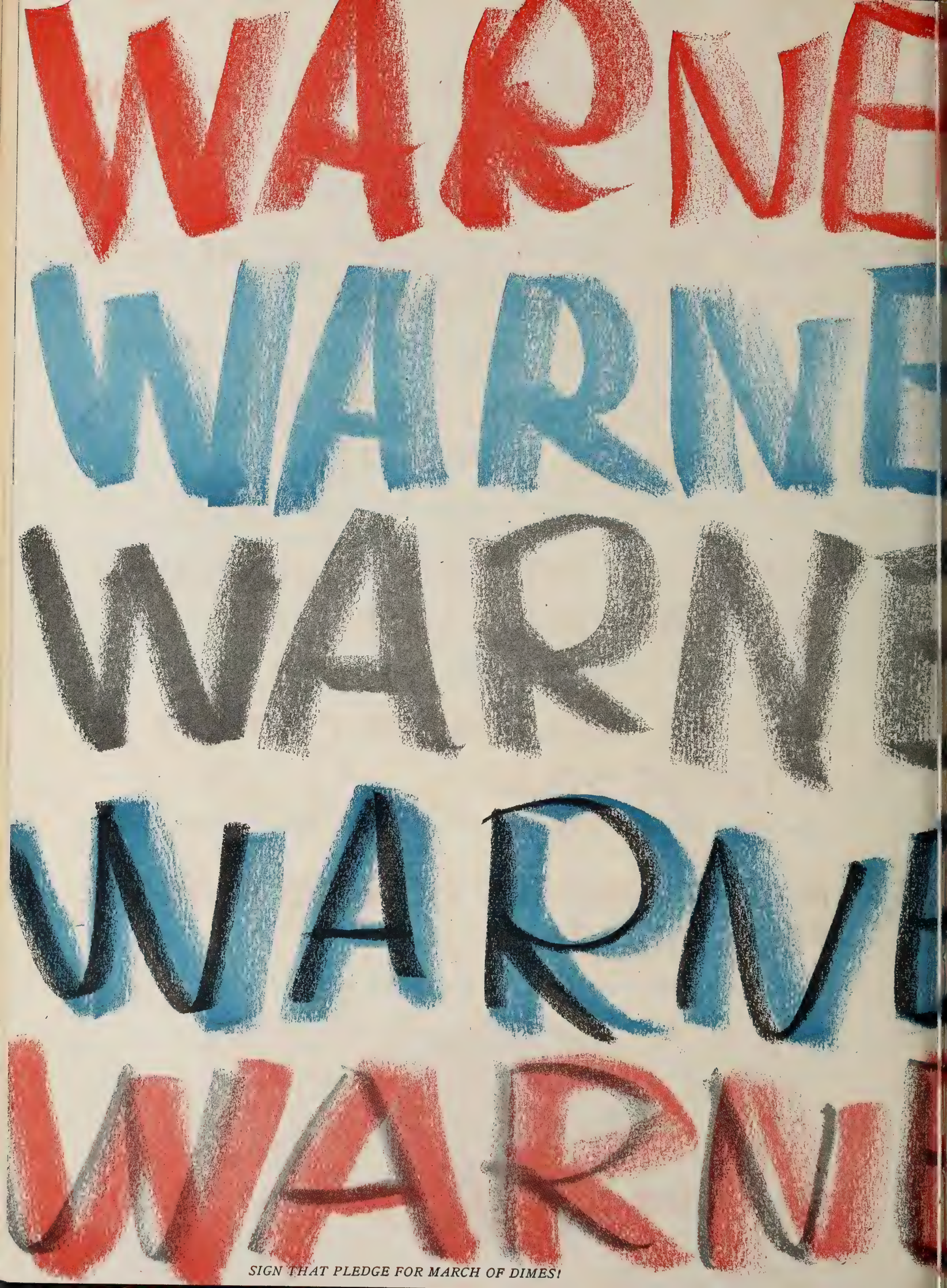
Join March of Dimes!—Jan. 25 to 31



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HOLLYWOOD CANTEEN

OBJECTIVE BURMA

TO HAVE AND HAVE NOT

ROUGHLY SPEAKING

GOD IS MY CO-PILOT

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MOTION PICTURE HERALD

COLVIN BROWN, Publisher | MARTIN QUIGLEY, President and Editor-in-Chief | TERRY RAMSAYE, Editor

Vol. 158, No. 2 | January 13, 1945

NEWSREEL PROBLEM

THE newsreels have been taking a kicking around by pressures high and low ever since the war began and have now with developments of last week reached their all-time low in scope and status, within and without the industry.

Through most all the years of the service of the newsreel it was standardized in one-reel length, meaning between 950 and 1,000 feet, positive length. That gave, in theory, fifteen and a fraction minutes of screen time, but in projection practice between thirteen and fourteen minutes.

When sound arrived, projection speed went up to 24 frames a second, bringing the running time for the same footage down to a shade over ten minutes.

Then when wartime conservation arrived in 1942 the War Production Board, specifically on the advice of the industry itself through the Industry Advisory Committee, cut the newsreel allowance to 750 feet per print—about eight minutes of screen time.

Now a new cut to 600 feet, giving about six and a half minutes, has been proposed by the War Production Board conservationists, but this time the industry is raising opposition, urging that it would seriously invade the functioning of the newsreels.

Unhappily, the camel was permitted to get his head in the tent in 1942.

It was just as true then as it is now that the newsreel in this war has the biggest screen story in its career to tell—and will continue to have it to tell through the rest of the war and into the peace—with the least opportunity to tell it.

THE motion picture industry will be having to decide whether or not it desires to continue and to encourage the newsreel. It is entirely within its rights and province to make any decision it considers indicated. The newsreels belong entirely to their owners who are engaged in the entertainment business in the service of theatres. There is no obligation upon the institution of the screen to produce newsreels. It would seem, however, that any decision should be positive. The whittling that has gone on and such devices as shelving an entire release to make way for a propaganda short have given the newsreel pernicious anemia.

The individual policies of the newsreels have been widely various and divergent for these many years.

Today it is to be expected that prospects of the use of television as a device of news purveyance to the theatre screen may now move the reels and their corporations of ownership and affiliation to a more aggressive policy—at least through a developmental period.

* * * *

THE newsreel in the early days of its functioning was in some degree a news medium. That was before it had to compete with anything but the printed word from the telegraph wire and the newspaper halftone. There came in turn rotogravure, airplane transport, wirephoto and radiophoto picture services. More and more the newsreel became a sort of screen equivalent of the Sunday supplement of the newspaper.

With sound, the newsreel has gone further in that direction, has become more and more a bit of vaudeville derived from the news, with its sports commentators, its fashion bits, and its jokesters. Meanwhile, generally speaking, newsreels have been sold as "fillers" and it is a commonplace of interior discussion among newsreel men that their product is "just as strong as the line of features that it is sold with", regardless of content.

Incidentally, now and for a long time some of the reels make their living out of sidelines, such as miscellaneous shorts made from by-product negative and from the production of industrial, propaganda and advertising pictures in the so-called non-theatrical field.

It is to be remembered, in the long view, that the newsreel is still the most honoured and traditionally established product of the theatre screen. It is decidedly older than the feature picture, and it was making friends of importance for "the movies" before there was anything else on the screen to interest even moderately adult-minded persons.

There are still those who go to the theatre to see the newsreel—but they will not be going much longer to see the little that the newsreels have had to offer of late.

The newsreel has long been in a pretty sequence of predicaments, with the line of policy odd-jobs that it has had to do. The situation is reminiscent of what so often happens in publicity departments. When in many corporations, in this and other industries, something arises which presents a non-routine problem, it is referred to the publicity department, which is subsequently charged with the costs. In parallel, all too often when some motion picture home office finds some "Washington requests" for screen attention the convenient device is to give the job "to the news". There has been and continues so much of that that when the newsreel editors are through with the "business office must" their space, time and footage are gone. This condition, of course, spreads all across the field so that no one reel suffers a handicap, but the whole institution does.

* * * *

ANOTHER set of problems for the newsreel arises from the fact that those long, long features which have been draining away the raw stock have also been taking the screen time.

The newsreel properly fits into the standard movie show, which means a mixed bill of drama, comedy, music, etc. It was at the zenith of its opportunity in the days of the single feature and the short feature. It no more belongs with the big super-feature of today than an acrobatic act would fit in the program of the Metropolitan Opera—not so well, in fact.

The motion picture is in a tedious process of stratification between the movies and the super-cinema. Maybe, when that classification is made, if the newsreel should live so long, it will be better off.

Just now it needs a friend and a policy.

■ ■ ■

"TELEVISION bids fair to become a billion dollar industry with 150 transmitting stations operating within five years after the war," in the opinion of Mr. James D. McLean of the General Electric Company, speaking before the National Retail Dry Goods Association in New York this week. Mr. McLean is chief sales engineer for his company which makes equipment, for sale. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Bricks Without Rooney

ALTHOUGH the news emanates only informally from the precincts of Leo the Lion, no denial embarrasses the reiterated report that Leo's long-time anonymous but tremendously effective producer, Carey Wilson, is preparing a new Hardy Family picture that will not include in its cast Mickey Rooney as Andy. If the project sounds a little like an undertaking to make bricks without straw, that is because Mr. Wilson's extraordinary professional modesty, which has kept his name off the screen all these years, has not widely circulated the now privileged news that he is and has been the power behind not only the Hardy Family pictures but also the Dr. Gillespie (nee Dr. Kildare) series.

It is to be recalled that Mr. Wilson's Dr. Kildare pictures centered for long so closely around the character portrayed by Lew Ayres that the public at large got into the habit of thinking of them as the Lew Ayres series, which gave exhibitors the jitters when Mr. Ayres became unavailable for further pursuit of his art. Confronted with that problem Mr. Wilson simply switched emphasis to the series' Dr. Gillespie character, portrayed before and since by Lionel Barrymore, quite erasing the signs of Mr. Ayres' absence and coming up, finally, with the astonishingly popular Van Johnson.

That Mr. Wilson, who was persuaded to relinquish his cherished anonymity following the previewing of his "Between Two Women," will cope successfully with the problem created by Mickey Rooney's unavailability, nobody in Hollywood questions. Incidentally, the original designation of the pictures was Hardy Family—not Andy Hardy—and it's never been altered.

Papa Entertains

A. B. MINSKY, New York's former king of burlesque, passing champagne and eggs stuffed with caviar to reporters Monday night at the Roosevelt Hotel, New Orleans, posed the query, "if I don't know how to put on a good show, who does?" The show was the marriage of his daughter Sylvia to Sidney Elkman, New York building contractor. The bride wore an aqua-blue street dress trimmed with bugle beads, and carried a large spray of white orchids. Harold Minsky, brother of A. B. and manager of a Minsky-owned burlesque house in New Orleans, was the best man.

Hollywood Press

TO THE business of keeping mankind abreast of what's new in the world of the motion picture 370 professional correspondents resident in Hollywood were devoting their talents at the opening of 1945.

The statistic, constant with marginal fluctuations for many years, is of interest with respect to such matters as the continuingly abundant allotment of space to film news in periodicals of all kinds under strictly limited allocations of paper stock. One factor in this seeming phenomenon is the purely physical bulk of the material ground out by 370 individuals working fulltime—and that means no mere 40-hour-week stint in this case—at the chore of dispatching information about films. Another is the now officially and generally held opinion that the world's people are relatively happier and therefore more efficient if given generous measures of the news about their favorite entertainers and entertainment medium, even at sacrifice of other perhaps more vital but assuredly less stimulating varieties of news.

Of the 370 Hollywood correspondents registered with and recognized by the Hollywood branch of the Public Information Committee—which is the organization that decides whether a correspondent is entitled to press privileges—289 service domestic (U. S.) news outlets, seven service Canadian outlets, 39 represent foreign publications, 10 are radio commentators on screen affiairs, and 25 do their reporting with cameras.

Arithmetic

WHEN a record crowd of 1,200 sought to see "Carolina Blues" at the Princess theatre, in Columbia, Tenn., New Year's night, A. E. Shortley, manager, seated the Princess to capacity, 900, and then steered the other 300 over to the other Crescent circuit house, the Lyric, where they found seats. Cancelling the previous Lyric schedule, each completed reel of "Carolina Blues" was run at the Princess and then transferred to the Lyric. Otherwise New Year's passed in Columbia without incident.

Wanted

EXPERIENCED film editors are needed by the Army for the production of military motion pictures, according to an urgent appeal by the United States Civil Service Commission. The War Department positions are open to men and women who are American citizens with "extensive experience" in editing various types of films. The positions pay from $3,163 to $5,228 for a 48-hour week.

Showmen's Show

EXHIBITION should exhibit itself yearly to exhibitors, so that they can obtain information likely to improve exhibition and showmanship generally. The idea is from Harold J. Fitzgerald, president of Fox Wisconsin Amusement Corp., who this week embellished it with additional showmanship facets, such as: That the exhibition should be annually, after the war; that its first show should be "international," in an "accessible" location, and should be opened by the President; and that it should be accompanied by a showmanship award which in prestige should be akin to that given each year in certain screen categories by the Academy of Motion Picture Arts and Sciences.

Mr. Fitzgerald has for the exhibitors' exhibition certain display ideas: he proposes a "Distribution Hall," a "Production Hall," a "Public Relations and Publicity Hall," a "Studio Hall," and a "Hall of the 48 States."

Mr. Fitzgerald is national and Wisconsin chairman for the Fiftieth Anniversary of Motion Pictures.

Survey for Rockefellers

IRIS BARRY, curator of the film library of the Museum of Modern Art in New York, will make a survey on the use and production of non-theatrical films in wartime for the Rockefeller Foundation. Miss Barry will go to Hollywood Monday and will remain there until March. She will be accompanied by Mary Morrissey, executive assistant to Colonel John Hay Whitney, president of the Museum, who will represent Colonel Whitney in Museum business on the west coast. Miss Barry has been curator of the film library since it was established in 1935 with the aid of a Rockefeller Foundation grant. In less than 10 years, the library has acquired nearly 18,000,000 feet of film which would take approximately 3,300 hours to run, or 408 eight-hour days of continuous showing.

EXHIBITORS are feeling pinch of new war restrictions Page 13

10,000 showmen answer call to meet March of Dimes quota Page 16

HOLLYWOOD will produce future films designed for the OWI Page 18

PRODUCERS spent $3,703,000 for plays alone during 1944 Page 27

GOOFY and his pals voted winning money-making shorts in poll Page 28

ADOLPH ZUKOR, 72 years old, looks to tomorrow, by Terry Ramsaye Page 30

GOVERNMENT expects 15 per cent admission tax revenue reduction Page 36

SUPREME COURT denies Crescent petition for rehearing of appeal Page 41

DEPARTMENT of Justice indicates no separate Consent Decree peace Page 41

BRITISH Ministry of Education pushes plan for wide use of films Page 42

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IN PRODUCT DIGEST SECTION

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Release Chart by Companies Page 2270

The Release Chart Page 2271

Battlefront Circuit

UNCLE SAM is now the world's No. 1 film producer, distributor and exhibitor, according to latest figures released in Washington Monday by the overseas Army Motion Picture Service. Regular showings of the industry's gift films are reaching an audience estimated at 7,700,000 weekly. The Hollywood pictures are being used at the rate of about 150 weekly, supplemented by hundreds of Hollywood short subjects and Government-made shorts. More than 1,000 training and orientation films were produced this year by the armed services in addition to millions of feet of combat film from which the five newsreel companies regularly obtain their footage. The armed forces are shipping prints by plane and train, jeep and motorcycle, truck, car, ship and destroyer to the front lines of Europe, to Alaska, England, and to the widely scattered areas of the Pacific, China and India, wherever U. S. men are fighting or are stationed.

Academy Place and Show

TO THE Academy of Motion Picture Arts and Sciences, now girding for its 17th annual Awards ceremony, came last week in Hollywood a suggestion that it henceforth bestow honors not only for the winners in its several fields of artistic endeavor but also for the runners-up to the winners and the runners-up to the runners-up.

The suggestion was made by Harry Cohn, president of Columbia Pictures Corporation, via advertising space in Hollywood periodicals, and read in part as follows: "In every form of competition, whether it be a horse race, an essay contest, or a spelling bee, it has long been the American tradition to give recognition—and prizes—not only to the winner but also to the competitors who finish in second and third places. There is every reason to believe that this custom should be heeded by the Academy of Motion Picture Arts and Sciences in its annual awards for professional achievement."

Columbia's "It Happened One Night" won all the Academy Awards there are in 1934.

Asked for an expression of Academy attitude toward the Cohn suggestion, Academy President Walter Wanger told MOTION PICTURE HERALD it was the kind of thing that would have to be referred to the board of directors.

Too Late

TWO pictures banned by the Mexican Government finally have been approved this week for showing in that country. The Government's reversal, however, came a little too late. One film was made 13 years ago. It is "Prisoner 13," produced in 1931 by Fernando de Fuentes, now one of Mexico's top-ranking producers.

The other picture was "Petroleum," made in 1938 by General Juan F. Azcarate, former commander of the Army Air Force, who was Mexico's last Minister to Germany. The Government banned "Prisoner 13" on the ground that parts of the film disparaged the Mexican Army. "Petroleum" was banned by the Ministry of Foreign Relations because it was said the role of an American in the picture disparaged Americans.

Norman Foster, American actor and director, who is now directing pictures in Mexico, read the script of "Petroleum" recently and decided nothing in it could possibly offend Americans or anybody else. Both films will have to be doctored considerably if they are to be shown to today's theatre-goers in Latin American countries.

"Tarzan" to Stay

FOR ANOTHER twenty years the eerie challenge of the jungle will vibrate from American screens, and it is assumed that youngsters for at least a similar period will continue to develop gravel voices in emulation. "Tarzan," the Edgar Rice Burroughs character, has had his screen moments for the past 27 years. His span will be increased to 47 under the terms of a deal signed by Sol Lesser.

The jungle figure was first played on the screen by Elmo Lincoln, and since that first picture nine different actors have played the role. Johnny Weissmuller took over the part in 1932 for MGM and has made nine films since then.

Mr. Lesser purchased the rights to the series last year and has finished "Tarzan and the Amazons." The next one, now in preparation, is "Tarzan and the Intruder."

Preferred Playing Time

THE MOTION picture theatres of Germany, never under Hitler exactly free to choose their screen fare, are under a new compulsion. They have become training centers for the Volkssturm. The Nazi Home Guard, under the command of Gestapo Chief Heinrich Himmler, is being herded to theatres to see Wehrmacht training films, which Allied military critics admit are excellent. The German radio announced that the regular army pictures "have been used with great success for many years" and advised that "now all cinema owners must place all their cinemas at the disposal of the educational film performances" for the Volkssturm.

Romance in Reverse

ANCIENT Baghdad, the home of the Flying Carpet and the source of old-time romance and fantasy which has received considerable Hollywood attention these many years, looks to Hollywood for its supply of romance in modern dress. This is the opinion of Hafidh Al-Kadi, RCA Victor distributor in Iraq, who came to the United States for the recent International Business Conference at Rye, N. Y., and visited the RCA plant in Camden, N. J., last week. The modern Arab "loves motion pictures for entertainment," he reported, and "theatre business is flourishing in Arabian cities." Baghdad has a dozen fine theatres and at least four more are under construction. Outdoor theatres were very popular because of the "mild, moonlit nights," he observed.

Checking Coalition?

FORMAL announcement of a new industry non-profit organization composed initially of five major distributors and formed to check percentage engagements on a nation-wide basis was reported at mid-week to be waiting only the finalization of contracts and agreements. It was understood that the documents might be signed and the announcement released within the next week or ten days.

Unofficial, although presumably authentic, information is to the effect that a campaign of cooperation between distributor and exhibitor will be undertaken in an effort to reduce the volume of checking necessary in the trade.

It was reported that John J. O'Connor had been asked to head the organization through its formative period.

Snowbound

OHIO exhibitors caught last week in one of the worst storms to hit the state dug themselves out of the drifts this week to report that not one theatre in the territory had closed, despite the fact that the storm made all roads impassable, interrupted express service and delayed trains two to seven hours. Some theatres, in order to be certain of a show, held over their attractions. But deliveries were made in Cleveland, Akron, Canton, Youngstown and Toledo areas by three film delivery companies, City Messenger Service, Film Transport Company and Albrencht Theatre Transport Company, which regularly service the territory. Theatre business during the snowbound period was negligible.

Honoring MacLeish

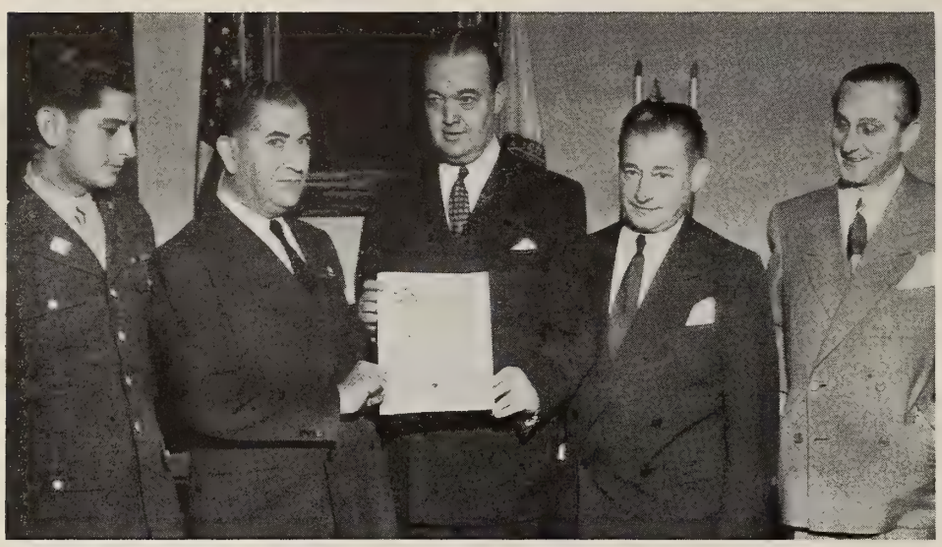
IN A token of esteem without precedent in ready memory, Archibald MacLeish, Assistant Secretary of State, in charge of cultural and public relations, was honored last week by the Council of Hollywood Guilds and Unions. Comprising in its membership perhaps two-thirds of the production community's artists and craftsmen, the Council adopted and forwarded to Mr. MacLeish a resolution commending the creation of the office to which he has been appointed and pledging to support him both as a Government official and as an individual.

Lifetime Pass

ROBERT WOOD, of the U. S. Army, of Hogansville, Ga., a film-minded warrior, returned home recently after two years in the South Pacific. He fought in two major campaigns in New Guinea. All through his war experiences he strove to keep safe one of his prize possessions, a pass to the Royal theatre in Atlanta, given to him in 1942. He had wrapped it in cellophane and carried it through the New Guinea battles. The day after Christmas, 1944, he presented the pass at the theatre. The soldier said he had lain in mud and water for 54 consecutive days worrying whether the pass would still be good. It was.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK the Camera reports:



HE SOLD $1,035,000 in "E" Bonds during the Sixth War Loan.
Al Weiss, manager of Loew's Pitkin, Brooklyn, second from left, receives a citation at ceremonies last week at the Borough Hall, from John Cashmore, Borough President of Brooklyn. Spectators are Corp. Warren Weiss, his son; Abraham Stark, merchant, and Max Cohen, WAC.

By Staff Photographer

CITATION Tuesday in New York.
George Schaefer, center, chairman of the WAC, presents a citation plaque to Ned Depinet, retired chairman of the distributors' division, while Leon Bamberger, his assistant, also a citation recipient, watches.

By Staff Photographer

CONTINUING release through United Artists, Charles Rogers will expand his 1945 production from previously normal one picture per year to four, the total to cost a minimum of $5,250,000, he said Monday in a New York interview.

A. H. BLANK, Iowa circuit owner, has been given the Des Moines Tribune "Community Award" for outstanding service to that city in 1944.

WELCOME TO CANADA, for visitor Robert Folliard, head of RKO's 1945 Ned Depinet Drive, from J. J. Fitzgibbons, center, Famous Players Canadian circuit president, and Leo Devaney, RKO's manager in that country.

CHIEFS, left. Supervising the first of Republic's current regional sales meetings in New York this week were James R. Grainger, center, president; E. L. Walton, assistant general sales manager, and Walter Titus, Jr., recently appointed supervisor of branch operations. The delegates heard Mr. Grainger report sales gains. See page 36.

HOWARD LESIEUR has been appointed advertising manager of United Artists, in New York. He has been with the company since 1933, most recently doing sales promotion.

GIFT, for collection of the largest single amount in Oregon's 1944 March of Dimes. Mrs. J. J. Parker, owner of the circuit of that name, presents the gift to Grover Hanley, manager of the United Artists theatre, Portland, where he collected $2,422.

LAUNCHING of a destroyer, by Paramount. The scene is from "Practically Yours", in Block Three. Claudette Colbert is about to christen the ship, and the country is listening, by radio. Watching are Fred MacMurray, Cecil Kellaway, Gil Lamb, Tom Powers and Robert Benchley, all starred or featured in the cast.

AT A $2,500,000 Bond premiere in Oregon's state capital, at Salem: Jesse Jones, exhibitor; Governor Earl Snell; Secretary of State Robert S. Farrell, Jr.; O. J. Miller, state Bond drive chairman; Ray Grombacker, exhibitor, and, in the can, MGM's "Meet Me in St. Louis".

STAR, right. Faye Emerson, now Mrs. Elliott Roosevelt, is one of six contract players elevated by Warners to stardom on the "basis of performances in 1944". She appeared in "The Very Thought of You". Her first starring vehicle will be "Catch a Falling Star".

NEW YEAR'S EVE, left. At the ninth annual party by the Texas Variety Club, Dallas. On the coast-to-coast Mutual Network broadcast, Bill Slater, left, interviews Bob Fenimore, football star.

INTERBORO Circuit manpower, New York. At a holiday party for the circuit's staff in the home office are Morris Straussberg, Lew Preston, Samuel Straussberg, owner, Stanley Kolbert, Maurey Ashmann and Samuel Handler.

By Staff Photographer

Hollywood and Mexico Seal Good Neighbor Pact at "Three Caballeros" Opening

MEXICO and Hollywood have signed a good neighbor convenant. The open agreement, openly arrived at, was sealed by Donald Duck, Jose Carioca, the parrot, and Panchito, the rooster, at the Mexico City premiere of "The Three Caballeros", their latest for RKO, and Walt Disney, holder of the Order of the Aztec Eagle. The guests in the Alameda Theatre, December 21, included Ezequiel Padilla, Foreign Secretary; Arthur Loew, retired from the Army and the OWI and returning to MGM's foreign service; screen stars of Mexico and Hollywood; and, representing the Broadway entertainment world, A. C. Blumenthal, operator of Ciro's, Mexico City. The press, cued by governmental enthusiasm, acclaimed the picture, Mr. Disney, Hollywood and the United States in double trucks, and the customers broke all box office records.

BROADCAST, after the show. Max Gomez, RKO's manager in Mexico; Mr. Ezequiel Padilla, Mexican Secretary for Foreign Affairs; Roy Disney, business manager of the Walt Disney studio, and Daniel Lundberg, CBS. Mr. Padilla, friendly to the United Nations, has been a firm supporter of the Good Neighbor policy.

Jose U. Calderon, and family. He owns a circuit, and distributes Mexican pictures in the U. S.

STAR ESCORTED, right. Mr. Gomez escorts into the theatre Esther Fernandez, Mexican star who last year was offered a Hollywood contract but preferred production in her native Mexico.

Carlos Niebla, MGM, and Mr. and Mrs. Arthur Loew. Major Loew has returned to MGM foreign service.

Mr. Gomez, Alvaro Galvez, and Marcos Kohly, Cuban Ambassador.

Preceded by a feminine guest, James Fitzpatrick, and A. C. Blumenthal, at left.

In the lobby, right, Emilio Azcarraga, owner of the Alameda, Tin Tan, radio star, and Marcelo.

EXHIBITORS TO FEEL PINCH OF NEW WAR RESTRICTIONS

aw Stock, Transportation and Manpower Curbs Now Are Going to Hurt

BILL FORMBY

Iew and stringent war restrictions, promulled from Washington within the last ten s by the President, the War Production ard, Selective Service, the Office of Defense nsportation, and the War Manpower Comsion have a critical bearing on the motion ture industry and directly on theatre operans. They will be felt the more because they ne after the nation, and the industry, had un to think comfortably of reconversion.

Fewer films, fewer prints for those films resed, serious manpower shortages and more ays in the receipt of equipment and prints indicated.

The new regulations include:

1. Reduction by the War Production oard of film raw stock allotments to procers and distributors, which, distributors rn, may mean less product for release.

2. The President's call for "work or fight" islation and subsequent stiffening of War anpower Commission regulations and the classification of 4-F's by Selective Service.

3. Critical deterioration of film carrier uipment, now irreplaceable under WPB gulations.

Unaffected by the new regulations is the ited relaxation of WPB restrictions on the nufacture of projectors and booth equipnt, announced in Washington early in Denber.

The distributors currently are wrestling th the problem of how to cut 27,247,004 feet the first quarter of 1945 from the 326,000,-0 feet of film consumed in the last quarter 1944. This is more of a task than the bare ures indicate because earlier cuts have reved the "cushion" and stripped the supply rilously close to the danger mark. The prer consumption of raw stock was close to ,000,000 feet per quarter.

ay Be Necessary o Cut Releases

Although distribution executives are vigors in their avowed intention to avoid a dease in the number of releases, competent servers are predicting that this may become essary. They point out that the only other nomies would relate to production, prints, wsreels and short subjects.

Producers already are complaining about the nservation program in the studios, contend that it is cramping the full development of duction potentials. The talent charged with manufacture of the screen supply grow her heated in their argument that there is oint in film conservation where the creative ocess suffers. Furthermore, they say, that int is being nudged sharply right now. They npare the editing of motion pictures and the nsumption of footage in retakes to the preparan of a story. This footage they refuse consider as "waste," and home office execues are quite aware of impending opposition further conservation efforts in that direction.

The supply of prints has long been a seris obstacle to full realization of distribution revenue. Despite the fact that fewer pictures are being released, the supply currently is scarcely enough to meet the demand. Delays in transportation, caused by overloaded railroads and inadequate film carrier truck equipment aggravate the difficulty.

Prints are deteriorating more rapidly because they can be inspected less frequently, must be run through the projectors a greater number of times and in many instances are subjected to less efficient handling in all departments.

It is estimated in distribution circles that there has been a general reduction in print supply of approximately 10 per cent since the institution of the 25 per cent cut in 1942 from the base figure of roughly 350,000,000 feet per quarter in 1941. Very few of the heavy backlog of films in company vaults have been release printed. The companies for the most part now are operating on release prints taken from the allotment for the last quarter of 1944, and it is considered unlikely a backlog of prints can be built up under present conditions.

Hits Pulled Before Full Gross Potential Taken

Hit productions are being pulled from territories before their full gross potentials are realized in the later runs to build up the supply of prints in other areas where they are blazing a warmer trail of records. The demand for prints of smaller productions is increasing as extended runs and fewer releases tighten the product supply. Interchange of prints among exchanges at an accelerated pace has become the new routine. Playdates are being constantly shifted, and clearance schedules are bowing regularly to print supply. It is the consensus that there can be no substantial cut in prints without dislocation of operation.

The theatre showmen undoubtedly will have plenty to say if the reduction is achieved by a decrease in the number of releases. Complaints of product shortage are general, and decidedly articulate. They are chiefly from the subsequent-run field, keyed to protests against extended runs that are largely blamed for the situation.

Blast or no blast, however, it is generally believed the greatest amount of footage deficiency will be made up by longer spacing of releases. Proponents of this approach suggest it as the only definite, concrete saving that can be accurately pegged in advance. Calculations range from 30 to 44 fewer releases in 1945 if the cut extends through the year on the first-quarter basis. The informed impression, however, is that releases finally may be whittled by not more than 20 features.

Newsreels Figure Importantly In Raw Stock Situation

The newsreels figure importantly in the raw stock situation. Under the terms of an agreement announced in February, 1942, by the War Production Board on the recommendation of distributor members of the Industry Advisory Committee, the newsreel releases were cut from more than 900 feet down to 750 feet, from a total consumption of 60,000,000 feet per quarter to 52,000,000. The WPB suggested in conference with the distributors last week that newsreels be reduced still another 20 per cent, down to 600 feet per reel, or a total of 41,600,000 feet for the quarter.

In their struggle to spread the new over-all cut, the distributors, especially those with news affiliates, are opposing any further whittling in this direction. They point out that if the reels are cut any further, there will no longer be any newsreels worthy of the name; that with the most important story in their history to tell, the newsreels have the smallest amount of footage in which to tell it.

The situation resolves itself into a picture

(*Continued on following page, column 1*)

Freon Emergency Is Past, Says WPB, But Flasks Are Scarce

Exhibitors will be able to worry about wartime restrictions and other problems in comfort this summer. War Production Officials last week announced that the Freon emergency was over and that theatre showmen would be able to get supplies of the refrigerant within a short time.

This means that theatres, in addition to those considered as "hardship cases", can get the gas in quantity for the first time since the start of the war. The largest civilian user, the motion picture house, probably will need no more than 250,000 pounds of the refrigerant to fill cooling plants to capacity. The War Production Board, operating on a geographical basis, has taken care of some 50 theatres which were on the verge of closing, starting with the Southern states first.

With the completion of its construction program designed to more than double the 1942-43 output of Freon, production now is running about 5,000,000 pounds a month from establishments with potential capacities totaling 5,500,000 pounds, it was disclosed.

An amendment to the Freon-control order is being prepared, under which civilian consumers of the gas for comfort cooling will be enabled to secure supplies, to be placed in their own systems or their own storage containers, provided they return the empty flasks immediately.

The current bottleneck in the picture is not the refrigerant itself, but containers for it.

Only in the event that military demand for Freon or the chemicals from which it is made takes a sudden upward spurt will it be necessary to hold any restrictions on its use this summer, it was said.

THEATRES FACE SHORT RATIONS

(Continued from preceding page)

of three brackets where bedrock already is undergoing a thorough scraping—feature prints, number of releases, and newsreel footage. Remaining are production and short subjects. Current distributor headaches are spawned by the question of how much to take from where. Something has to be sliced somewhere. There is unanimity on one point—wherever it comes from, it will hurt. And this time it will hurt the theatre showmen more seriously than heretofore.

Tighter Labor Situation To Affect Industry

It is scarcely conceivable that the industry will escape without scars in the movement for a tightening of the labor situation. War Manpower officials, professing surprise at the President's renewed request for national service legislation, are concentrating on proposals embodying the White House ideas for the service law and for a more immediate act to use the 4,000,000 men now classified as 4-F.

Transportation already is a problem. Informed sources, however, declare that this is only the beginning. They predict that the situation will become much worse before its gets better. Railroads are overloaded, express shipments of civilian goods must give way to war material, and entire trains must yield to the transportation of the wounded. Showmen who have been traveling to exchange centers by rail are faced with delays and the always-present threat of a travel ban. Film salesmen are wondering how they can continue to make their territories on gasoline and tire allotments.

Perhaps more serious, however, is the condition of the film carriers, who have for many months carried the major burden.

Whatever hope the carriers might have had for early relief was dashed at midweek in the announcement from the War Production Board of a cutback in 1945 commercial truck production. Admitting the quota represents a "bare minimum" sufficient to keep in operation the domestic transportation system, the Board disclosed the revised program calls for 120,278 commercial trucks of all kinds in the first half of the year, compared with 133,410 in the original program. Of the 246,000 trucks now scheduled for this year, only 188,883 will be for domestic use. This compares with 235,000 for domestic use in the original program.

Meanwhile, amny exhibitors are burning precious gasoline and patching tires and tubes to pick up their own film at the exchanges. Those fortunate enough to be accessible to exchanges may be able to keep it up a while longer, but even that activity has its limits.

Hold Hope for Raw Stock Despite Uncertainties

ADMITTING that the industry this year would have less film than at any time since the entry of the nation into the war, WPB officials nevertheless held out hope in Washington this week that the supply situation might ease somewhat and permit the allocation of more film for periods following the first quarter.

Although discussing the possibility of a cut of as much as 27,000,000 feet for the current quarter, officials assured the industry that it would get at least 296,000,000 feet, with a faint chance of boosting the total to 300,000,000 feet. At the same time, officials said they saw no way of averting a reduction in the number of features produced, which reduction may run as high as 30 if the cut continues through the year.

At the meeting of the industry's advisory committee, motion picture representatives were urged by the WPB to reduce further the wastage of film. The representatives contended that they have already done about as much as possible.

To Conduct Survey on Inventory of Prints

To obtain a more definite picture of the situation, the WPB plans to conduct a survey to determine the inventories of unexposed positive and negative film and unexhibited prints.

The committee was assured that Army and Navy requirements for film were substantially pared, as were those of the Foreign Economic Administration and the allocation for exports to most countries, and efforts will be made to reduce these requirements still further.

Attending the meeting were Barney Balaban, Samuel Broidy, Tom Connors, John J. O'Connor, William F. Rodgers, Walter L. Titus, Jr., Jack Cohn, Gradwell L. Sears, John R. Wood, Jr., Neil F. Agnew and N. Peter Rathvon.

The actual extent and application of the cut was still up in the air as experts in the WPB photographic section worked on formulae for spreading the reduction among the several companies in accordance with their ability to absorb it. Members of the Committee, after a five-hour conference with Lincoln V. Burrows, chief of the section, finally decided they could not solve the problem immediately and agreed that the best course would be for the photographic section to develop one or more workable methods and report them to the Committee by mail. The Committee in turn will mail its recommendations back.

Will Not Apply Cut on Flat Percentage Basis

The decision to defer action ruled out application of the cut to all companies on a flat percentage basis and demonstrated the concurrence of members in Mr. Burrows' desire to protect the smaller companies which might be crippled by such a course. Distribution executives declared that application of the new cut offered the most serious problem the Committee has yet encountered. When consumption was cut in late 1942 to 75 per cent of the 1941 supply, it was pointed out, the companies had ways of absorbing its impact by eliminating waste and streamlining operations.

In anticipation of delays in determining the exact extent of the cut which would be required for the first quarter of this year, Mr. Burrows late last month sent letters of authorization to the individual companies permitting them, during the first half of the quarter, to consume up to 50 per cent of the raw stock they used in the last quarter of 1944. The industry, accordingly, will be able to continue its operations until the details of the new order have been worked out. Although there is some hope that raw stock supplies will increase toward the end of the quarter, the Committee was told that this prospect would not obviate the necessity of making the curtailment now, in view of the war situation at the moment.

WMC Promises N Houses Will Clos In Revised Plans

Theatres will not be put out of business by n controls designed to channel male workers military age either into essential industry or t Army, they were assured this week by War Ma power Commission officials in Washington.

While the question of imposing labor ceilings night clubs and other places of amusement is und consideration, they said, no decisions had be reached and any action taken would have to designed to limit employment only to an exte which would not necessitate a suspension of ope ations.

WMC officials pointed out that while theatr had never been placed on the essential list, th are considered highly necessary because of t "invaluable" service they rendered the war effo through their support of Government programs.

Cut Night Club Staff

It was suggested that if it were found nece sary to limit theatre employment, projectionis would not be touched, but exhibitors would asked to limit the employment of men of draft ag in the front of the house.

The only action taken so far to limit amus ment employment was in Philadelphia, where loc officials found a night club with what they co sidered an excessive number of men workers. Th night club was asked to cut down, did so, and th matter was closed.

The suggestion was made that exhibitors an other operators of amusement establishmen might solve their labor problems in part by th employment of discharged service men. Th WMC pointed out that veterans were exempt fro many of the restrictions on other workers, an were free to take any jobs they choose without re ferral to the U. S. Employment Service. Whil ceilings might be imposed on the number of work ers an establishment might employ, the permitte jobs could be filled with veterans, over-age me or women without fear of losing them throug Government action.

A special War Manpower Committee of th War Activities Committee,—Theatres Division which will deal directly with Washington official on the critical labor shortage, was appointed Tues day by S. H. Fabian, chairman. The committee headed by Harry Brandt, will provide assistance and information to local committees whose prob lems are related to the national situation. Members are Harry Kalmine, Edward Rugoff and William Crockett.

Meanwhile, the War Department will utilize th screen to distribute its message regarding th manpower shortage to the American people, according to an announcement from the War Activities Committee.

Want War Subject Shown

Robert F. Patterson, Under Secretary of War and Lt. Gen. Brehon Somervell, have joined in an appeal to the Committee to provide showings of the new War Department short subject titled "What's Your Name?" This nine-minute reel, produced by the Army Pictorial Service of the Signal Corps, highlights the present labor situation by comparing the doughboy doing his fighting in the infantry with the factory worker doing his fighting on the production line.

"The message carried by the film is of the greatest national importance," Mr. Patterson's letter declared. "American lives at the battlefronts depend on the output of American factories. The urgency of that task cannot be stressed too strongly."

THIS PAGE EXCLUSIVELY FOR EXHIBITORS WHO NEVER JOINED THE MARCH OF DIMES

There are only a few thousands of you. Fortunately, some 11,000 theatres with 9,000,000 seats have joined in previous drives.

Why not enlist in this 1945 drive and get that swell, tingling feeling from helping save the lives of little Americans—perhaps, kids in your own town. Maybe, your own child!

It's a grand feeling. Ask any of the 11,000 exhibitors who were in the 1944 drive and who are enlisting again for '45.

Ask them whether taking collections hurt their business, ask them if their patrons didn't respect and honor them for wanting to help this noble charity. Ask them what happened when the 1944 polio epidemic hit their communities.

It is interesting to note that once a theatre participates in the March of Dimes, it comes in eagerly year after year.

It's easy to do—and it's a fine, human, American thing to do.

No matter how small your theatre may be, even if you are not open seven days a week—you can be important in this drive. We need you!

Come on, sign your name to this coupon, tear out and mail to suite 188, Hotel Astor, N. Y. C.

NAME_____

THEATRE ADDRESS_____

_____

10,000 SHOWMEN HEED CAL
TO MEET DIMES DRIVE QUOTA

Chairmen for 48 States and Hawaii Report Record Participation Pledges

America's showmen are preparing to meet the challenge of the $5,000,000 goal set by the industry for its 1945 March of Dimes drive, January 25-31. With less than two weeks remaining before the formal opening of the campaign, more than 10,000 pledges of participation were received at national headquarters in New York at the Hotel Astor, coming in at the rate of 1,000 a day. Nicholas M. Schenck is national chairman.

Campaign managers predicted that 14,000 theatres, about 3,000 more than last year, would bring the human appeal of the infantile paralysis victims' needs to their communities.

Organization Covers 48 States and Hawaii

Industry forces this week assembled throughout the 48 United States and, for the first time in the history of March of Dimes, in Hawaii, too, completing plans for the drive. Distributor and exhibitor meetings are scheduled in all key cities.

The appeal trailer, "The Miracle of Hickory," with commentary by Greer Garson, was completed and 14,000 prints of the short were ordered, with hundreds of prints shipped to theatres at the start of this week by National Screen Service. Herman Robbins, in charge of trailer distribution, announced this would give "Dimes" leaders a chance to screen the film for exhibitors and film critics a week before the campaign opens.

New York distributors, including exchange managers and salesmen, met with Fred Schwartz and Samuel Rinzler, chairmen, Monday at Warner Bros. They announced that 75 per cent of the 700 theatres in the territory had signed pledges and that 100 per cent enrollment was expected.

Reports of pledges from every state in the country flooded headquarters this week, demonstrating the unusual enthusiasm with which exhibitor leaders are rallying theatres in their areas.

New England Reports Record Participaion

From Boston, M. J. Mullin, New England chairman, reported that every state in his territory had more theatres enrolled than participated in the entire drive in 1944 and he predicted that the northeast would top its last year's record.

According to Joseph R. Vogel, circuit chairman, practically every circuit in the country will participate in the drive. Monday's mail, said Mr. Vogel, brought pledges from the following: Lam Amusement Co., Rome, Ga., 12 theatres; Blumenfeld Theatres, San Francisco, 29; T. & D. Jr. Enterprises, San Francisco, 59; Evergreen, Seattle, 40; Andrew Tegu Theatres, Vermont, 5; Joseph Mathieu Theatres, Mass., 9; Middlesex Amusement Company, Malden, Mass., 7;

Tom Connors, exchange chairman, sent a bulletin over the weekend to all distributor chairmen urging them to start making collections in all 31 exchanges, where National Foundation boxes are being placed. The money collected with go to the film committee in each exchange city.

A spectacular demonstration has been planned for the opening day of the drive, at Times Square, New York, by the New York committee, in cooperation with the national committee. A polio display will become part of the Statue of Liberty Sixth War Loan edifice erected at Broadway and 43rd Street. A large motion picture screen will be built, in pressively framed. On it, through rear proje tion, will be shown the campaign appeal trail and other appropriate films.

Atop the screen will be a giant birthda cake, symbolizing President Roosevelt's birtl day, around which the infantile paralysis dri annually is observed. Ernest Emerling, pul licity chairman for the campaign, is in charg of the event, aided by Harry Mandel, Ne York publicity chairman, and Edward Dov den, special events chairman.

Last Friday, Mr. Connors announced th completed lineup of his nationwide distributo organization, to include the following area co

I. H. Rogovin, Boston; M. Evidon, De Moines; Lester Zucker, Cleveland; Earl A Bell, Denver; F. J. Hannon, Omaha; Leste J. Bona, St. Louis; Wm. F. Gordon, Salt Lak City; R. Smelzer, Washington, D. C.; C. G Eastman, Albany; M. A. Brown, Buffalo; C H. Weaver, Oklahoma City; W. E. Truog Kansas City; Wm. Zoelner, Atlanta; F. J Downey, Detroit; James Briant; New Orleans Wm. H. Workman, Minneapolis; Sol Gottlieb Pittsburgh; J. J. Maloney, Pittsburgh; Rov F. Branon, Charlotte, N. C.; Sol M. Sacks Dallas; B. Pitkin, New Haven; Chas. Boas berg, N. Y.; E. A. Lamb, Seattle; R. O. Wil son, Portland, Ore.; B. Rose, San Francisco Frank Mantzke, Milwaukee; Tob Gilliam, Chi cago; Clyde Eckhardt, Los Angeles Leavitt Bugie, Cincinnati; Geo. Landis, Indianapolis T. W. Young, Memphis; Sam Gross, Phila delphia.

The following district chairmen were appointed by Mr. Connors: J. B. Underwood, Dallas; Henry Herbel, Los Angeles; A. M. Kane, Boston; Jask Goldhar, Detroit; Jack Bowen, N. Y.; Sam Shirley, Chicago.

Showmen Experts Tell How The Promote Theatre Collections

To stimulate exhibitors to roll up record collections for the industry's 1945 March of Dimes drive, January 25–31, national headquarters has assembled in its campaign press book a lesson on "How to Get the Money", as told "by the experts".

Pointing out that, although many theatre managers have piled up constantly increasing totals for the annual Dimes campaign, the press book declared that reports on the past drives show a "wide variance in results. Much of these differences in collections is explained by local conditions, location of theatre, attraction being played during the drive"

One hundred per cent of the exhibitors polled urged "audience collections every show, every seat"; 95 per cent urged "plenty of volunteers to speed collections"; 98 per cent urged "pretty girl collectors be used to get the most money"; 75 per cent said it was "important to use open collection containers"; 90 per cent urged "lights during collections, music if possible"; 60 per cent suggested "try to book strong attractions during driv

For the record, the pressbook enumera some of the outstanding results of the 1 drive. Roscoe Drissel, of Loew's State, N folk, Va., reported his theatre collected $5 per seat. "By starting early and using outs effort, this theatre made an unusual reco $12,585."

Grover F. Handley, of the J. J. Par Theatres, Portland, Ore., collected $2,422 962 seats and said, " . . . Following trail young speaker afflicted with polio ma appeal from stage . . . featured Thank Y Board in lobby . . . house lights bright . used extra large collection baskets."

W. K. Saxton, Loew's Century, Baltimo Md., said "careful collections every sho good attraction" brought $9,896 for 2,9 seats.

J. R. Davis, Colony, Portsmouth, Va., c lected $1,671 for 725 seats by using "wome organizations who collected at each pe formance".

Okay!
Here's my Pledge!

To NICHOLAS M SCHENCK, Chairman
1945 MARCH OF DIMES DRIVE
SUITE 124 ASTOR HOTEL, NEW YORK, 19, N. Y.

You may depend on my complete cooperation. At every performance, during week of Jan. 25-31, I promise to show the appeal trailer and make audience collections in my auditorium. Send full details.

(PLEASE PRINT PLAINLY)

Signed .....

..... THEATRE

..... COUNTY

..... CITY STATE

SEATING CAPACITY .....

SEE!

—Captured Japanese film shows our ships and planes in vivid action!

Actual scenes of Jap fleet disaster!

Fascinating maps show brilliant Yank strategy that upset Nip maneuvers!

Breath-taking suspense as exciting as any action drama!

Your patrons will cheer our heroic American sailors in a fight that made history!

Combat film by the Navy, Marine Corps, Coast Guard, Army Pictorial Service, Army Air Forces and captured Japanese film.

THE FIRST COMPLETE STORY OF PHILIPPINE NAVAL VICTORY!

A gratis short that will hold audiences spellbound!

"BROUGHT TO ACTION"

The industry salutes the Navy with this thrilling film record of America's greatest sea-air victory. It's a picture your audiences will *thank* you for putting on your screen, not only because it's great entertainment but because it packs a terrific patriotic heart-thrill.

Produced by the Office of Strategic Services in cooperation with the United States Navy.
Distributed by United Artists (M-G-M, in Albany, Des Moines, Memphis, Oklahoma City and Portland, Ore.)

★ ★ ★ SPONSORED BY WAR ACTIVITIES COMMITTEE OF MOTION PICTURE INDUSTRY, 1501 BROADWAY, NEW YORK CITY ★ ★ ★

STUDIOS TO MAKE OWI FILMS IN 1945

Riskin Says Half of Year's Schedule Will Be Shot Where Facilities Are

Hollywood will take over a major portion of film production of the Office of War Information scheduled for 1945, Robert Riskin, director of the overseas film division of the OWI, indicated in New York last Saturday.

Mr. Riskin, who recently returned from a 10-week trip to England, France, Belgium, Luxembourg and Holland, said that at least half of the 18 features and shorts to be made by OWI this year in 14 to 23 languages would be produced on the west coast, where "talent, equipment and technicians" were readily available.

Presumably, the pictures are to be made on a cost-plus contract basis, with OWI paying for the prints and doing the dubbing. At least one feature will be made by a major company gratis for the Government agency, but whether this precedent is to be followed by other studios was not disclosed.

Denies He Intends Resigning

Mr. Riskin denied that he would resign from the OWI, declaring he would remain with the bureau until the end of the war. In view of the changed military and political situation, he said OWI's original plan to taper its film activities had been discarded and that the tapering off process now meant switching the major portion of production from the east to the west coast, but that the film division would go ahead with its plans for psychological films for Germany and the remainder of Nazi-occupied Europe and the Far East.

He announced the appointment of Reginald Armour as his assistant on distribution in the United Kingdom and Europe, with headquarters in England. OWI newsreel production, headed by William Montague, formerly of Paramount, would continue, he said, with six basic newsreels prepared weekly, including the combined British Olympic and OWI United reels, made in 14 different languages.

The OWI is cooperating in every way with the major companies to aid distribution of product in France, Mr. Riskin said. Since the Psychological Warfare Division turned back distribution to the majors last December 15, representatives of the American companies in France have been having a difficult time getting pictures transported throughout the country. OWI in this particular instance is helping the companies get transportation.

Sending Additional Negatives

Mr. Riskin pointed out that the majors had enough prints for those Hollywood pictures already in France and were sending additional negatives, but the raw stock situation in France was critical. While in Paris, he was able to arrange with the French Government authorities for coal and transportation priorities for the Eastman Kodak plant in Paris so that the factory could begin turning out raw stock for the local industry and prints for the American companies.

Approximately 3,500 French theatres, including those requisitioned by the Allied Armies for special showings to troops, were operating when he left the country, despite the shortage of electric power and the transportation difficulties. Theatres were opened as quickly as power could be supplied and in cases where ownership was still to be determined by the French Government, custodians were placed in charge, responsible directly to the Government, until the ownership question was solved.

One of the biggest problems faced by the OWI in Belgium was the corralling of "pirated" American films, of which there were hundreds, Mr. Riskin said. He arranged with the Chambre Syndicale, a Government body, to be designated as a clearing house for all non-Belgium pictures shown, so that the Chambre could control the censorship and ownership of all films exhibited, thus protecting American interests.

In Holland there were 58 theatres operating when he left the country, Mr. Riskin reported, adding that in some small towns where three or four theatres existed before the Allied invasion, bomb destruction had left only one theatre operable for civilians. He estimated that it took 30 to 40 days to cover a country like Belgium to determine how many theatres were left untouched and how many were in a condition to be used.

Keeping Out Unsuitable Films

The OWI head emphasized that American companies are cooperating with the Government agency in every way to keep out of France and other liberated countries the kind of pictures which the OWI considers unsuitable for showing, characterized by Mr. Riskin as "badies," gangster films and others which show Americans in an unfavorable light.

The operation of turning back distribution of American pictures in France to the majors was a comparatively simple one, he said.

Mr. Riskin dwelt briefly on the tremendous increase of the 16mm film in France and Belgium, reported recently by the OWI, and mentioned that the bureau intends to develop extensively its 16mm mobile units in Europe and the Far East.

He observed that the French and Belgians were eager for American pictures and said that film critics in Paris particularly were asking for increased numbers of newer American releases.

He announced that visas and other necessary transportation permits were being cleared speedily for American companies and that foreign department officials would be "going over soon" to Paris.

FIRST FRENCH FILM SINCE D-DAY COSTS $460,000

France's first film to be completed since D-Day is producer Michel Manegat's "Sortileges" ("The Charm"), estimated as a $460,000 production, which, for France, is considered a top figure. It is being made in a small studio on Rue Francois Permier in Paris and stars Renee Faure and Fernand Ledoux, two actors of the Comedie Francaise. Mr. Manegat expects to finish the film early next month and plans to take it to America to arrange a distribution deal.

Urge Firm Stand In Tax Battles

Steps to meet discriminatory tax legislation were urged upon members of the MPTO of Arkansas, Mississippi and Tennessee at the annual meeting of that association in Memphis this week. Several speakers stressed the theme, among them David Palfreyman of the Motion Picture Producers and Distributors of America; Claude Lee, director of public relations for Paramount, and Claude Mundo, president of the Arkansas unit.

Mr. Palfreyman, who spearheaded the movement for a joint approach by all factions of the industry to legislation problems until the effort was abandoned, emphasized the importance of united action as a deterrent to such discrimination.

M. A. Lightman, head of the Malco Circuit, outlined the industry's contribution to the war effort, and Clayton Tunstill, field director for the circuit, discussed better theatre operations.

New officers elected by the convention were: J. Allen West, Memphis, president; W. E. Malin, Augusta, vice-president for Arkansas; W. F. Ruffin, Covington, vice-president for Tennessee; Sank Taylor, Laurel, vice-president for Mississippi; B. V. McDouglas, Monticello, Ark., chairman of the board; E. R. Gillette, Memphis, secretary-treasurer.

Directors for Arkansas are: W. L. Landers, Battesville; Claude Mundo, Little Rock; L. F. Haven, Jr., Forrest City; Jack Rhodes, West Memphis; Sidney Wharton, Warren; Emma Cox, Osceola. For Mississippi: R. X. Williams, Jr., Oxford; W. A. Rush, Houston; Raymond Goodman, Starkville. For Tennessee: Mr. Lightman, Mrs. Dave Flexer, both from Memphis; Louise Mask, Bolivar, and Mr. Ruffin.

Ed Kuykendall, president of Motion Picture Theatre Owners of America, with which the Tri-State group is affiliated, was unable to attend because of illness. Mr. Haven, the retiring president, presided.

Hazen and Wallis Study Plans For Five-Picture Program

With two Hal B. Wallis films completed, Joseph H. Hazen, president of Hal Wallis Productions, left New York January 4 for Hollywood to remain for several weeks, during which time "Don't Ever Grieve Me," third picture on the schedule for Paramount, will be launched.

Mr. Wallis and Mr. Hazen also will discuss plans for the balance of this year's five-picture program for Paramount release. They will also discuss plans for the scheduled production in England next summer of "Whenever I Remember," with a Hollywood cast and production personnel. "Don't Ever Grieve Me," scheduled to start late this month, will have an all-star cast and will be directed by John Farrow.

The completed Wallis productions, "The Love Letters," starring Jennifer Jones and Joseph Cotten, and "The Affairs of Susan," starring Joan Fontaine and George Brent, are now in the editing and scoring stages. The fifth film on the program, "The Searching Wind," is planned for an autumn start. Lillian Hellman, author of the play, who is under contract to Mr. Wallis, is adapting it for the screen.

20th Century-Fox Auditors Hold Three-Day Meeting

A three-day conference of Twentieth Century-Fox traveling auditors was held at the home office Tuesday through Thursday, after which they returned to their respective branches.

The discussion, an annual affair, was under the supervision of Wilfred J. Eadie, comptroller, and was conducted by his assistants, Nat Brower and Maurice Goodman, branch accountants.

W. C. Michel and Tom Connors, vice-presidents; W. J. Kupper, general sales manager; W. C. Gehring, A. W. Smith, Jr., and L. J. Schlaifer, sales managers, addressed the auditors at various sessions. The auditors who attended included L. R. Antos, George F. Cooper, R. Doherty, William Gunzelman, E. S. Hannahan, R. Hildreth, F. E. Hinnant, E. Pelson, M. Schmalzbach, C. Wagner, A. C. Wilson, B. Wolff.

PARAMOUNT

IN 1944

Paramount was *the paramount company* in the motion picture industry in 1944. It was the company that delivered the *top grossing picture in 1944—that* had the top picture in *every* "Best Ten" poll and most of the pictures in the *majority* of "Best Ten" polls published to date.

To know that Paramount will again be paramount in 1945 —just look at Paramount's first block in 1945.

Third Block of Five for 1944-45

HERE COMES

Bing Crosby

He "Ac-cent-tchu-ates The Positive" in his first show since "Going My Wa

HERE COME

2 Betty Hutton

She's twice as terrific as TWINS—a bing-bang blonde and a romantic redhe

HERE COMES

Sonny Tufts

Swamped by sea-going sweeties—in his first singing role.

In Paramount's Biggest Musical
Since "Star Spangled Rhythm"

"Here Come The Waves"

With Waves of Laughter
A Salvo of Songs
and Oceans of Ship-Shape Honeys!

FEATURING THE NATION'S NEXT
No. 1 SONG-HIT
"Ac-cent-tchu-ate The Positive"
AND 5 OTHER HIT-PARADERS
BY JOHNNY ("G.I. JIVE") MERCER
AND HAROLD ARLEN

A MARK SANDRICH
PRODUCTION

with Ann Doran · Gwen Crawford · Noel Neill · Catherine Craig · Marjorie Henshaw

Screen Play by Allan Scott, Ken Englund and Zion Myers

Directed by MARK SANDRICH

Available February 16th for exl

One of the three gr

PARA

"FOR WH BELL

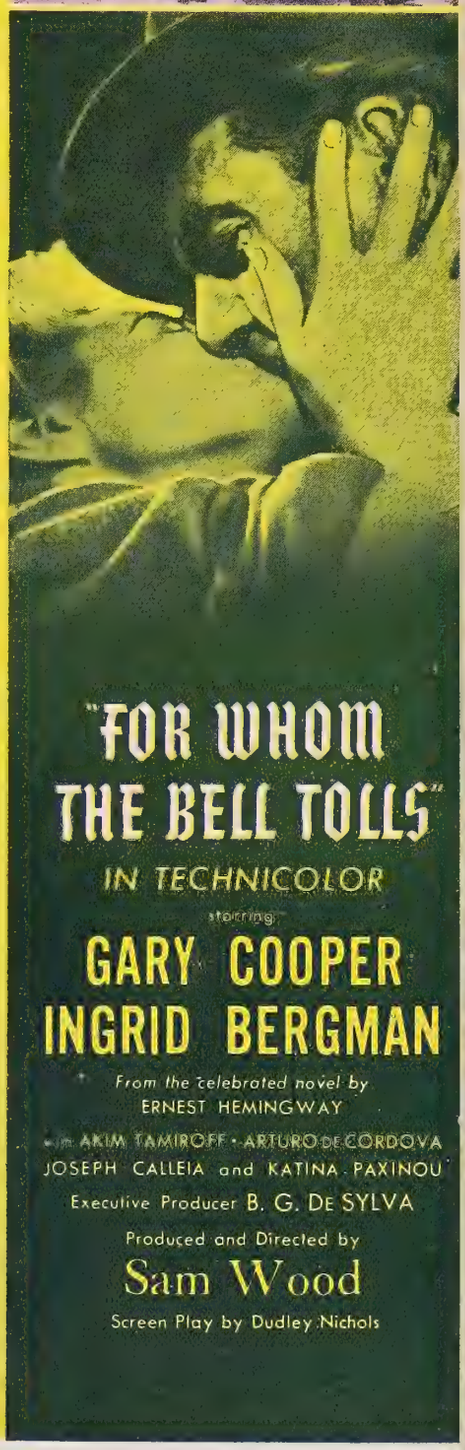
In accordance with Paramount's originally announce policy this sensational motion picture, presold b the most extensive publicity and advertising cam

on at regular admission prices—

attractions of all time

UNT'S

OM THE TOLLS"



aign in Paramount history, is available for exhibition
t regular admission prices. Special ads, press book,
ccessories and trailer are ready for the release.

Dear John Dough--

We heard you made ou

"No Time For Love" that we've te

Director Mitchell Leisen in an

was written by Norman Krasna, v

a lot of other hits. It's all al

back home after two years and

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"Prac

CLAUDETTE COLBERT
FRED MacMURRAY
"PRACTICALLY YOURS
with
Gil Lamb • Cecil Kellaway • Robert Bench
Jane Frazee • Mikhail Rasumny
Written by Norman Krasna
Directed by MITCHELL LEISEN
A MITCHELL
LEISEN
PRODUCTION

well last year with our

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r swell romantic comedy. It

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a big war hero who comes

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er seen--and it's

tically Yours"

Claudette Colbert
Fred MacMurray

Paramount Pictures Inc.

P. S. The enclosed snapshots don't do us justice, but they'll give you an idea of some of the fun in Paramount's best love-and-laugh show since "Standing Room Only."

And Here's A Daily Double From Pine Thomas
That's Sure Of A Record Pay-off!

FIVE Great Shows In The
THIRD Block For 1944-45 From The
FIRST Company In The Industry—
PARAMOUNT

STORY COSTS UP: $3,703,000 FOR PLAYS ALONE IN 1944

Several Million More Went for Other Properties in Year of Record Prices

Hollywood spent $3,703,000 in 1944 on play purchases and several million dollars more on novels, books and stories, exclusive of the sums invested by film companies in backing Broadway plays. A total of 160 properties, not counting original stories purchased on the west coast, was recorded by 11 companies.

Several studios doubled their book and play purchases of 1943, and Twentieth Century-Fox and Warner Bros. lead in the race to acquire valuable literary properties. Story and play editors of the majors and literary agents estimate that 1944 was the all-time high for motion picture money on Broadway and along literary row.

Stories and Plays Sold At New High Prices

Marketable stories and legitimate shows were sold at sky-high figures which have been climbing upward in the pattern of bidding set since the war. The war boom market resulted in more money earmarked for the buying of necessary source material and that fact, plus the limited output of well known authors and playwrights, heightened Hollywood's literary interest. The bulk of the material was escapist in theme.

A list of books, plays and stories, representing the outstanding purchases of 1944, follows:

COLUMBIA

Novels: "Tomorrow Will Sing," by Elliott Arnold; "Sing No Sad Song for Me," by Ruth Southard. The company purchased Janet Doran's novel "Together Again," for the title, which was used for the Irene Dunne and Charles Boyer release.

Plays: "Jacobowsky and the Colonel," at a reported price of $350,000; "Over 21," Ruth Gordon's comedy, $350,000; "Another Love Story," at an estimated $35,000, and "Tars and Spars," the Coast Guard tabloid revue, at an estimated $35,000.

METRO-GOLDWYN-MAYER

The company purchased about 20 novels during the year, among them, "The Green Years," A. J. Cronin's latest book for which MGM paid $200,000, Metro's top price for a novel in 1944. Other outstanding books were "Green Dolphin Street," by Elizabeth Goudge, a Literary Guild selection and winner of MGM's $125,000 prize novel contest; "Image of Josephine," by Booth Tarkington; "Taps for Private Tussie," by Jessie Stuart, and "The History of Rome Hanks," by Joseph Pennell.

Plays: "On the Town," the new musical by Leonard Berstein, Betty Conden, Adolph Green and Jerome Robbins; "Cabbages and Kings," unproduced musical by Stella Unger and Alec Templeton; "Violet," by Whitfield Cook; each of these three purchased at a reported price of $100,000. Rose Franken's "Soldier's Wife," at an estimated $75,000; also her play called "Holiday," known as "Fortnight"; "Laugh Parade," musical by Ed Wynn and Harry Warren; "The Damask Cheek," by John Van Druten, $35,000; "Belle of New York," by Hugh Martin, and "For Better or Worse," by Louise Gaige.

PARAMOUNT

Plays: "Searching Wind," by Lillian Hellman, purchased by Hal Wallis for a reported $100,000, to be released by Paramount; "Feature for June," unproduced play by Graeme Lorimer and Eileen Tighe; "Red, Hot and Blue," musical by Cole Porter, Howard Lindsay and Russell Crouse.

Books: "The Lost Weekend," by Charles Jackson and "O'Halloran's Luck," by Stephen Benet.

NOVEL AND SCREENPLAY WRITTEN ON ORDER

MGM is fashioning a new method of script writing, the tailor-made screenplay written by a famous author with specific stars in mind for leading roles. According to a Hollywood report, Louis Bromfield has agreed to write a novel for Metro, tentatively called "Colorado", based on historic events in that state in 1890. When the story is completed, Mr. Bromfield will serialize it for Cosmopolitan magazine, and MGM will screen it. Van Johnson and Lana Turner are the stars around whom Mr. Bromfield will build his super-Western. Joseph Pasternak already has been chosen to produce the projected film. The deal was worked out by Vladimir Vetlugin, Louis B. Mayer's story consultant, and William Fadiman, head of the MGM story department.

PRC PICTURES

Novels: "Crime, Inc.," by Martin Mooney; "Phantom of 42nd Street," M. Raison; "Detour," Martin Goldsmith; "King of Proxy Street," Stanley Kauffman; "Once Too Often," Whitman Chambers; "I Ring Doorbells," autobiography by Russell Birdwell; "First Illusion," short story by Fritz Rotter; "Deadline," story by Harry Hoyt.

Plays: "Angel Island," by Bernie Angus, at a reported price of $30,000.

MONOGRAM

"Alaska," a novel by Jack London, and "Johnny Doesn't Live Here Any More," short story.

REPUBLIC

One novel, three stories and 43 originals were purchased.

RKO RADIO

Novels: "Two Girls on a Ladder," by Beatrice Leon; "Married at Leisure," Virginia Lederer; "None So Blind," Mitchell Wilson; "Mr. Angel Comes Aboard," by Charles G. Booth, appeared in *Liberty* as a serial, film title probably will be "Johnny Angel." "Deadlier Than the Male," James Gunn; "Deadline at Dawn," by William Irish, probably will be retitled "Welcome to the City"; "Avalanche," by Kay Boyle; "Remember the Day," by Kenneth Horan at a reported $30,000; "This Is My Brother," Louis Paul; "I Am Thinking of My Darling," by Vincent McHugh at a reported $30,000; also seven Zane Grey novels.

Plays: "The Fabulous Invalid"; "Those Endearing Young Charms," purchased from Samuel Goldwyn at a reported price of $165,000; "Mama's Bank Account," book by Kathryn Forbes which was made into the play, "I Remember Mama," to which RKO owns the screen rights, $150,000.

EDWARD A. GOLDEN

"The Master Race," Herbert Biberman; "The FBI in Peace and War," Frederick L. Collins; "The Kaiser Wakes the Doctor," Paul de Kruif, and "Breakfast at Sardi's," radio program.

SAMUEL GOLDWYN

"Simone," novel by Lion Feuchtwanger; "Earth and High Heaven," novel by Gwethelyn Graham; "Back from the Sword," unpublished novel by McKinlay Kantor.

INTERNATIONAL

"Countess of Monte Cristo," original by George Beck and Frank Tarloff; "It's a Pleasure," original by Lynn Starling and Eliot Paul; "Tomorrow Is Forever," novel by Gwen Bristow; "Along Came Jones," original purchased by Gary Cooper; "Belle of the Yukon," original by Houston Branch, and "Woman in the Window," by J. H. Wallis.

TWENTIETH CENTURY-FOX

Books and novels: "Bell for Adano," John Hersey, $100,000; "Hangover Square," by Patrick Hamilton; "Boomerang," by Commander William Chambliss, appeared in the *Saturday Evening Post*; "Cluny Brown," by Marjorie Sharp, $100,000; "The Fallen Angel," by Marty Holland; "Leave Her to Heaven," by Ben Ames Williams, $100,000; "The Razor's Edge," by W. Somerset Maugham, purchased from Samuel Bronston, on a scale arrangement with the author; "Captain from Castile," by Samuel Shellabarger, $100,000; "Forever Amber," bought the option, and if the Production Code Administration approves the screen treatment, will purchase, at a reported price of $200,000; "Anna and the King of Siam," by Margaret Landon.

Stories: "Sally and the Senator," original by Laszlo Vadany and Montague Banks; "No Place Like Home," original by Leonard Spiegelgass; "The Rebirth of Flower McRoy," Ann Chidester; "Our Moment Is Swift," Dale Eunson; "The Little Horse," Neila Gardiner White; "The Lonely Journey," original by Marvin Borowsky, and "But for the Grace of John," original by Sidney Kingsley.

Plays: "Junior Miss," by Jerome Chodorov and Joseph Fields, at a reported price of $400,000.

UNIVERSAL

"The Happy Hypocrite," by Max Beerbohm; "This Way Out," novel by James Ronald, and "Uncle Harry," play by Thomas Job.

WARNER BROS.

Novels and stories: "Hotel Berlin," by Vicki Baum; "Land I Have Chosen," by Ellin Berlin, at a reported price of $150,000; "Christmas in Connecticut," by Aileen Hamilton; "Mildred Pierce," James A. Cain; "The Trial in Tom Belcher's Store," Samuel Derieux; "One Man's Secret," Rita Weiman; "The Frontiersman," Thomas Williamson; "Honeymoon Freight," Donald E. Keyhoe; "The Man Who Died Twice," Jack Sobell and Paul Francis; "Bill Bruce Becomes an Ace," Henry H. Arnold; "The Big Sleep," Raymond Chandler; "The Big Bow Mystery," Israel Zangwill; "Murder in the Big Bow," Fulton Oursler (Anthony Abbott); "Too Young to Know," Harlan Ware.

Plays: Warners made the all-time record in play purchases in "Life With Father," by Russell Crouse and Howard Lindsay, with a down payment of $500,000; "Voice of the Turtle," at a reported price of $500,000; "The Two Mrs. Carrolls," $225,000; "Chicken Every Sunday," by Julius J. and Philip G. Epstein, $250,000; "Wallflower," by Reginald Denham and Mary Orr, $75,000; "The Visitor," by Kenneth White, $75,000; "Pillar to Post," by Rose Simon Kohn, $50,000; "Escape Me Never," Margaret Kennedy; "Autumn Crocus," Dodie Smith; "Stolen Life," Karel J. Benes; "The Desert Shall Rejoice," Robert Finch; "Monsieur Lambertier," Louis Verneuil.

Warners also bought the rights to make a film based on the life of Cole Porter; rights to "Mr.

(*Continued on following page, column 3*)

Goofy and His Pals Voted Winning Money-Making Shorts by Exhibitors

WALT DISNEY'S animated accounts of the adventures of Donald Duck, Goofy, Pluto and their pals, for the fifth straight year, were favorite short subjects of 1944, elected by the exhibitors of the nation in the thirteenth MOTION PICTURE HERALD-*Fame* poll.

Releases were fewer last year, while the studio was busy with other projects, but the popularity of the characters and the famed "Disney touch" showed no signs of abating.

Color, cartoons and comedy featured the year's favorites. Half of the top ten money-making shorts were color cartoons. Two more were comedy subjects and only one was topical. Most were favorites of some years' standing, the first five duplicating the 1943 top winners, and in the same order.

Bugs Bunny Doing Well

Another character in the same medium is offering the Disney trio consistent competition. Bugs Bunny, now under the guiding hands of Gordon Hollingshead and Edward Selzer, holds second place for another year. In 1943 the rare rabbit was included in the Merrie Melodies cartoon group which placed second. This year he's on his own, taking top honors for himself but leaving enough to place the Merrie Melodies well up in the first ten.

In addition, the Blue Ribbon Merrie Melodies, a group made up of reissues of Bugs Bunny and other cartoons of several years back, missed out on the top ten by a narrow margin.

Pete Smith's specialties, live action comedy features sparked by their producers' amusing commentaries, have never dropped below fourth place in the ranking. They were third last year, as they were in 1941 and again in 1943, heading the trio of MGM money-makers in the short subjects field and leading the four live action shorts among 1944's winners.

March of Time Retained Place

The March of Time, alone among the winners in reflecting current problems of the nation and the world, maintained fourth place in 1944 and placed first among two-reel subjects. Second only to Disney in the first three polls, taken in 1940, 1941 and 1942, the topical feature was nosed out by comedies in 1943, but still holds pre-eminence among serious supporting program fare.

Tom and Jerry, Barney Bear and the other characters from MGM's cartoons shot up to fifth place in the 1943 balloting and held the same position last year. Fred Quimby's productions, which were 13th in the ranking in 1942, 17th in 1941 and 11th in 1940, rose with the surge for color cartoons and promise to stay.

In sixth place were Merrie Melodies without benefit of Bugs Bunny, but offering an array of his former classmates, including Daffy, the duck. The tricks of animation and sly humor which have kept this series among the first ten for five years are consistent highlights of the short subjects.

John Nesbitt's Passing Parade placed seventh, taking the same position it held last year after having been sixth in 1942, seventh in 1941 and tenth in 1940. Last year's issues were few when the vote was taken, but the subjects were varied in content and appeal.

Speaking of Animals, which was new to the short subjects field when it took tenth place among 1943's winners, moved up to eighth position in 1944. Jerry Fairbank's combination of live action and dubbed-in dialogue offered some of the humor of the cartoon feature with the universal appeal of animal pictures.

Popeye Still Popular

Popeye, the cartoon character with which Max Fleischer has entertained more than one crop of children and their elders, maintained its popularity. In ninth place last year, it was eighth in 1942, tenth in 1941 and seventh in 1940. The adoption of color for this feature and an occasional wartime locale are recent concessions to the times.

The two-reel Technicolor Specials from Warner Bros. completed the first ten. Produced under the supervision of Gordon Hollingshead, the six releases a year include a diversity of subjects, divided last year equally between war themes and others. Eleventh in 1943 they entered the winners' circle for the first time last year.

Among the next fifteen are four cartoons, three musical features and two comedies as well as a group of more serious subjects. More than half of them are in color. Only one, RKO's This Is America, is definitely topical. The travelogue is represented by Fitzpatrick's Traveltalks, the human interest feature by Paramount's Popular Science and Unusual Occupations and MGM's Miniatures. Paramount's experiment in the two-reel featurette, the Musical Parade series, offering a story, color, music and studio players, placed well up in this group in its first season.

The next fifteen winners, in their order of ranking, are:

Blue Ribbon Merrie Melodies, Warners; Fitzpatrick Traveltalks, MGM; Name Band Musicals, Universal; All Star Comedies, Columbia; Popular Science, Paramount; Terrytoons, 20th-Fox; Musical Parade, Paramount; This Is America, RKO; Miniatures, MGM; Little Lulu, Paramount; Community Sing, Columbia; Unusual Occupations, Paramount; George Pal Puppetoons, Paramount; Melody Master Bands, Warners; Leon Erroll, RKO.

THE WINNERS

1. Walt Disney Cartoons, RKO
2. Bugs Bunny Specials, WB
3. Pete Smith Specialties, MGM
4. March of Time, 20th-Fox
5. Technicolor Cartoons, MGM
6. Merrie Melodies, WB
7. Passing Parade, MGM
8. Speaking of Animals, Para.
9. Popeye, Para.
10. Technicolor Specials, WB

Story Costs Rising; $3,703,000 Paid For Plays in 1944

(*Continued from preceding page*)

Broadway," story of Sime Silverman; rights to make "Hollywood Canteen"; "Never Goodbye," story and screenplay by Edmund Goulding, and "Don't Ever Leave Me," original by Ben and Norma Barzman.

UNITED ARTISTS

David O. Selznick

Stories, novels and books: "Double Furlough," by Charles Martin; "Portrait of Jennie"; "Sarah Bernhardt," by Maurice Baring; "There Is No Dark," by Ben Grauman Kohn and Julian Blaustein; "The Great Houdini," screen play by Don Schary and Frank O'Connor, based on the original by Mrs. Beatrice Houdini; "The Wings of the Dove," novel by Henry James; "The Scarlet Lily," by Rev. Edward F. Murphy; "Duel in the Sun"; "So Little Time," novel by J. P. Marquand; "Look Homeward Angel," novel by Thomas Wolfe which Ripley-Monter are producing for Selznick.

Mary Pickford

"One Touch of Venus," musical purchased at reported price of $150,000 plus 10 per cent of the gross.

Lester Cowan

"Here Is Your War," by Ernie Pyle, retitled "G.I. Joe."

Bing Crosby Productions

"The Great John L," original story by James Edward Grant; "Mother Cabrini."

Cagney Productions

"Bugles in the Afternoon," by Ernest Haycox; "Only the Valiant," by Ensign Charles Marquis Warren.

Samuel Bronston

"Borrowed Night," *Cosmopolitan* story.

Loew-Hakim

"Hold Autumn in Your Hand," novel by George Sessions Perry.

Producers Corporation of America

"Escape from Beauty," story by Peter Paul O'Mara; "This Crazy, Lovely World," unproduced play by Ladislas Fodor; "The Devouring Angels," adapted from Zoe Akins' play, "The Greeks Had a Word for It"; "O'Brien's Navy," original story by Commander Dan Campbell; "The Old West," based on the life of Frederic Remington, original script written by Ramon Romero.

Sol Lesser

"Spotlight," original by Gita Lewis and Silvia Lardner; "Silver Flame," novel by Harold Shumatz; "Three's A Family," play purchased at reported price of $50,000.

Producing Artists

"Life Is Where You Find It," original by Fritz Rotter and Charles O'Neal; "High Spirits," original by Fred Thompson; "Singing City," by Dan Totheroh; "The Blackbirder," by Dorothy Hughes, purchased from PCA.

Charles Rogers

"Angel on My Shoulder," original by Harry Segal; "Cinderella Goes to Town," original by Irving Phillips and Edward Verdier.

Jack Skirball

"Guest Wife," original by John D. Klorer; "Sunny River," play.

Edward Small

"Bella Donna," novel by Robert Hichens; "Brewster's Millions," play by Winchell Smith and Byron Ongley.

VAC Names Loew And Goldberg to Complete Setup

The election of Major Arthur M. Loew, of ew's, Inc., as chairman of the foreign managers ision, and of Harry Goldberg, Warner Bros., chairman of the public relations division last ek completed the organization of the industry's ar Activities Committee for 1945. Gradwell L. ars, vice-president in charge of distribution for ited Artists, earlier was elected chairman of distributors division, with Edward M. Schnit-, western division sales manager for the same npany, as assistant.

ohn Cromwell, president of the Screen Direc-s Guild, is the new chairman of the Hollywood ision. S. E. Fabian, chairman of the theatres ision, and Walton C. Ament, chairman of the vsreel division, will continue in their respective ces through 1945. Jack Alicoate, chairman of trade press division, was elected last autumn serve through this year.

The new selections are effective immediately. jor Loew, recently returned to his post as head the international department of his company er active service with the Army, accepting the t from Mexico City, welcomed the opportunity serving since he knew from his visits overseas v important the industry's 16mm gift film pro-m was to the fighting services. He expressed hope that during his term the division would able to expand the service to civilians in liber-d countries. He voiced his regret at the death R. B. Murray, chief of the U. S. Army Motion cture Service, with whom the division had col-orated closely.

cceeds Joseph McConville

Expected to return to New York on January Major Loew will assume his company duties d take over the division helm from Joseph Mc-nville, Columbia Pictures. Previous chairmen re Joseph Seidelman, Universal vice-president, d Phil Reisman, vice-president of RKO.

Mr. Goldberg, director of advertising and pub-ty for Warner Theatres, succeeds Oscar Doob, ector of advertising and publicity for the Loew cuit, who headed the division since December 7, 42. Major Monroe Greenthal, formerly adver-ng and publicity director of United Artists, now the service, was the first division head.

Ned E. Depinet, president of RKO Radio, and on Bamberger of RKO, retiring chairman and istant chairman of the distributors division, re honored this week at a War Activities Com-ttee staff luncheon. Plaques were awarded them the WAC in recognition of their services dur-the year. Special guests included N. Peter thvon, RKO president; Leo Brecher, Harry ndel, Arthur Brilant, H. M. Richey, William chel and Major L. E. Thompson. These men ll serve under Mr. Rathvon, who is chairman the motion picture industry's Red Cross drive 1945. Mr. Sears, Mr. Schnitzer and Mr. ldberg also attended the luncheon.

rea Chairmen Named

The following district and area chairmen will ve for the coming year, selected by Mr. Sears consulation with members of the distributors di-ion (the person first named in each instance is district chairman):

Metropolitan New York—Milton Kusell, Paramount; nry Mandel, Paramount, New York; Ed Bell, Para-unt, New Jersey.

Northeast—Norman Ayres, Warners, New York; Wil-m Horan, Boston; Carl Goe, New Haven; Ray Smith, bany; Al Herman, Buffalo, all Warners.

East—Salem Applegate, Universal, Philadelphia, and ve Miller, Universal, Cleveland, co-chairmen; George hwartz, Universal, Philadelphia; John Allen, Loew's, ashington; Joe Krenitz, Universal, Cleveland; Pete na, Universal, Pittsburgh.

East—Carl Shalit, Columbia, Detroit; Alan Moritz, ncinnati; Joe Gins, Detroit; W. Guy Craig, Indiana-is, all Columbia.

Southeast—Charles Kessnich, Loew's, Atlanta; William elner, Atlanta; Ben Rosenwald, Charlotte, both ew's; Luke Conner, Warners, New Orleans.

Southwest—Phil Longdon, 20th-Fox, Dallas; Cecil House, Dallas; Tom Young, Memphis; M. W. Osbourne, Oklahoma City, all 20th-Fox.

Midwest—Allen Usher, Paramount, Chicago; J. Harold Stevens, Chicago; Ben Blotcky, Minneapolis; Harold Wirthwein, Milwaukee, all Paramount.

Prairie District—Tommie Thompson, United Artists, Kansas City; B. J. McCarthy, St. Louis; William E. Truog, Kansas City; B. V. McLucas, Omaha, all United Artists; Jack Kennedy, Des Moines, Loew's.

Rocky Mountain—(No district chairman). Arthur Abeles, Denver; Charles Walker, Salt Lake City, both 20th-Fox.

West Coast—Herbert McIntyre, RKO, Los Angeles; Harry Cohen, Los Angeles; Newton Jacobs, San Francisco; Mark Corey, Portland, all RKO; Maurice Saffle, Loew's, Seattle.

Short Product in First Run Houses

NEW YORK
Week of January 8

ASTOR
Safety Sleuth ..... ***MGM***
Feature: Meet Me in St. Louis ..... MGM

CAPITOL
Wandering Here and There ..... ***MGM***
Feature: Music for Millions ..... MGM

CRITERION
Mouse Trouble ..... ***MGM***
Feature: Can't Help Singing ..... Universal

GLOBE
Harry Owens and His Hawaiians ***Vitaphone***
September in the Rain ..... ***Vitaphone***
Feature: Tomorrow the World .... United Artists

HOLLYWOOD
Champions of the Future ..... ***Vitaphone***
The Old Grey Hare ..... ***Vitaphone***
Feature: To Have and Have Not .. Warner Bros.

RIALTO
Puppet Love ..... ***Paramount***
Rhythm on Wheels ..... ***Paramount***
Feature: House of Frankenstein ..... Universal

RIVOLI
Dear Old Switzerland ..... ***20th Cent.-Fox***
Feature: Keys of the Kingdom ... 20th Cent.-Fox

STRAND
Odor-able Kitty ..... ***Vitaphone***
Outdoor Living ..... ***Vitaphone***
Beachhead to Berlin ... ***WAC-Warner Bros.***
Feature: Hollywood Canteen ..... Warner Bros.

CHICAGO
Week of January 8

APOLLO
Black Gold in Cactus ..... ***20th Cent.-Fox***
At the Circus ..... ***20th Cent.-Fox***
Feature: The Very Thought of You . Warner Bros.

CHICAGO
Let's Go Fishing ..... ***Vitaphone***
Safety Sleuths ..... ***MGM***
Feature: And Now Tomorrow ..... Paramount

GARRICK
Polar Pest ..... ***MGM***
Inside China Today ..... ***RKO***
Feature: Irish Eyes Are Smiling .. 20th Cent.-Fox

PALACE
Striking Champions ..... ***Columbia***
Features: Can't Help Singing ..... Universal
Enter Arsene Lupin ..... Universal

ROOSEVELT
Commando Duck ..... ***RKO***
Feature: Hollywood Canteen ..... Warner Bros.

STATE LAKE
Herr Meets Hare ..... ***Vitaphone***
Feature: Frenchman's Creek ..... Paramount

UNITED ARTISTS
Draftie Daffy ..... ***Vitaphone***
Feature: Thirty Seconds Over Tokyo ..... MGM

WOODS
Aqua-Maids ..... ***Columbia***
So You Want To Give Up Smoking ***Vitaphone***
Feature: The Princess and the Pirate ..... RKO

Chicago Gangsters' Petition For Rehearing Is Denied

The Circuit Court of Appeals in New York Monday denied a petition for a rehearing for the five convicted members of the Capone gang in Chicago and Louis J. Kaufman, business agent of the IATSE in Newark, who were found guilty of extorting more than $1,000,000 from the film industry.

Found guilty and sentenced in December, 1943, to seven years in prison and a fine of $10,000 each, they had appealed to the court from the Federal District Court's ruling, but the Circuit Court unanimously affirmed the conviction.

Mr. Kaufman is the one man still out on bail. He appealed Monday to the court to stay its mandate, so he could remain free on $25,000 bail pending his appeal for a review of his conviction to the Supreme Court. The five of the gang are: Louis Compagnola, Paul De Lucia, Phil D'Andrea, Francis Maritote and Charles Coe.

Robards RCA Information Chief

Sidney M. Robards, on the staff of the department of information of Radio Corporation of America for the past seven years, was named manager of the department last weekend. He joined RCA in 1938 following a newspaper career.

Monogram Net in Quarter $33,159

Monogram Pictures Corporation, in its report for the quarter ended September 30, made public this week by W. Ray Johnston, president, shows net profit after all charges, including provision for Federal income and excess profits taxes, of $33,-159, as compared to $30,422 for the corresponding period in 1943.

Gross film rentals for the quarter showed an increase of 42 per cent from domestic rentals and 84 per cent from foreign rentals as compared with the same quarter last year.

Gross profits before Federal income and excess profits taxes, were $106,634 as compared with $102,732 for the same quarter in 1943.

Sales figures to December 17, 1944, on the current year's product show an increase of 50 per cent over last year's sales. Provision for Federal income and excess profits taxes, after deducting post-war refund, was $73,475 for the quarter as compared with $72,310 for the previous year.

Monogram Pictures last week filed with the Securities and Exchange Commission an amendment to its registration statement listing 17 underwriters of the proposed issue of 100,000 shares of 5½ per cent cumulative convertible preferred stock. The stock will be offered at $10 a share plus accrued dividends and would be convertible into 2¼ shares of common. It carries a retirement fund of 20 per cent net earnings after preferred dividend requirements.

Universal Sets Dividend

The board of directors of Universal Pictures Company, Inc., has declared a regular quarterly dividend of 50 cents per share on the stock of the company, payable January 31 to stockholders of record January 17, J. Cheever Codwin, chairman of the board, announced this week.

Adolph Zukor, Now 72, Looks to Tomorrow

by TERRY RAMSAYE

ADOLPH ZUKOR is seventy-two. Last Sunday was his birthday. He was twenty-two when the motion picture was born a business in Broadway. He was thirty when he came into it. He was in his fortieth year when he founded the modern era of the screen. Across the three decades since he has seen, faced and met more mingled success and defeat, more struggles, inextricably personal and institutional, with more triumphs of more kinds than any other single figure in all the pageant of the years.

When he as one of the guests of honor of the Motion Picture Pioneers was presented at their annual function at the Waldorf-Astoria the other night that gathering, a remarkably complete cross-section of American showmanship, rose in a wave of spontaneous tribute. It was unstudied, dramatic expression of the industry's measure of Adolph Zukor.

It Was Not Always Quiet

Winter's afternoon twilight was spreading across the canyons of midtown and there was a quiet calm about that corner office on the eleventh floor of the Paramount Building, looking down on hurrying Times Square. It was not always so. The visitor could remember a very long time when Mr. Zukor's desk was the high tension center through hectic formative years of the swiftly developing industry. Those were days of sharp calculation, reports, problems, quick feints on the chessboard, high stakes and swift decisions.

This day of 1945 found the trim, gray little man with the sharp cut features and firm jaw behind a desk very much in order, but showing a touch more wear than he. Also the intercommunicating telephone was not so busy. He seemed to have most everything attended to.

But the eyes of this "elder statesman," as some like to call him, are on today and tomorrow, especially tomorrow.

"Now about television," he opened to point his direction of interest, "there seems to be some unnecessary concern about what it may do to the motion picture.

"We can take a look back—it is not good to live in the past, but one can use it for what it contains in experience—and we can remember when it was feared that the motion picture would destroy the stage. Nothing of the kind really happened. The motion picture, one might say, has developed into just another distribution system for the drama.

Wiped Out Inferior Shows

"What the pictures really did do for the stage was to wipe out a flood of cheap, inferior shows. They played eight or nine weeks of Broadway at a loss to put companies on the road 'direct from New York' with a lot of indifferent material and minor talent. The motion picture grew up to do a better job for the road and the stage was compelled to improve its art and to become highly selective of talent.

"Meanwhile the country is served, even in the little towns, with clean, competent motion picture theatres instead of a lot of musty old 'opera houses'. It was not in the nature of the roadshow and its business to give the people the elegance and comfort of the picture theatre.

"But the stage has not been destroyed. Its

alert, looking at tomorrow

fine production is as fine as it ever was. And we who can remember the days of the roadshows will, I think, agree that the average for the American stage is decidedly better now."

Mr. Zukor is in no hurry with his words now. He likes to take a long deliberate pull on his Havana.

"The pictures have been fifty years on the way now and it probably will take television a long time to work its way into its place in the business of entertainment, if it is to have an important one.

"We had to explore the capacities of the camera and we have had to acquire a great array of abilities, brains and talent, before we could make motion pictures competent to take the place among the arts that they do now.

"Television will have to learn and to acquire skills and creative people who can think in the medium. That will have to grow.

Belasco Threw Up His Hands

"I can remember some of our experiences. There was the great David Belasco with all of his attainment on the stage. When he came to face the problem of making things happen in the limited field of the camera, as it was in that day, he finally just threw up his hands. He could see no way to get along without entrance on the left and exit on the right."

"Yes, and do you remember that celebrated production with Mary Pickford, the Belasco star, in the great Belasco production, 'A Good Little Devil'? You shot it substantially 'as was' on the stage."

"It was not so good," remarked Mr. Zukor. One recalled that he did not say so at the time.

"So television will have to grow according to its capacities," returned Mr. Zukor. "We can not even guess what it may do, but it will be no menace to the motion picture. It is, to begin with, a new form of distribution. Where it goes from there will depend on what it can do and what the creative people it can enlist can do with it."

The evening light was growing dimmer in that dark paneled office. A secretary mov in with slips of memorandum. The inte phone sounded. Adolph the Zukor was unhu ried, not casual, just unhurried. "Tomorr will do." "We'll make that a letter."

The office light came on and illumined yellowing plaster model of the Paramou Building, occupying a side table. Alongside it was a strip of mounted enlargements of m tion picture film.

"The other day we had a little ceremo here," Mr. Zukor explained. "Just Barn Balaban with me. We burned the mortga on the building. If it had not been built Tim Square might be full of shooting galleries now

One would understand that the occasion w a triumph in the career of this Zukor who 1912 had set out to make the picture a "f evening's entertainment."

"We made," said Mr. Zukor, "a piece of m tion picture record of the event—maybe hundred years from now somebody, some the stockholders, might be interested."

Mr. Edison Made a Crack

A sharp cutback came into the visitor's co sciousness. For that Paramount theatre ope ing, now two decades behind, he had writt the preamble for the souvenir program, bound in de luxe white kid, and that night was the whim of the photographers to pose M Zukor, Thomas A. Edison and Will H. Ha under an incandescent light for a time exposu to honor both the occasion and the Edis lamp. It took time. When the exposure counted seconds was over, Mr. Edison crack to Mr. Hays:

"You probably never held still so long in your life before."

Even by then Mr. Zukor had grown obtu to the camera. And while we were talkir about it, a cameraman flitted through.

"Recording for history," the visitor observe

"For tomorrow," insisted Mr. Zukor, hel bent on his policy of looking ahead.

"About five years from now," suggested t visitor, "I'll call up for a date to talk abo television."

"If I am in town that day, we'll do it," sa Mr. Zukor.

And he will.

Sees Future Conventions Held Via Television

The possibility of future conventions being he by television circuits was indicated by J. R. Po pele, president of Television Broadcasters Ass ciation, Inc., when he addressed hundreds of r tailers from all sections of the country attendi the annual convention of the National Retail D Goods Association at the Hotel Pennsylvania, Ne York, January 9.

He pointed out that in the future, "large scre television equipment could be installed in publ auditoriums in each city where Association men bers are located. Thus, the entire convention," h said, "could be conducted in New York City whi members 'sit in' on the activities in their ow home town."

In his talk, Mr. Poppele also outlined the man uses which department stores could make of tel vsion.

Allport Returns to Former MPPDA Post in London

Fayette W. Allport, Motion Picture Produce and Distributors of America representative i London, has returned to England to resume hi old post, it was learned last weekend. Mr. Al port was in the United States for about a yea and a half and planned to return sooner but wa delayed by illness. No definite plans for the re turn of Harold L. Smith MPPDA representativ in Paris, have been made, it is understood, despit the desire of distributors to send someone t France to counterbalance the reported efforts ther of British interests to obtain French theatre hold ings.

"'The SUSPECT' looks like SMASH BOX OFFICE!"

—Variety

The SUSPECT

is a motion picture about a matter that every husband and every wife are keenly interested in but never talk about.

See it. You'll understand . . .

PRINTED IN U. S. A.

A FLAWLESS CINEMA . . . A SUPERB THRILLER . . . ONE OF THE FIN

CHERCHEZ LA FEMME!

GUARANTEED TO HAVE EVERY AUDIENCE HOLDING ITS BREATH

GRIPPING SCREEN STORY . . . . . A N

EXCELLENT . . . . . .

SUSPENSEFUL . . .

ARACTERIZATIONS OF LAUGHTON'S CAREER . . . *(Motion Picture Daily)*

LLA RAINES' BEST PERFORMANCE TO DATE . . . *(Hollywood Reporter)*

UGHTON . . . . . AN IMPECCABLE PERFORMANCE . . . *(Variety)*

. . . . A PICTURE OF UNUSUAL QUALITY . . . *(Motion Picture Herald)*

RONGLY DRAMATIC . . . LAUGHTON'S BEST PORTRAYAL . . . *(Daily Variety)*

An Endorsement

Universal believes "The Suspect" is a fine motion picture in the tradition of exciting melodrama.

We also believe there is a very large audience at the moment for this type of motion picture.

You owe it to yourselves to have the nearest Universal exchange screen "The Suspect" for you.

When you see it you will realize its box-office possibilities, and you should also be eager after seeing it to give it the support that it deserves.

Robert Siodmak, who directed "Christmas Holiday," again turns in a very fine job. Ella Raines, whose popularity is mounting with each picture, is exceptionally good, and Charles Laughton, of course, gives his usual masterful performance.

Charles LAUGHTON · *Ella* RAINES

in

THE SUSPECT

with DEAN HARENS

STANLEY C. RIDGES · HENRY DANIELL · ROSALIND IVAN

Screen Play by Bertram Millhauser · Adaptation by Arthur T. Horman from a novel by James Ronald

Directed by ROBERT SIODMAK · Produced by ISLIN AUSTER · A UNIVERSAL PICTURE

UNIVERSAL PICTURES

THE HOLLYWOOD SCENE

OMPLETED

ARAMOUNT
ove Letters
uffy's Tavern

KO RADIO
ing Your Way Home (formerly "Follow Your Heart")

NITED ARTISTS
lood on the Sun (Cagney)

TARTED

IONOGRAM
ocks of New York

PRC
Phantom of 42nd Street

RKO RADIO
Those Endearing Young Charms

REPUBLIC
New Faces of 1945
Fatal Witness

20TH CENTURY-FOX
State Fair

UNITED ARTISTS
Paris — Underground (Constance Bennett)

UNIVERSAL
Senorita from the West

SHOOTING

COLUMBIA
Fighting Guardsman
Thousand and One Nights

MGM
Her Highness and the Bellboy
Hidden Eye
Weekend at the Waldorf
Hold High the Torch

PARAMOUNT
Masquerade in Mexico
Good Intentions
Too Good to Be True
The Virginian
Lost Weekend
Affairs of Susan

RKO RADIO
Johnny Angel
Spanish Main
Invisible Army
Along Came Jones (International)

REPUBLIC
Road to Alcatraz
Return at Dawn

20TH CENTURY-FOX
Colonel Effingham's Raid
Bell for Adano
Captain Eddie

UNITED ARTISTS
Walk in the Sun (Bronston)
Story of G. I. Joe (Cowan)
Guest Wife (Skirball-Manning)

UNIVERSAL
Night in Paradise
That's the Spirit

WARNERS
Mildred Pierce
This Love of Ours
Hotel Berlin
Big Sleep

Shooting Schedule Climbs Sharply; 38 Films in Work

Hollywood Bureau

The first week of the new year saw production activity take on a brisker tone and the hooting index, which had been falling from eek to week, climbed sharply upward. Four eatures were completed and went to the cutng rooms; eight new ones went into work. s of the weekend, there were 38 shooting, ompared to 34 the preceding week.

Constance Bennett launched her first indeendent production for United Artists release, Paris—Underground," which co-stars the roducer and Gracie Fields, with Kurt Kruegr in a supporting role. It's the story of a ealthy woman and her companion who, findng themselves stranded in Paris after the ermans take that city, spend their time, money nd strength in aiding Allied aviators to eape from France. Gregory Ratoff is directg.

At Twentieth Century-Fox, cameras were ained on "State Fair," a remake as a musical f the film in which Will Rogers was starred 1933. The current version has Dana Anrews, Jeanne Crain and Charles Winninger the top roles. William Perlberg is producg, Walter Lang directing.

Endearing Young Charms" s Started at RKO

RKO Radio started work on "Those Enearing Young Charms," the story of a salesirl sought by two soldiers, a corporal and a eutenant. The cast includes Robert Young, araine Day, Ann Harding and Bill Williams. ert Granet is the producer, Lewis Allen the irector.

Universal put "Senorita from the West" in production, with Frank Strayer directing nd Phil Cahn as associate producer. The tory concerns an ambitious young orphan who uns away from her guardians, three elderly rospectors, to seek a singing career in New ork. In the cast are Allan Jones, Bonita ranville, Jess Barker and René McEvoy.

Republic trained cameras on two: "New aces of 1945" and "The Fatal Witness." The rst is a musical fantasy in which a defunct ctor returns to earth to help a group of stagetruck youngsters. Leonard Sillman is producg, Leslie Goodwins directing. The cast inludes Kaye Dowd, Robert Duke, David Street, Charles Kemper, Marguerite d'Alvarez, Betsy Beaton and June Carroll.

"The Fatal Witness" is a mystery-drama which Rudy Abel is producing and Lesley Selander is directing. It has Evelyn Ankers, Richard Fraser, George Leigh, Barbara Everest and Virginia Farmer in leading roles.

Monogram's new feature is "Docks of New York," an adventure of the East Side Kids with Leo Gorcey, Huntz Hall, Bobby Jordan and Billy Benedict in pursuit of enemy agents. Sam Katzman and Jack Dietz are the producers; Wallace Fox is the director.

PRC started the new year with a mystery-thriller titled "Phantom of 42nd Street." Martin Mooney produces, Al Herman directs, and the cast includes Kay Aldridge, Dave O'Brien and Frank Jenks.

Week's Story Purchases Of Studios Recorded

Columbia has purchased "A Mother for May," an original by James Edward Grant, and signed him to write the screenplay and produce. It's a period piece, laid in a small town in the '90s. . . . The screen rights to "Black Market Babies," a story by Virginia Reid which appeared recently in the *Woman's Home Companion,* have been purchased by Monogram producer Lindsley Parsons. . . . RKO Radio bought "Anything Can Happen," a novel by George and Helen Papshvily which is the Book-of-the-Month Club selection for January, and also an original by Dane Lussier, titled "Fabulous Alibi." . . . Howard Hawks, producer-director at the Warner studio, has purchased "Dark Page," a psychological drama by Sergeant Sammy Fuller.

Personnel Intelligence About Hollywood

"Tarzan" will continue to appear on the screen for the next 20 years, under the terms of a new contract just signed by Edgar Rice Burroughs and Sol Lesser. . . . Sid Rogell and J. J. Nolan have received new long-term contracts from RKO Radio. Rogell will continue to function as executive producer, and Nolan will remain in charge of all talent as an executive assistant to Charles W. Koerner. . . . Pamela Britton, who scored in the stage success, "Oklahoma," will have one of the top roles in MGM's "No Leave, No Love," which is to star Ginny Simms.

George Sherman, who directed "The Crime Doctor's Courage" for Columbia, has been signed by that studio to a long term contract as a producer-director in the Leonard Picker unit. . . . Dick Foran has signed a five-year contract with Producer Jack Skirball. . . . Emmett Lynn has been signed by Producer Sigmund Neufeld for a role in his next "Buster Crabbe" picture. . . . PRC has lifted Jimmy Lloyd's option.

Byron Haskin has been assigned by Paramount Producer Hal Wallis to direct "Whenever I Remember," a romantic story of England at war. . . . Elwood Ullman is currently writing the final screenplay of "Merrily We Love" for Universal's associate producer Frank Gross. . . . 20th Century-Fox has exercised its option on Jane Ball. . . . Erle Hampton, formerly with Columbia, and Ed Beck, formerly with MGM, have joined Don McElwaine's publicity staff at PRC.

Virginia Welles has had her Paramount contract renewed. . . . Gene Lewis will produce "White Tie and Tails" for Universal. . . . Steven Avery has been assigned to write the screenplay of the MGM production, "Three Wise Fools," which William Wright will produce. Margaret O'Brien, Lionel Barrymore, Lewis Stone and Frank Morgan will head the cast. . . . Edward Small's first production in 1945 will be "Cagliostro," based on the Dumas classic. George Sanders will be starred.

Drew Pearson To Appear in RKO Film Prologue

Walter Abel and Katherine Alexander will play the character leads in "Kiss and Tell." Sol Siegel's independent production for Columbia release. . . . Drew Pearson, nationally syndicated columnist, has been signed by RKO Radio to appear in a special prologue to "Betrayal from the East." . . . Billie Burke will have a top role opposite Eugene Pallette in Republic's "The Amazing Mr. M."

"The Radar Mystery" will be the title of Monogram's next "Charlie Chan" film, starring Sidney Toler. . . . Audrey Young has been borrowed from Paramount by RKO Radio for one of the leads in "George White's Scandals of 1945." . . . S. Barret McCormick, publicity and advertising director for RKO Radio, is in Hollywood for conferences with William Goetz and Leo Spitz of International Pictures on exploitation plans for "It's a Pleasure," which stars Sonja Henie.

Loren Tindall has been assigned the juvenile lead opposite Jeff Donnell in "Over 21," Columbia top-budget feature which will star Irene Dunne, Alexander Knox and Charles Coburn. . . . Frank Faylen has been given a featured role in Paramount's "Too Good to Be True." . . . Jean Yarbrough is to direct Universal's next Abbott and Costello picture, "The Naughty Nineties."

U. S. SEES 15% CUT IN THEATRE REVENUE

New Fiscal Year's Budget Gives $257,700,000 as Ticket Tax Return

Washington Bureau

A fifteen per cent decline in box office receipts in the fiscal year which begins next July 1 was foreseen this week by the Bureau of the Budget in its estimates of Government income and expenses, submitted to Congress by President Roosevelt as the basis for appropriations for the conduct of the war and the maintenance of the Federal establishment.

Revenue from the admission tax, other than from roof gardens and cabarets, was placed by the bureau at $292,900,000 for the current fiscal year, compared with $178,562,694 for the fiscal year 1944, but was seen as dropping to $257,700,000 in the coming fiscal year.

Receipts from cabarets and roof gardens were estimated at $54,700,000 for the current year, against $26,726,331 for 1944, and at $46,500,000 for 1946.

Miscellaneous receipts for the coming fiscal year, it was shown, will include $135,000 derived through the sale of Government films. For the current year this item is estimated at $75,000, and in 1944 actual receipts were $31,872.

Cost Reduced Ten Billion

In his message submitting the budget to Congress, President Roosevelt pointed out that the over-all current estimates of the cost of conducting the war and supporting the Government structure during the fiscal year will be $10,000,000,000 less than for the current year, or $87,000,000,000, of which $70,000,000,000 will be required for war purposes. By the end of the fiscal year, on June 30, 1946, the national debt will be $292,000,000,000, on which the interest charge will amount to $4,500,000,000.

The reduced Government expenditures, Mr. Roosevelt said, would be reflected in lower income to the people and a corresponding decline in tax revenues from individuals and corporations of more than $4,000,000,000. At this time, he emphasized, there was no justification for tax reductions, but when a favorable development of the war allows a major decline in war expenditures, minor tax adjustments will become possible and desirable.

At the same time, he said, planning for the post-war period must not be unduly delayed if full employment and prosperous business is to be maintained, and to that end, he told Congress, "we must overhaul the wartime tax structure to stimulate consumers' demand and to promote business investment. The elements of such a tax program should be developed now so that it can be put into effect after victory," he added.

Opportunities Must Be Provided

Also, Mr. Roosevelt declared, "we must make sure that there are opportunities for new and growing business. The national and international policies which we adopt now—affecting trade, credit, investment and competition and monopoly—largely determine future business and employment opportunities."

Following the custom adopted at the beginning of the war, the President did not include estimates for the war agencies—Army, Navy, War Production Board, Coordinator of Inter-American Affairs, etc.—in the budget, so that at this time no figures are available as to what will be required for activities affecting the film industry.

However, among the estimates for the permanent establishment, a new item of $21,000 was included in the budget for the Library of Congress, to permit that agency to make preliminary investigations and prepare plans for recording, storing and servicing of motion pictures and still photographs. This study, a preliminary to action to provide appropriate protection for the war pictures now accumulating, would be conducted by a staff of five persons, including a chief of the motion picture project at $6,500 a year, two technicians at $3,800, and two clerical assistants at $1,800.

The budget provided $5,207,000 for the Federal Communications Commission, compared with $6,312,343 appropriated for the current year. The reduction, however, is confined entirely to the national defense activities of the commission, cut from $4,191,143 to $2,430,000, and the estimate for the normal activities of the FCC is to be increased from $2,104,500 to $2,756,000.

The Office of Education is to receive no further support for providing visual aids for war training, for which it made a number of motion picture films at a cost of about $1,844,000 in 1944, but is given $384,900 for liquidation of its national defense activities. Its regular motion picture program will go forward under its appropriation for general activities, for which it is estimated $1,351,700 will be required for the coming fiscal year, compared with the $838,118 now available.

Informational Work to Continue

The motion picture informational work of the Department of Agriculture will continue as usual, with a fund of $50,000. In anticipation of the larger responsibilities which will fall upon it in the post-war era, the Bureau of Foreign and Domestic Commerce is given an increase of $450,000 over the current appropriation, to $2,000,000.

The State Department's activities in cooperation with the American Republics, including the provision of motion picture films, etc., will cost $4,430,000 during the coming year as against $3,450,000 this year, and it is also to be given $25,700, the same as now enjoyed, for its educational motion picture program.

Paramount Film Receives Extensive Promotion

Paramount's Technicolor film, "Frenchman's Creek," which opened January 8 at the Hollywood and downtown Paramount, Hollywood, is being promoted in 2,000 retail stores in the Los Angeles area through a tieup involving distribution of miniature billboards by Standard Brands, Inc., national distributors for "V-8" vegetable juices and Fleischmann's yeast. More attention to the film is coming through the use of street car and bus cards advertising the debut of "Frenchman's Red," a Dorothy Gray lipstick-rouge shade. All the Los Angeles public libraries, the Los Angeles County library branches and local book stores are cooperating in the campaign. Thousands of bookmarks are being distributed.

32% Booking Gain Cited at Republic Regional Meeting

A booking increase of 32½ per cent in 1944 wa reported by James R. Grainger, president of Re public Pictures, and continued expansion of th company was the keynote in ensuing discussion at the first of the company's three regional sale meetings, Monday through Wednesday, at the Ne York Athletic Club.

Republic's expansion of able manpower for for eign sales service, especially in Latin-America, wa outlined by Herbert J. Yates, chairman of th board. It was recalled the company recentl opened offices in Peru and Colombia. Disclosure of additional steps were expected following con ferences between Mr. Yates and Morris Goodman foreign sales manager, recently returned fror three months of visiting officers in Latin-America

Mr. Yates made special reference to "Brazil, the company's inter-American musical, starrin Tito Guizar and Virginia Bruce, remarking tha reception had been enthusiastic in the countries i which this reaction was expected.

The increase in popularity of Wild Bill El liott was a discussion topic. The Western sta would be featured in the big-budget "The Fabu lous Texan," Mr. Yates said.

District and branch managers will visit th Hollywood studio in 1945, Mr. Yates added, an he said, of increasingly better product, that Repub lic will release at least one picture per month thi year costing more than $1,000,000.

Each film would be promoted by an expenditure of at least $250,000, he said.

Among those at the meeting were E. L. Walton, assistant general sales manager; William Saal, executive assistant to Mr. Yates; Walter L. Titus, Jr., appointed last week in charge of branch operations; A. W. Perry, general manager of Empire Universal Films, Ltd.; A. J. Laurie, Canadian sales manager, and eastern, central and New England district sales managers.

Home office executives, led by Mr. Yates, left Wednesday for the meeting at the Blackstone Hotel, Chicago, of sales personnel from the central states territories. The final meeting will be held at the coast studio thereafter.

Republic Forms Branches In Colombia and Peru

Following his return from a three-month trip in connection with production of Republic features in Mexico and a general survey of Latin-American sales conditions, Morris Goodman, Republic's vice-president in charge of foreign sales, has announced the opening of two branch offices in Peru and Colombia. Republic Pictures del Peru, Inc., was scheduled to start operations in the middle of this month, with Mario Feraboli, formerly manager of the company's Argentine office, in charge. Republic Pictures de Colombia will start early in February and will be managed by Ricardo Canals, formerly of Republic's Panama office.

Red Cross Film Will Be Released February 1

The new Red Cross film produced by March of Time and distributed through RKO will be titled "Seeing Them Through," the War Activities Committee announced last week. The film, dramatizing the American Red Cross service to the armed forces throughout the world, will be released February 1. The original release date was January 25, but since January 25-31 has been designated March of Dimes week, the date was moved up.

Sarnoff Cited by Fraternity

Brigadier General David Sarnoff, with the U. S. Army, on leave of absence as president of Radio Corporation of America, was one of a group of members honored last Sunday by the certificate of achievement of Tau Delta Phi fraternity at its annual dinner at the Hotel New Yorker, New York.

UNIVERSAL

hits an energetic stride for 1945 with the biggest of all its productions

"CAN'T HELP SINGING,"

paralleled by such boxoffice attractions

as "THE SUSPECT,"

"HOUSE OF FRANKENSTEIN"

and "SHE GETS HER MAN"

all in circulation now . . .

OUR ENTHUSIASM FOR "CAN'T HELP SINGING" IS WELL FOUNDED

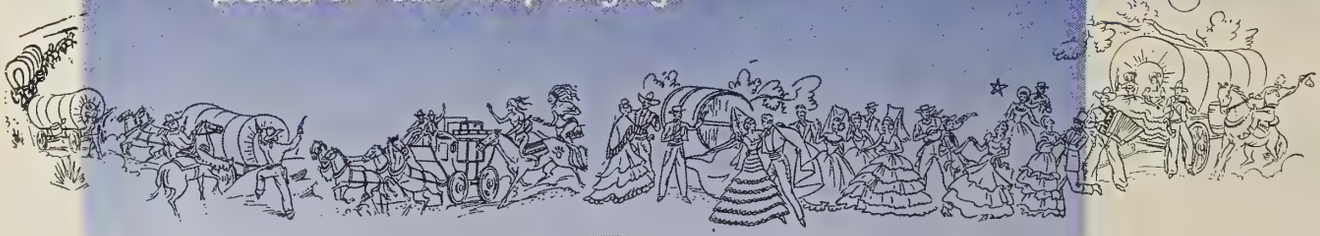
We felt that "Can't Help Singing" would be the biggest picture Universal has ever had. We also felt it would prove to be the most entertaining and the most satisfying to exhibitors and customers. All business returns prove this to be correct. "Can't Help Singing" has broken every record of every Universal picture in the engagements it has played so far.

It has also received fine critical acclaim, and we are very happy about the fact that many critics refer to it as the best Deanna Durbin picture ever made.

In the New York Daily Mirror, Frank Quinn referred to "Can't Help Singing" as "Filmdom's 'Oklahoma.'"

No wonder we "Can't Help Singing" the praises of "Can't Help Singing."

Held over in all first engagements!



Deanna DURBIN

CAN'T HELP SINGING

IN TECHNICOLOR

with ROBERT PAIGE
AKIM TAMIROFF

DAVID BRUCE LEONID KINSKEY RAY COLLINS JUNE VINCENT ANDREW TOMBES THOMAS GOMEZ

Directed by FRANK RYAN *Produced by* FELIX JACKSON *Assoc Producer* FRANK SHAW *Music by* JEROME KERN *Lyrics by* E. Y. HARBURG

A UNIVERSAL PICTURE

Screen Play by LEWIS R. FOSTER and FRANK RYAN • Story by John Klorer, Leo Townsend • Based on "Girl of the Overland Trail" by Samuel J. and Curtis B. Warshawsky

UNIVERSAL PICTURES

"LAUGHTON'S BEST PORTRAYAL"
—Daily Variety

'The SUSPECT' looks like SMASH BOXOFFICE!"
—Variety

"A SUPERB THRILLER"—Motion Picture Daily

"EXCELLENT"—Motion Picture Herald

"THE SUSPECT"
is a motion picture
about a matter
that every husband
and every wife
are keenly
interested in
but never
talk about

Charles LAUGHTON · Ella RAINES

in

The SUSPECT

with

DEAN HARENS · STANLEY C. RIDGES
HENRY DANIELL · ROSALIND IVAN

Screen Play by Bertram Millhauser
From a novel by James Ronald
Produced by ISLIN AUSTER

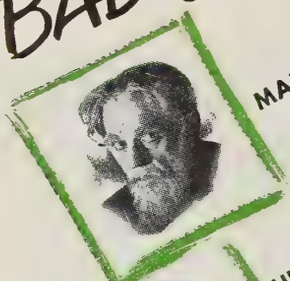
Adaptation by Arthur T. Horman
Directed by ROBERT SIODMAK
A UNIVERSAL PICTURE

UNIVERSAL PICTURES

FRANKENSTEIN'S MONSTER!

BAD BOYS MAKE GOOD!

Cheerful news about these terrible people



MAD DOCTOR!

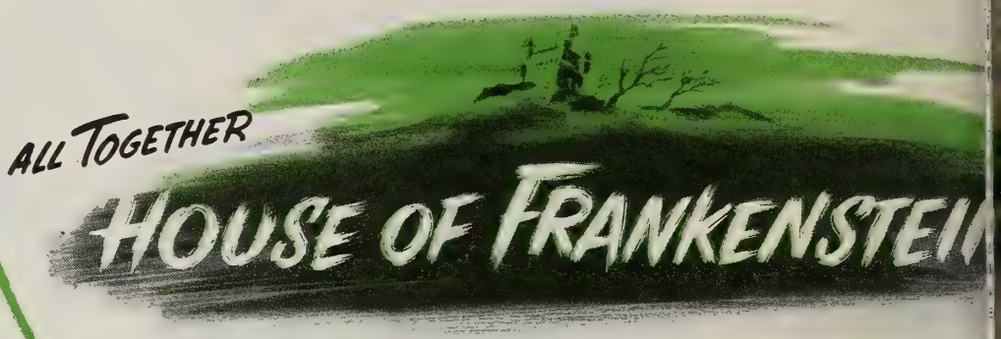
HUNCHBACK!

WOLF MAN!

DRACULA!

"House of Frankenstein," Universal's horror classic starring all Titans of Terror, has broken all existing records at the RIAL THEATRE on BROADWAY, NEW YORK. This again proves Universal knows when and how to make this type of boxoffice bona

We really believe that "House of Frankenstein" is headed for an time record for horror pictures . . . So, brother, don't be wary of scary. You, too, can play it!



ALL TOGETHER

HOUSE OF FRANKENSTEI

starring

BORIS KARLOFF • LON CHANEY with **JOHN CARRADINE • J. CARROL NAISH**

ANNE GWYNNE • PETER COE • ELENA VERDUGO • LIONEL ATWILL

Screen Play by Edward T. Lowe • Directed by ERLE C. KENTON • Produced by PAUL MALVERN • Based on a Story by Curt Siodmak

A UNIVERSAL PICTURE

JOAN DAVIS

SHE GETS HER MAN

A BIG LAUGH HIT!

"Joan Davis, voted 'Best Comedienne' in Motion Picture Daily's recent radio poll, proves equally adept on the screen in 'She Gets Her Man,' with a fresh, infectious style that evokes hilarity and merriment." —MOTION PICTURE DAILY

"'She Gets Her Man' offers two immediate claims to widespread acclamation." —HOLLYWOOD REPORTER

"Slapstick throughout, it's escapist entertainment first to last, a credit to everyone concerned with its making." —DAILY VARIET

UNIVERSAL PICTURES

with

WILLIAM GARGAN

LEON ERROL

Vivian Austin • Milburn Stone • Ian Keit

Russell Hicks and Bob Allen

Original Screen Play by Warren Wilson and Clyde Bruckm

Additional Dialogue by Ray Singer and Dick Chevillat

Directed by ERLE C. KENTON

SIGN UP NOW! A GREATER DRIVE IN '45!
MARCH OF DIMES (JAN. 25-31)

›eparate Decree ›eace Out, Says ›. S. Attorney

Warner Bros., which recently sent a notice of ignation to the Motion Picture Producers and stributors of America, will not seek to nego- te a separate peace with the Department of stice. The recent denial of such a move by seph M. Proskauer, decree counsel for the com- ny, and by Assistant U. S. Attorney Robert L. right, was supplemented by the Department this ek when it indicated that it would consider no npromise that would retain distributor-owned atres.

The only consent decree which the Government uld consider, a Department spokesman said, uld cover nothing more than trade practices.

Officials pointed out that while a defendant in anti-trust action could enter into an individual sent decree, such a step was impracticable since decree would be conditional to an appreciable ent on the conduct of the co-defendants.

Whether the terms offered one defendant would proffered to other defendants also would de- d on circumstances, but it is probable that if Department accepted a decree in which it re- quished some of its claims over one company, others could come in and receive the same atment.

Without commenting on the procedure in such instance, Department spokesmen said that in- idual defendants in suits involving a number of npanies had entered into separate decree agree- nts.

urray Case Resumed in ,000,000 Chicago Suit

The Thomas Murray $1,000,000 damage suit in deral Court resumed in Chicago Monday with ss-examination of the plaintiff, Mr. Murray, mer operator of the Thalia theatre, by Para- unt and Balaban and Katz attorneys. Tuesday, ster T. Murray, son of the plaintiff, testified in port of his father's allegations.

Mr. Murray claimed he was forced to sell the se in 1941 because of lack of product since the ducer-distributors and Balaban and Katz, ong other circuits, allegedly conspired to hold k choice pictures.

Durng most of the day, defendants' counsel pro- ed old contracts to show that Mr. Murray had yed top product between 1931, following the dis- ution of his two-year partnership with the ghboring Milo theatre, and 1938.

umberg Appointed Head of /arner Field Service Men

The appointment of William W. Brumberg, merly a member of the Warner Bros. field pub- relations staff working out of Cleveland, to home office in charge of the field service men, been announced by Mort Blumenstock, head advertising and publicity in the east. Mr. umberg, who has been with the Warner organi- ion more than 20 years, succeeds Irving Yergin, ently elevated to a studio position as aide to ve Trilling and Jack L. Warner.

GM Office Managers and ploiteers at Home Office

Three MGM office managers and as many field loiteers arrived in New York Monday to spend week at the home office visiting various depart- nt heads and studying latest developments in operations of the company's various branches. The office managers are: Hazel Andersen, aha; Lili Goodin, San Francisco, and Eleanore g, Denver. In addition to them, Marion Ryan, ffalo office manager who arrived last week, was o at the home office. The three field exploiteers, nprising the first group of 34 men in the field o will visit the home office, are J. E. Watson, cinnati; Charles Deardourff, Cleveland, and rman Linz, Indianapolis.

Arthur Intervention Plea To Go to Supreme Court

Harry C. Arthur, Jr., before leaving New York Monday for St. Louis to confer with Russell Hardy, his attorney, said the St. Louis Amusement Company would definitely appeal to the U. S. Supreme Court for permission to intervene in the case of United States v. Paramount et al. Federal Judge Henry W. Goddard December 20 in New York denied the intervention motion following argument by Mr. Hardy.

Mr. Arthur said that action on the appeal may be postponed until after his suit against Paramount, RKO, Twentieth Century-Fox, Warners and the American Arbitration Association, now pending in the Federal District Court, St. Louis. Hearing on the action there is set for January 23.

Mr. Arthur said that the denial of his motion to intervene in the Consent Decree case had cleared the way for the trial in St. Louis because the judge there might have ordered the trial transferred to New York if Judge Goddard had granted his motion to intervene.

Hearing on the Rosecan arbitration case, which brought on the filing of the intervention petition and the St. Louis suit, is scheduled for January 13 in the St. Louis arbitration tribunal.

Appeal Board's Renewal Due

A motion to extend the terms of the three film Consent Decree Arbitration Appeal Board's judges for another year is expected to be made at the end of the month by the Department of Justice in New York. It will be submitted to Federal Judge Henry W. Goddard, who signed the Decree, November 20, 1940, and who renewed the terms of the judges for one year, from January 31, 1944, to January 31, 1945, last February 1.

George W. Alger, Albert W. Putnam and Robert McC. Marsh are currently sitting on the tribunal, in New York. Judge Marsh succeeded the late Van Vechten Veeder, December, 1942, and his temporary appointment was extended by Judge Goddard in November, 1943, to January, 1944, thus making the terms of all three judges expire at the same time.

Since Judge Goddard expressed approval of the arbitration system, adding that he would "be sorry to see it done away with," at the December 20 hearing on the Arthur motion to intervene in the case of United States v. Paramount et al., he is expected to grant a year's renewal of the terms.

Section XXII (7) of the Consent Decree provided for appointment of the three appeal judges for three years by the court, to serve until removal, resignation or inability to act in that capacity, and for the appointment of temporary members.

G. Carey, operator of the Stadium theatre, Caruthersville, Mo., has filed a clearance and some run complaint in the St. Louis tribunal, the American Arbitration Association reported this week. The complainant charged the clearance held by the Rogers and Gem theatres, Caruthersville, over the Stadium was unreasonable and unduly long and asked for a reasonable maximum clearance after the territorial release date. It is also charged that Loew's has refused some run and asked that the company be required to offer its product to the Stadium.

The L. G. M. Memorial Theatre Corporation, operating the L. G. M. Memorial theatre, Lowell, Mass., last week withdrew a clearance complaint filed in the Boston tribunal against Warner Bros. A general stipulation was signed by all parties.

Planning Formation of Radio Arts and Sciences Academy

Radio actors, announcers, directors, writers, technicians and others met in Hollywood Wednesday night to organize an Academy of Radio Arts and Sciences, similar to the film industry's Academy. Lee and Losh, public relations counsel engaged by Mutual Broadcasting Company, Columbia Broadcasting System and the Blue Network to survey the broadcasting industry and plan the organization, was in charge.

Rehearing Denied In Crescent Case By Supreme Court

The U. S. Supreme Court Monday denied the petition of the Crescent Amusement Company, filed in Washington last Friday, for a rehearing of the appeal by the defendants from the judgment of the Federal District Court in Nashville. December 11 the high court handed down its decision granting the Government an expanded decree and affirming the dissolution of Crescent's affiliated companies outside Nashville.

The court's refusal to consider the case further was contained in the day's orders, without explanation.

Crescent based its petition for a review on three grounds. It contended that the court had given a new interpretation to its own rules or had misrepresented the defendants' charge that the Government had not proved its allegations; that the court had made unwarranted inference with respect to the defendants' use of their buying power, and that the court had not given sufficient weight to the defense that the independents who went out of business in towns in which the defendants had theatres did so in the normal processes of competition.

On the first point, the petition said, "assuming the findings of fact to be unimpeachable, a decree predicated on these findings was nevertheless outside the scope of the complaint as amplified by the bill of particulars."

With reference to the use of the defendants' buying power, it continued, "the so-called discriminations by the distributors were induced by business reasons and the inference relied on by the Government is not valid."

On the final point, Crescent charged, "There was absolutely no evidence that the defendants ever obtained, or attempted to obtain, from any distributor any agreement, express or implied, that it should not furnish pictures to a competing exhibitor, or should impose restrictions on any other exhibitor."

In its opinion, delivered last month, on the cross appeals of Crescent and the Government, the court rejected all of the defendants' contention and affirmed the decree of Federal Judge Elmer Davies, with the exception of an expansion granted at the Government's request, to prohibit further acquisitions of financial interests in theatres outside Nashville except after an affirmative showing that such acquisitions would not unreasonably restrain competition.

Trial of Franchise Suit Now Set for February

Trial of the action by the Leader Theatre Corporation against the Randforce Circuit and Twentieth Century-Fox will be postponed to about February 1, it was disclosed in New York this week. The delay has been caused by the pre-trial examination of Samuel Rinzler of Randforce, which was to take place Wednesday, and the additional time required by Leader to prepare its case for the New York Supreme Court. Leader alleges that Twentieth Century-Fox illegally transferred a franchise from the Leader theatre, Brooklyn, to another house in the Randforce Circuit after the Leader had been sold to the plaintiff corporation.

Cohen and Whelan on Trip

Edward Cohen, supervisor of South America, and Leslie Whelan, in charge of sales promotion for Twentieth Century-Fox International Corporation, were scheduled to leave this week for visits to Latin America. Mr. Cohen will confer with company office managers in Peru, Chile, Argentina and Brazil, while Mr. Whelan will visit all countries in South and Central America.

Magill UA Branch Manager

Mort Magill, Pittsburgh manager for United Artists, has succeeded Harry Bodkin as branch manager in Philadelphia. Mr. Bodkin resigned recently. At Warner Bros., J. F. Fishbaugh, Jr., joined the Philadelphia exchange as assistant field supervisor.

BRITISH PUSH PLAN FOR SCHOOL FILMS

Ministry of Education Has Complete Blueprint for Nationwide System

by PETER BURNUP
in London

The official full-scale gearing of motion pictures to Britain's educational system is in a fair way to inauguration.

R. A. Butler, Minister of Education, who set his officials the task of exploring the potentialities of the medium as an aid to the nation's pedagogics, has been presented with a complete blueprint of the proposed educative plan.

Basis of the scheme is that there shall be a central "guidance" organization within the Education Ministry's Whitehall establishment, whose function will be partly consultative, partly administrative. It is envisaged, in spite of the intensive experimental work already undertaken by eager advocates of the film as a teaching medium, that for some time to come employment of the motion picture in the nation's schools must be tentative; must proceed, so to say, largely on rule of thumb methods.

Specialist To Be In Charge

There is to be a specialist and experienced film "Inspector" in charge of the Whitehall end of the work, to whose aid will be coopted a committee representative of all facets of the educational faculty. Already a vast body of suggestions is available from teachers and others who have conducted their own experiments in the field.

The country, so Mr. Butler is advised, should be divided into given areas in each of which will function a film "sub-inspector," expert not only in educational theory but with experience in motion picture technique. Details of the fashion in which films will be utilized in the several areas will be left to the respective local authorities, for the basis of the British public educational system is local autonomy subject only to a loosely-drawn code issued in Whitehall and revised periodically there.

But despite autonomy the Government being now completely convinced of the urgent necessity of film-utilization in the schools, strong pressure would be brought to bear on any local authority which had objection to the novel medium.

Plan 3,000 Projectors

The Minister's plan calls for the supply of no fewer than 3,000 16mm portable projectors within a year of the European war's end and an annual supply of 40 educational films of various sorts. Each projector, of course, will be shared by a number of schools and a suitable number of prints of the authorized films made available to them.

Production, it is thought, will be an easier matter than the provision of projectors. Already, G. B.-Instructional has an extensive library covering the curricula of all kinds of educational establishments from the elementary school to the post-graduate university course. Prepared in close collaboration with specialists in the various subjects, they may be recognized as a convenient nucleus at least by the panel of teachers which Mr. Butler presently will set up for the job of film making.

Manufacture of projectors is quite a different matter. There are, momentarily, thousands of 16 mm projectors in use by different branches of the armed services. The precise number is unknown; but what is known is that a large number having been in use for the five years of war and having been serviced by the none-too gentle soldiery, comparatively few might commend themselves to teachers.

So it seems that the suggestion made some time since that the services should hand their projectors over to the schools en bloc just won't be practicable; that, in fact, the country somehow must produce a whole lot of new projectors and that right soon.

A Tremendous Undertaking

It is a tremendous undertaking which inevitably must cause considerable headache to people like Ian Cremieu-Javal, head of G. B.-Instructional, on whom will fall the responsibility of finding the projectors. Mr. Javal, however, has suffered worse headaches since the start of war and a considerable part of the Rank organization—for, inevitably, the considerable figure of J. Arthur Rank looms in the pattern of the scheme—will be back of his endeavors.

Equipment of every kind is demanded by the studios now operating. There have been frequent catastrophic delays in production due to the war-torn plant. Complete units of equipment will be demanded in studios now idle, or which may be built under the Government's vast post-war plan for factory construction.

Also, there is the consideration, pointed out by such Rank missionaries as Ronald Neame and William Sistrom, that in the war years new tricks of technique, revolutionary in their application, have been widely adopted in Hollywood and elsewhere; the adoption of which here would demand equally revolutionary and new devices.

It all seems to add to a halcyon time just around the corner for equipment manufacturers, but that's not to say that America's manufacturers will share in the golden harvest.

To Restrict Import Licenses

It is authoritatively learned that every screw, every little spring, every gadget which can be produced here will be produced. For one thing, there's that parlous condition of the dollar-sterling exchange; for another, there's the urgent, imperative necessity of building up again Britain's lost export trade.

Board of Trade officials already have stated bluntly that import licenses will be refused for any piece of apparatus which can possibly be produced here, their only yardstick being: Will the British-made article stand up in quality-comparison with its American opposite number?

The whole thing is interlocked inextricably with the business of increasing Britain's film export and of extending her motion picture markets. For, say the Government, how much nicer to export one tin of negative which may yield hundreds of thousands of dollars than take up vast shipping space with a cumbersome piece of machinery like a locomotive or a weaving loom?

Confidential conversations have been initiated, at the instance of the Board of Trade, between the Association of Kinematograph Manufacturers and the British Film Producers' Association. They are going through studio demands with a fine-tooth comb; are exploring momentarily the possibilities of turning over to film apparatus manufacture wartime plants co structed for the production of a dozen differe kinds of fine precision engineering.

There are thousands of such factories whi the Government are determined shall not be lowed to rust when peace at length com Britain, too, since this war overwhelmed h has become inordinately proud of the astonis ing inventive genius which her scientists a engineers revealed; claim that that genius lik wise shall not be permitted to rust.

Army-at-War Art Exhibit Schedules Rearranged

Because of the favorable reception the public according the Army-at-War Art Exhibition, national schedule has been rearranged to provide minimum of 14-day showings in each of the cit where it is yet to be shown, according to announcement Tuesday by Charles P. Skour chairman of the national executive committee.

The exhibition, comprising some 150 paintin made by Amerian artists in the various theatres war, is being sponsored by the U. S. Treas Department, with Mr. Skouras and other film dustry leaders handling details of the tour. T national committee of sponsors is headed by M Eleanor Roosevelt and Mrs. Henry Morg thau, Jr.

The show, which originally opened in New Yo last autumn, is now playing in Milwaukee to r ord-breaking attendance after establishing co parable records in Rochester, Buffalo, Clevela Detroit and Chicago. From Milwaukee the p tures will be taken to Minneapolis and thence Seattle from which point will begin a tour leading Pacific coast cities. The exhibit is sch uled to play in every city in the U. S. which h a population of 300,000 or more and will not co clude the itinerary until December, 1945.

Steffes Is Honored at Minneapolis Dinner

State and local officials last weekend lauded A. Steffes, Northwest Variety Club retiring ch barker at a testimonial banquet in Minneapo tendered him by the club in recognition of his complishments. Under his leadership, the c last year raised more than $100,000 for charity.

William Elson, independent circuit owner, w toastmaster. Other speakers included the Min apolis and St. Paul mayors; John J. Friedl, w spoke of the charity work of the club; Mr. Stef himself, who gave credit to his board and c members for successful undertakings, and A. Anderson, chief barker elect.

Among other guests were judges, council me bers and the State Attorney General. Those fr out-of-town included Harry Thomas, Monogr Eastern sales manager; Pete Harrison, publis of *Harrison's Reports;* Harry Burnell, Chica exhibitor, and numerous other theatre owne Telegrams paying tribute to Mr. Steffes w sent by Tom Connors, R. J. O'Donnell, John Harris, Jack Schlaifer and others.

Pre-releases in Nine Cities Set for Columbia Film

Pre-release engagements in nine important 1 run situations have been arranged for Columbi "A Song To Remember," which is sold separate The Sidney Buchman Technicolor film stars P Muni and Merle Oberon. Theatres in which it been booked prior to its general release a Orpheum, San Francisco, January 18; Roxy, O land, January 18; Loew's Orpheum and Sta Boston, January 25; RKO Capitol, Cincinn January 25; RKO Orpheum, New Orleans, J uary 25; Loew's State, St. Louis, January Lafayette, Buffalo, February 7; Hill Street a Pantages, Los Angeles, February 15; and Pala Dallas, February 22.

Christenberry Reelected

Robert K. Christenberry, president of the Ho Astor, New York, was reelected for a fifth te as president of the Broadway Association at organization's 34th annual meeting held at Astor January 8.

ONIGHT AND
EVERY NIGHT

YOU HAVE A DATE
WITH A
BEAUTIFUL
PICTURE !
The Screen
First Gre
Dramat
Musical
COLUMBIA
PICTURES
presents
Rita
HAYWORTH
TONIGHT AND
EVERY NIGHT
WITH JANET BLAIR · LEE BOWMAN
MARC PLATT · LESLIE BROOKS
in TECHNICOLOR
Screen Play by Lesser Samuels and Abem Finkel · Songs by Jule Styne
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ockefeller Unit o Sell Its Stock nterest in RKO

Rockefeller Center, Inc., moved to relinquish interest in the Radio-Keith-Orpheum Corpora- n last week with the announcement that Dillon, ad and Company, New York brokerage house, uld offer for sale 359,800 shares of RKO com- on stock, representing about 13 per cent of the mmon shares outstanding. Upon completion of stribution, the Atlas Corporation, which on June owned 1,329,000 common shares, will be the only bstantial stockholder in RKO.

In April, 1943, Dillon, Read distributed 316,328 mmon shares, 555,253 warrants, and 44,757 pre- red shares of RKO Corporation in behalf of e Radio Corporation of America, and an addi- nal 96,000 common shares in behalf of the ckefeller interests.

In June, 1944, Lehman Brothers and Goldman, chs and Company offered 57,337 preferred shares RKO stock owned by Atlas, thus limiting the las investment in the film company to common ck and warrants. June 1, 1943 Atlas held option rrants to buy 327,812 common shares.

The outstanding warrants of RKO now carry o rights: until January 31, 1945, the holder of e warrant may buy one-half share of RKO com- on at $5, or at the rate of $10 a full share; until nuary 31, 1950, the holder of one warrant may y one RKO common share at $15.

cully Stresses Plan to romote New Players

Before leaving Friday for studio conferences, . A. Scully, vice-president and general sales anager of Universal Pictures, announced in New ork that the sales and advertising departments d devised a plan to aid exhibitors in the promo- on of new Universal players and personalities.

He said that Universal was making a special propriation of several hundred thousand dollars order to facilitate the star-making plan which volved a series of institutional advertisements hich could be placed by exhibitors on behalf of ctures which introduced new players. He said niversal planned to invest appreciably in pictures hich gave new players a chance. The company, said, was investing considerable money in ad- rtising "Salome, Where She Danced," to intro- ce Yvonne DeCarlo.

"Universal," Mr. Scully said, "plans to make top dget pictures with unknown players, with the pe that out of these pictures new stars will be rn, such as we did with Walter Wanger's 'Ara- an Nights' which established Marie Montez."

r. Scully will remain at the studio until Febru- y 10. He was accompanied by Maurice A. Berg- an, eastern advertising and publicity director.

ecency Legion Reviews en New Pictures

The National Legion of Decency this week re- ewed 10 new films, approving nine and finding e objectionable in part. In Class A-1, unob- ctionable for general patronage are: "The Fight- g Lady," "Hitchhike to Happiness" and "Marked r Murder." In Class A-2, unobjectionable for lults, are: "The Big Show-Off," "Double Ex- sure," "Grissley's Millions," "Practically Yours," he Suspect" and "Tahiti Nights." In Class B, jectionable in part, is "Roughly Speaking."

eneralis Foreign Press lead for 20th Century-Fox

George A. Generalis, former editor of *The Na- onal Herald,* Greek daily, has been appointed pub- city director for foreign newspapers in the United tates and Canada for Twentieth Century-Fox, it as announced last weekend by Hal Horne, di- ctor of advertising, publicity and exploitation. r. Generalis will also assist Charles Schlaifer, as- stant director, on policy matters on general ad- rtising in the foreign press.

Disney's "Three Caballeros" Seen by 1,300 Educators

Thirteen hundred educators at the American Museum of Natural History's first Visual Aids Institute for Teachers in New York City saw a screening last Friday of Walt Disney's forthcoming RKO Radio release "The Three Caballeros."

Among those present were Dr. Albert E. Parr, director of the Museum; Dr. Wayne M. Faunce, vice-director of the Museum; Dr. Charles Russell, chairman of education; Dr. Grace Fisher Ramsay, curator of school relations; Dr. Irene Cypher, supervisor of guest services; Dr. Frank Wheat, of the biology department, George Washington High School, New York; Dr. Paul Kennedy, assistant superintendent of schools, New York City.

Also James Shelley Hamilton, executive director, National Board of Review; Mrs. Bettina Gunczy, secretary, National Board of Review; Arthur Haywood De Bra, assistant secretary, Motion Picture Producters and Distributors of America; William Levy, of Walt Disney Productions, and Rutgers Neilson, publicity manager, RKO Radio Pictures.

To Meet on New Theatre Code

Further consideration of provisions of the proposed new building code for New York State which would affect 750 theatres outside New York City, will be given by industry representatives at the next meeting of the advisory committee, to Edward Corsi, State Industrial Commissioner, January 19, in New York.

The committee expects to complete its study of the new code in two more meetings, according to a state official. The code will go to Commissioner Corsi first, then to the New York State Board of Standards and Appeals and then it will be considered at public hearings in cities throughout the state. After the hearings, at which those interested in the code can make suggestions or criticisms, the board will consider the recommendations and then complete the code for final passage.

Industry members of the advisory group have been asked to submit information about the effect of theatre ventilators on stage curtains so that fire prevention provisions of the code can be made more practical. Henry Anderson, Paramount; Martin J. Tracey, Century Circuit; Theodore Junge, alternate for Harry Moskowitz, Loew's, and Glen H. Humphrey of Projectionists' Local No. 337 are represented on the committee.

20th Century-Fox Affiliate Of Television Association

Twentieth Century-Fox has been elected an affiliate member of Television Broadcasters Association, it was announced last weekend by J. R. Poppele, president of TBA. Twentieth Century-Fox's participation in the activities of the association is in line with the film company's policy of keeping abreast of developments in television.

Navy Cites RCA Laboratories

A third star has been added to the Army-Navy "E" flag won in 1943 by RCA Laboratories at Princeton, N. J., O. S. Schairer, vice-president in charge of the laboratories, announced last week. In a letter to Mr. Schairer, Admiral C. C. Bloch, chairman of the Navy board for production awards, extended the congratulations of the Navy Department "to each and every man and woman of RCA Laboratories" for the high production standards maintained.

RCA to Carry Generators

The Actodector line of theatre-type motor generator sets, produced by the Century Electric Company, St. Louis, will be distributed in the future by the theatre equipment section of the RCA Victor Division, Radio Corporation of America, according to an announcement by F. L. Slade, manager, special apparatus division, of the St. Louis firm. RCA heretofore has not carried generators in its line of equipment.

Warner Reports $6,953,462 Net For 12 Months

Warner Bros. and its subsidiaries showed a net profit of $6,953,462 for the fiscal year ending August 31, 1944, Harry M. Warner, president of the company, announced in the year-end statement issued Wednesday in New York.

Following his explanation of the company's financial position for the year, Mr. Warner declared that the American industry would face predicted British competition not only in the British Isles but in the world market. He pointed out, however, that territories freed from Nazi and Japanese domination would again be open to American films.

Mr. Warner made reference to the petition filed by the Department of Justice in the Paramount et al suit pending in Federal Court, New York, seeking amendment to the Consent Decree whereby the big five would be required to divest themselves of theatre interest. Warners "is preparing its defense to this suit," he said.

Tells of Refinancing

During 1944 the petition of Warners was improved through the company's refinancing program, acquisition of the Schlesinger cartoon unit, five theatre acquisitions, and theatre site in Cairo and a film exchange site in Toronto.

Inventories were $8,966,241 greater at the close of the preceding year, Mr. Warner said, listing 18 properties on the company's backlog.

Gross income for 1944 was $141,183,039 compared to $131,825,540 the year before. The largest portion of the increase in income for the year, Mr. Warner pointed out, was represented by receipts from the distribution of "This Is the Army." This increase did not result in a corresponding increase in profit, since all the net receipts from the film were turned over to the Army Emergency Relief.

Net Equals $1.87 Per Share

The 1944 net profit was equivalent to $1.87 per share on the outstanding common stock.

A comparison with the preceding year of certain items reflected in the income account is shown in the following table:

	Fiscal Years Ending August 31st	
	1944	1943
Gross Income	$141,183,039	$131,825,540
Losses arising from the sale or other disposal of fixed assets	5,193,455	4,537,222
Profit before provision for Federal income taxes	20,088,462	22,128,483
Provision for Federal income taxes	13,135,000	13,890,000
Net Profit	6,953,462	8,238,483
Earnings per share of Common Stock	$1.87	$2.12*

* After deducting year's dividend on Preferred Stock, retired August, 1943.

Warners intends to continue its policy of applying all available funds in reduction of funded indebtedness, in order to place the company in a position to face the uncertainties of the future," the president declared.

Chicago Censor Passes All Films for Fifth Month

For the fifth consecutive month the Chicago censor board has not rejected any of the pictures viewed. For December, the board passed a record number, 97 pictures, and classified only two for adults. They were Universal's "House of Frankenstein" and "The Mummy's Curse," now double billed at the RKO Grand.

Adopt Saturday Opening

Loew's Columbia and Loew's Palace, Washington, D. C., have changed to a Saturday opening policy. Previously the openings had been Thursday but the change was made after Warner Bros. announced that their downtown first runs, the Earle and Metropolitan, would switch to Thursday openings.

AN UNUSUAL WELCOM

(These theatres have dates with a beautiful pictu

ATLANTA—*Rialto* . . . Feb. 8

BIRMINGHAM—*Empire* . . . Feb. 8

MIAMI—*Lincoln, Miami, Capitol* . . . Feb. 1

CHARLOTTE—*Carolina* . . . Feb. 25

CHARLESTON, S. C.—*Gloria* . . . Feb. 4

NEWARK, O.—*New Arcade* . . . Feb. 4

SPRINGFIELD, O.—*Regent* . . . Feb. 8

HUNTINGTON—*Palace* . . . Feb. 2

CHARLESTON, W. VA.—*Virginia* . . . Feb. 2

PARKERSBURG—*Hiehle* . . . Feb. 4

PORTSMOUTH—*LeRoy* . . . Feb. 16

CHILLICOTHE—*Sherman* . . . Feb. 16

CLEVELAND—*Hippodrome* . . . Feb. 8

YOUNGSTOWN—*Palace* . . . Feb. 6

CANTON—*Palace* . . . Feb. 1

MARION—*Palace* . . . Feb. 18

E. LIVERPOOL—*State* . . . Feb. 15

TOLEDO—*Rivoli* . . . Feb. 8

SANDUSKY—*State* . . . Feb. 21

LIMA—*Quilna* . . . Feb. 9

DALLAS—*Palace* . . . Feb. 1

HOUSTON—*Metropolitan* . . . Feb. 1

GALVESTON—*Martini* . . . Feb. 1

WICHITA FALLS—*Majestic* . . . Feb. 2

AUSTIN—*Paramount* . . . Feb. 9

AMARILLO—*Paramount* . . . Feb. 11

EL PASO—*Ellanay* . . . Feb. 16

SAN ANTONIO—*Aztec* . . . Mar. 8

DENVER—*Denver & Esquire* . . . Feb. 6

DES MOINES—*Orpheum* . . . Feb. 1

DAVENPORT—*Orpheum* . . . Feb. 2

CEDAR RAPIDS—*Iowa* . . . Feb. 1

WATERLOO—*Orpheum* . . . Feb. 8

DETROIT—*Fox* . . . Feb. 2

SAGINAW—*Temple* . . . Feb. 11

JACKSON—*Michigan* . . . Feb. 11

KALAMAZOO—*State* . . . Feb. 11

FLINT—*Capitol* . . . Feb. 11

LANSING—*Michigan* . . . Feb. 11

GRAND RAPIDS—*Regent* . . . Feb. 11

MUSKEGON—*Michigan* . . . Feb. 11

BATTLE CREEK—*Regent* . . . Feb. 11

TOPEKA—*Grand* . . . Feb. 2

JOPLIN—*Paramount* . . . Feb. 2

SPRINGFIELD, MO.—*Gillioz* . . . Feb. 2

ST. JOSEPH—*Missouri* . . . Feb. 4

LEAVENWORTH—*Hollywood* . . . Feb. 4

JEFFERSON CITY—*Capitol* . . . Feb. 4

SALINA—*Watson* . . . Feb. 4

HUTCHINSON—*Fox* . . . Feb. 4

WICHITA—*Miller* . . . Feb. 1

MEMPHIS—*Malco* . . . Feb. 1

O A NEW RELEASE!

MILWAUKEE—*Palace* . . . Feb. 1

MINNEAPOLIS—*Radio City* . . . Feb. 2

HARTFORD—*E. M. Loew* . . . Feb. 2

OKLAHOMA CITY—*State* . . . Jan. 31

OMAHA—*Brandeis* . . . Jan. 31

SIOUX CITY—*Orpheum* . . . Feb. 1

BETHLEHEM—*Boyd* . . . Feb. 7

EASTON—*Boyd* . . . Feb. 7

HARRISBURG—*Colonial* . . . Feb. 7

ALLENTOWN—*Colonial* . . . Feb. 8

READING—*Embassy* . . . Feb. 21

PITTSBURGH—*J. P. Harris* . . . Feb. 3

JOHNSTOWN—*Embassy* . . . Feb. 2

CLARKSBURG—*Robinson Grand* . . . Feb. 3

ERIE—*Colonial* . . . Feb. 2

MORGANTOWN—*Metropolitan* . . . Feb. 2

ALTOONA—*Capitol* . . . Feb. 1

WHEELING—*Court* . . . Feb. 8

SPRINGFIELD, ILL.—*Senate* . . . Feb. 1

COLUMBIA, MO.—*Uptown* . . . Feb. 10

WASHINGTON—*Earl & Ambassador*...Feb. 22

BALTIMORE—*Hippodrome* . . . Feb. 1

NEWPORT NEWS—*Palace* . . . Feb. 1

NORFOLK—*Newport & Colley* . . . Feb. 8

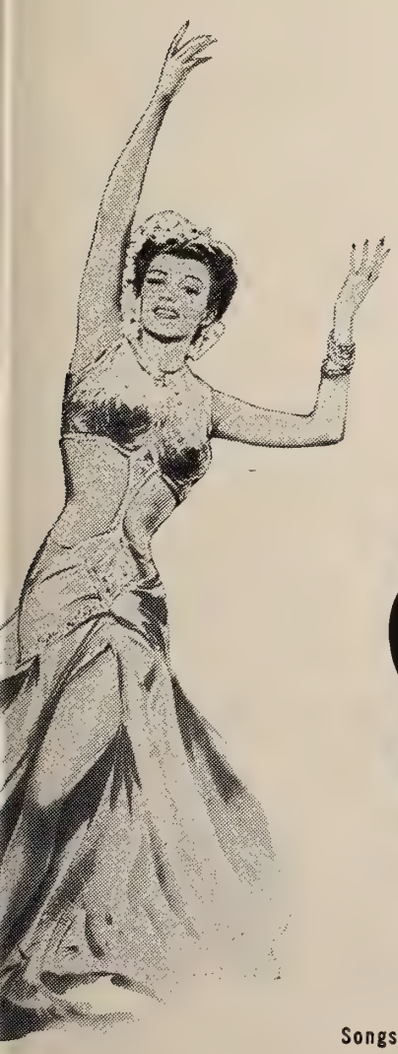
PORTSMOUTH—*Gates* . . . Feb. 10

RICHMOND—*Byrd & State* . . . Feb. 1

ROANOKE—*Grandin* . . . Feb. 4

CUMBERLAND—*Maryland* . . . Feb. 6

PETERSBURG—*Century* . . . Feb. 11



COLUMBIA PICTURES presents

Rita HAYWORTH

TONIGHT AND EVERY NIGHT

WITH JANET BLAIR · LEE BOWMAN

MARC PLATT · LESLIE BROOKS

in TECHNICOLOR

Screen Play by Lesser Samuels and Abem Finkel

Songs by Jule Styne and Sammy Cahn · Produced and Directed by VICTOR SAVILLE

Exceptions Made To New York Rule On Operator Age

Three "variations" from a regulation of the New York State Police that projectionists in rural communities must be 21 years old, were made last week by the State Labor Department's Board of Standards and Appeals. The regulation was adopted last summer as a safety precaution after a fire in a small town theatre where, investigation revealed, two boys said to be under 16 were operating the booth.

The first appeal from the State Police rule was made by a girl operator and the woman owner of the Northwood theatre, North Creek. The Board agreed that the young woman, who will be 18 soon, had some training and that she was a capable projectionist. The two other "variations" were granted to two boys who had appealed to the Board. Testimony showed that they were competent to operate the machine skillfully.

The situation in the rural sections of New York, the only ones in which the State Police acts as inspectors of theatres and other places of public assembly, is said to have been poor for some time. Many of the houses are old, while some of them are converted halls. A few are located upstairs. Operation is often non-continuous, with projectionists working as a side line. The operators are non-union and local regulation is scant, it is reported.

To make its regulation constitutionally sure, the State Police plan to have a bill introduced at the coming session of the legislature.

The understanding is that the measure will apply only to towns and villages which have no building department to check on construction, alterations and equipment in places of public assembly.

The matter has been discussed informally at meetings in New York of the committee engaged in revising and modernizing the standard state building code. The State Police, the operators' union and the circuits have representatives on the committee, which is working with the State Labor Department. Small town independents may oppose the measure, according to opinion in motion picture circles.

Court Upholds Empire Merger With IATSE Local 306

An effort to upset the merger of the Empire State Motion Picture Operators' Union with IATSE Local 306 was frustrated last week when the Appellate Division of the New York Supreme Court rejected a petition to reverse a Kings County Supreme Court decision dismissing a suit by three members of the independent union. In upholding the dismissal, the court ruled that the plaintiffs, employees of the Century Circuit, which uses most of the Empire operators, had acted in bad faith and that their case lacked merit inasmuch as cause for complaint against the merger had ceased to exist.

Supreme Court Justice Charles S. Colden, in finding against the plaintiffs last February, ruled that they "had failed to establish by a fair preponderance of creditable proof either that unlawful means were used or that an unlawful end was sought by the defendants."

The defendants' argument was that the amalgamation was aimed at permitting members of Empire to realize their desire to win membership in Local 306 and end dual unionism in the interest of labor harmony.

IATSE Local in Chicago To Seek New 10% Wage Boost

Sam Lamansky, business manager for B-45, IASTE, Chicago, said last weekend that as soon as the local War Labor Board approved retroactive 10 per cent wage increases for its members, favored by the distributors and filed with the WLB, the union would seek an additional 10 per cent wage increase. Action on the new demand will be taken at its January 19 meeting, provided the WLB will have acted favorably on the pending increase by that date.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 37—Washington news. . . . Red Army capture of Lublin, Poland, in fierce battle. . . . Two Nazi spies, landed by subs, seized by F.B.I. . . . Utah train crash takes tragic toll of lives. . . . Highlights of Bowl games.

MOVIETONE NEWS—Vol. 27, No. 38—President's message to Congress. . . . News report of France. . . . General DeGaulle in Moscow. . . . Pierre Laval treasures auctioned. . . . Nazi factory in Paris subway. . . . Action flashes of the war. . . . 7th Army front. . . . R.A.F. rocket typhoon plane. . . . Information board of United Nations adopts charter . . . A look into the future world of efficiency.

NEWS OF THE DAY—Vol. 15, No. 235—Soviet liberation of Lublin, center of German atrocities. . . . F.B.I. captures Nazi spies landed here by U-boat. . . . 79th Congress convenes with win-the-war keynote. . . . British queen hails women fire-fighters. . . . Highlight football thrills from bowl games. . . . Race tracks close to help the war effort.

NEWS OF THE DAY—Vol. 15, No. 236—West front—target Germany. . . . Luzon blasted. . . . President calls for National Service Law. . . . World of tomorrow. . . . Soldiers' voices on records cheer home folks in Britain.

PARAMOUNT NEWS—No. 38—New Congress faces wartime problems. . . . Nazi spy drama—F.B.I. foils German plot. . . . Football windup: the Bowl games.

PARAMOUNT NEWS—No. 39—Sidewalks of New York. . . . Decorations help sick G.I.s. . . . United Nations—Let there be truth. . . . President's message. . . . First pictures of Norden bomb sight.

RKO PATHE NEWS—Vol. 16, No. 40—Captured films of Germany at war. . . . 79th Congress in first session. . . . France joins United Nations.

RKO PATHE NEWS—Vol. 16, No. 41—Roosevelt asks for National Service Act. . . . General DeGaulle arrives in Moscow. . . . Fire torpedo on water test run. . . . Push butoons run a magic office.

UNIVERSAL NEWS—Vol. 18, 361—Congress convenes. . . . Nab Nazi spies. . . . Poles and Reds free Lublin. Orange Bowl: Tulsa 26, Georgia Tech 12. . . . Sugar Bowl: Duke 29, Alabama 26.

UNIVERSAL NEWS—Vol. 18, 362—Total war mobilization asked by President. . . . Nazi border town hit by Yanks. . . . DeGaulle in Moscow. . . . France sells Laval assets. . . . Nazi war plants in Paris tube. . . . Three-decker pullmans. . . . Ski jumpers hit the skis.

Office and Professional Guild Votes to Merge with Local 1

The executive board of the Screen Office and Professional Employees Guild, Local 109, United Office and Professional Workers of America, CIO, voted to merge with the Professional Workers' Local 1 at a meeting held Monday night in New York. The board's decision followed a referendum indicating that 97 per cent of the Guild members in good standing and eligible to participate in the balloting were in favor.

More effective collective bargaining, more efficient handling of grievances, organization of the unorganized, influence on Government salary policy and other improvements for the workers were claimed in the report accompanying the ballots.

SOPEG, chartered as Local 109 of the UOPWA in October, 1941, represents approximately 3,000 white collar employees at the Loew's, Columbia, Paramount, RKO Pictures, Republic, 20th Century-Fox, National Screen Service and United Artists home offices; at the Loew's, 20th-Fox, UA, Columbia and National Screen New York exchanges; at Movietonews, De Luxe Laboratory and at Paramount Music and Famous Music. Local 1, with a membership of 15,000, is itself an amalgamation of former UOPWA New York locals 16 (Direct Mail and General Clerical), 96 (Financial), and 18 (Book, Magazine, Advertising).

Two 20th-Fox Films for February Release

Twentieth Century-Fox will release "A Tree Grows in Brooklyn," and "Hangover Square" during February, it was announced this week by W. J. Kupper, general sales manager. "A Tree Grows in Brooklyn," with Dorothy McGuire and Joan Blondell, is an adaptation of Betty Smith's novel, produced by Louis D. Lighton and directed by Elia Kazan. "Hangover Square," based on Patrick Hamilton's novel, was produced by Robert Bassler and directed by John Brahm. It stars Laird Cregar, Linda Darnell and George Sanders.

Petrillo Strike Goes to National War Labor Board

The strike of 14 members of James C. Petrillo's American Federation of Musicians, which began April 12, 1944, at Station KSTP, Minneapolis, was referred Monday to the National War Labor Board by the sixth regional board.

Last Thursday the regional board called upon the union to "comply forthwith" with its December 20 directive which denied all demands of the AFL union. The demands included the hiring of eight additional musicians, three record turners and a librarian, and a $52.50 wage scale for a 22-hour week.

The musicians returned to work in Minneapolis May 5, but walked out again when a WLB panel recommended a dismissal of their demands. They are still working for the same employer in St. Paul studios, the board reported.

After the regional board unsuccessfully ordered Mr. Petrillo January 4 to end the work stoppage Sewall Avery, chairman of the board of Montgomery Ward and Company, the mail-order firm now under Government seizure, declared that the Government should not make a distinction between his company and the Petrillo union.

William H. Davis War Labor Board chairman insisted in a statement that the two cases were not comparable in that the Ward case was important to the war effort and threatened to cause an "epidemic" of strikes, while the musicians' strike had little effect on the war and was local.

The musicians union's "private tax" on phonograph records would be outlawed under a bill introduced in the Illinois House Monday by Representative Charles H. Weber of Chicago. Under the proposed legislation, manufacturers of any product would be prohibited from paying a levy to any union, under penalty of $5,000 fine and one year's imprisonment.

It is estimated that Mr. Petrillo's union would collect some $4,000,000 annually as a result of his recent victory over the recording companies which agreed to pay the union a stipulated amount for each record made.

Soundmen Demand Probe Of Browne-Bioff Release

In a resolution adopted in Hollywood Monday, Sound Technicians Local 695, IATSE, demanded that the Senate Judiciary Committee "investigate the recent action of Judge John C. Knox in permitting George Browne and Willie Bioff to walk the streets at liberty."

Tuesday, Representative Smith of Wisconsin in Congress demanded the impeachment of U. S. Attorney General Francis Biddle, charging Mr. Biddle had "made a deal" with the two convicts. The Attorney General denied the charge, saying that they had turned informers and aided the Justice Department.

The resolution asks the committee to determine whether Judge Knox required Browne and Bioff to refrain from activities affecting the IATSE; whether precautions were taken to prevent such activity.

It also asks whether Judge Knox "required as a condition of their freedom that they reveal what they did with millions of dollars collected by way of a two per cent tax assessed against earnings of members" while Browne and Bioff were in power in the International and for which, it was charged, there never had been an accounting.

Screen Decorators Delay Walkout in Hollywood

Although voting in Hollywood last Saturday night to authorize the calling of a strike of the Screen Set Decorators, potentially tying up all studios, Herbert Sorrell, president of the union, said Monday no walkout was scheduled immediately. He disclosed that a telephone call had been received from William Green, president of the American Federation of Labor, saying that William Davis, War Labor Board chairman, was sending an arbitrator to settle the jurisdictional dispute between the decorators and the IATSE.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

THE IMPATIENT YEARS: Jean Arthur, Charles Coburn—Marital mixup comedy drama with a GI as the husband. The picture seemed to please the very few who came. The cast is excellent. The pre-Christmas lump was too much for this picture, I guess, as we recorded the lowest Sunday-Monday gross of the year. Played Dec. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Metro-Goldwyn-Mayer

GYPSY WILDCAT: Maria Montez, Jon Hall—Good Friday and Saturday business on this one. It pleased them all, held the interest throughout, and made an impression with its vivid color. The cast is excellent, each role stands out. Played Friday, Saturday, Dec. 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HEAVENLY BODY: William Powell, Hedy Lamarr—Didn't do so well on this; this type of comedy O.K. for many of the fans but many do not care for it. Perhaps there was not enough slapstick. I don't know. Anyway, it wasn't corny.—Edward H. Belz, Community Theatre, Athens, Wis.

LOST ANGEL: Margaret O'Brien, James Craig—A picture from Metro that you can put in a good spot and will not fail to satisfy. Business above average. Everyone satisfied.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon—A gilt-edge attraction which did very good business and pleased almost 100 per cent. Walter Pidgeon had the greatest role of his career and stands up to it like a real star. Greer Garson, of course, was never better. I'd mark this down as one of the ten best of the year. Played Wednesday-Friday, Dec. 13-15.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

NORTHWEST PASSAGE: Spencer Tracy, Robert Young—Excellent Saturday turnout on this remkable picture brought back after four years. Good print and good production. A friend tipped me off to this one, as I hadn't heard it was being offered and I'm glad I took his tip. Played Saturday, Dec. 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

THE SEVENTH CROSS: Spencer Tracy, Signe Hasso—A highly dramatic picture and both Tracy and Miss Hasso were great in their roles. However, the public lacked any enthusiasm for the picture. I am of the opinion that it was because it was a war story that the picture did so little at the box office. It is the first time that a picture headed by Tracy failed to do good business. It is a splendid production, that I will admit, but the phobia that was apparent when we are getting so many pictures dealing with war I do not think has lessened.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SONG OF RUSSIA: Robert Taylor, Susan Peters—I had originally passed up this one due to the title, but picked it up anyway. I am glad I played this picture; the music is excellent, plot is good, and those who appreciate good music with fine performances really appreciated this feature.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

WHITE CLIFFS OF DOVER: Irene Dunne, Alan Marshall—Outstanding special with fine performances by all the cast, especially Miss Dunne, who is one of our favorite actresses. This did exceptional business. Played Sunday-Tuesday, Dec. 17-19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

WHITE CLIFFS OF DOVER: Irene Dunne, Allan Marshall—One of the outstanding releases of MGM, where the old slogan, "The Lion roars again," can be depended on. A grand production in a bracket where an exhibitor gets at least a fair share of the profit. Not quite up to "Mrs. Miniver," but an excellent production with good cast and swell story. Will do outstanding business and can highly recommend this. Played Thursday, Dec. 14.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

Paramount

AND THE ANGELS SING: Dorothy Lamour, Fred MacMuray—There's lots of entertainment in this musical; the story doesn't amount to much but the cast keeps things moving. Betty Hutton really goes to town with her numbers. A small-sized Sunday and Monday audience enjoyed this one. Played Sunday, Monday, Dec. 10, 11.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—Guess we don't know what the Christmas fans want. Here was a swell picture which did no business, not even average. The cold weather, of course, hurt it some. Played Saturday, Sunday, Dec. 24, 25.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

NATIONAL BARN DANCE: Lulu Belle and Scotty—Gentlemen, here is another of the class of pure homespun corn, in large quantities. It is weak in story, but it has the old music of the square dances that put this pair over on the radio. But I guess that Paramount in the future should allow Republic to make the pictures of this pair, for we had one from the latter that was something to shout about. This one is not, but they do business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—Aside from being a very corny story (if you can apply the word) the picture laid some beautiful eggs in Technicolor at my box office. An occasional bit of humor emanates from Bracken, but the Gil Lamb comedy saved the day. Lamb should be featured more frequently, but in a good musical. As for Dorothy Lamour—Oh, well! Paramount has done a lot better than this one. Played this one my New Year's Eve midnight show and there was a lot of "sitting room"—didn't need the SRO sign any one time during the three-day run. Played Sunday-Tuesday, Dec. 31-Jan. 2.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

RKO Radio

CASANOVA BROWN: Gary Cooper, Teresa Wright—Not a half bad picture with a reasonable amount of public appeal. A little far-fetched along the story lines but, all in all, it made for pretty good entertainment. However, we personally feel that Cooper could have been used to much more advantage in a better story for him. Business just average for Friday and Saturday. Gave this one a little added buildup, which didn't help matters. Tossed in two cartoons, "Dangerous Journey," and the news for a bargain but the box office girls weren't overworked. Played Friday, Saturday, Dec. 29, 30.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

GOING TO TOWN: Lum 'n' Abner—It looks as though the cornier they come, the more business they do. It is just unbelievable, the thin, skimp scenario these boys have, and still they eat it up. It must be war nerves, that they will take anything for relaxation.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TENDER COMRADE: Ginger Rogers, Robert Ryan—This was a well made and well acted picture, but it did no business here. Played Wednesday, Thursday, Dec. 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UP IN ARMS: Danny Kaye, Dinah Shore—Business was off and not too much enthusiasm over Mr. Kaye. Color good. The picture failed to click with our audience. Played Saturday, Sunday, Dec. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

GIT ALONG, LITTLE DOGIE: Gene Autry—Autry always does business and pleases here. Played Friday, Saturday, Dec. 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HANDS ACROSS THE BORDER: Roy Rogers, Ruth Terry—Roy Rogers' productions are taking the place of Gene Autry. This one has plenty of entertainment, lots of horses, good riding, and music thrown in. This class of picture is one of the most popular that we can show in small towns. Played Thursday, Dec. 21.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

MAN FROM FRISCO: Michael O'Shea, Anne Shirley—I played this feature right before Christmas on best time booking. It is O.K. One of the best pictures Republic has made.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

MAN FROM FRISCO: Michael O'Shea, Anne Shirley—This might have been a good show but no top star names. Could not recommend this as good entertainment. However, the cast did a very good job, but there was too much dialogue. A few musical scenes would have helped this production.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural patronage.

ROSIE THE RIVETER: Jane Frazee, Vera Vague—When it comes to producing this type of picture, Republic knows how to do it. It pleased all who came to see it. Had many good comments. Attendance below average. Weather very cold.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

ROSIE THE RIVETER: Jane Frazee, Frank Albertson—Just a very ordinary program picture which would not bring out any but the regulars, who pronounced it only fair. Played Wednesday, Thursday, Dec. 17-19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Evans—Roy Rogers put on a swell show this time for most folks, but for the dyed-in-the-wool Western fans, it is getting a little fancy. Business above average.—Edward H. Belz, Community Theatre, Athens, Wis.

Twentieth Century-Fox

SWEET AND LOWDOWN: Benny Goodman, Jack Oakie—I don't know how this one was turned loose from the studio as there is very little in it to reward the audience for coming on a cold, wintry night to your theatre. The musical numbers not sufficient meat to overcome an almost total lack of story. Business was very poor. Played Sunday, Monday, Dec. 24, 25.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WING AND A PRAYER: Don Ameche, Dana Andrews—Good picture and good business. Should please anywhere. Played Wednesday, Thursday, Dec. 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

United Artists

FORTY THIEVES: William Boyd, Andy Clyde—Good Western so far as the Western fans were concerned. Played Friday, Saturday, Dec. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

VOICE IN THE WIND: Francis Lederer, Sigrid Gurie—Too heavy for a small town. Had many walkouts and complaints. Business was poor. Played Tuesday, Dec. 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

GHOST CATCHERS: Olson and Johnson—Maybe Olson and Johnson were tops on the legitimate stage, but they certainly do no business for us on the screen. This was, of course, just before Christmas and would naturally suffer on this account, but they did the poorest Saturday night we have had in years. Played Friday, Saturday, Dec. 22, 23.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

GYPSY WILDCAT: Maria Montez, Jon Hall—A swell Technicolor picture for a small town show. Had plenty of action and everything it takes to make entertainment for a family theatre. Leo Carillo is very popular here. Played Saturday, Sunday, Dec. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THE IMPOSTOR: Jean Gabin, Ellen Drew—Different, but before-Christmas business off. Played Wednesday, Thursday, Dec. 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

THIS IS THE LIFE: Donald O'Connor, Susanna Foster—This feature was well received but not up to par with preceding ones in which O'Connor has been featured. The opera singing was greeted with groans. Played Friday, Saturday, Dec. 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

BROTHER RAT: Ronald Reagan, Jane Wyman—This

(Continued on page 52)

IT'S TEASY!

IT'S BREEZY!

IT'S EASY TO BRING 'EM IN WITH "EADIE"

Eadie was a Lady.

COLUMBIA PICTURES presents

(until she became a burlesque queen in 4 teasy lessons!)

ANN MILLER
JOE BESSER
(Laff hit of "Hey, Rookie")

WILLIAM **WRIGHT** · JEFF **DONNELL** · JIMMY **LITTLE**

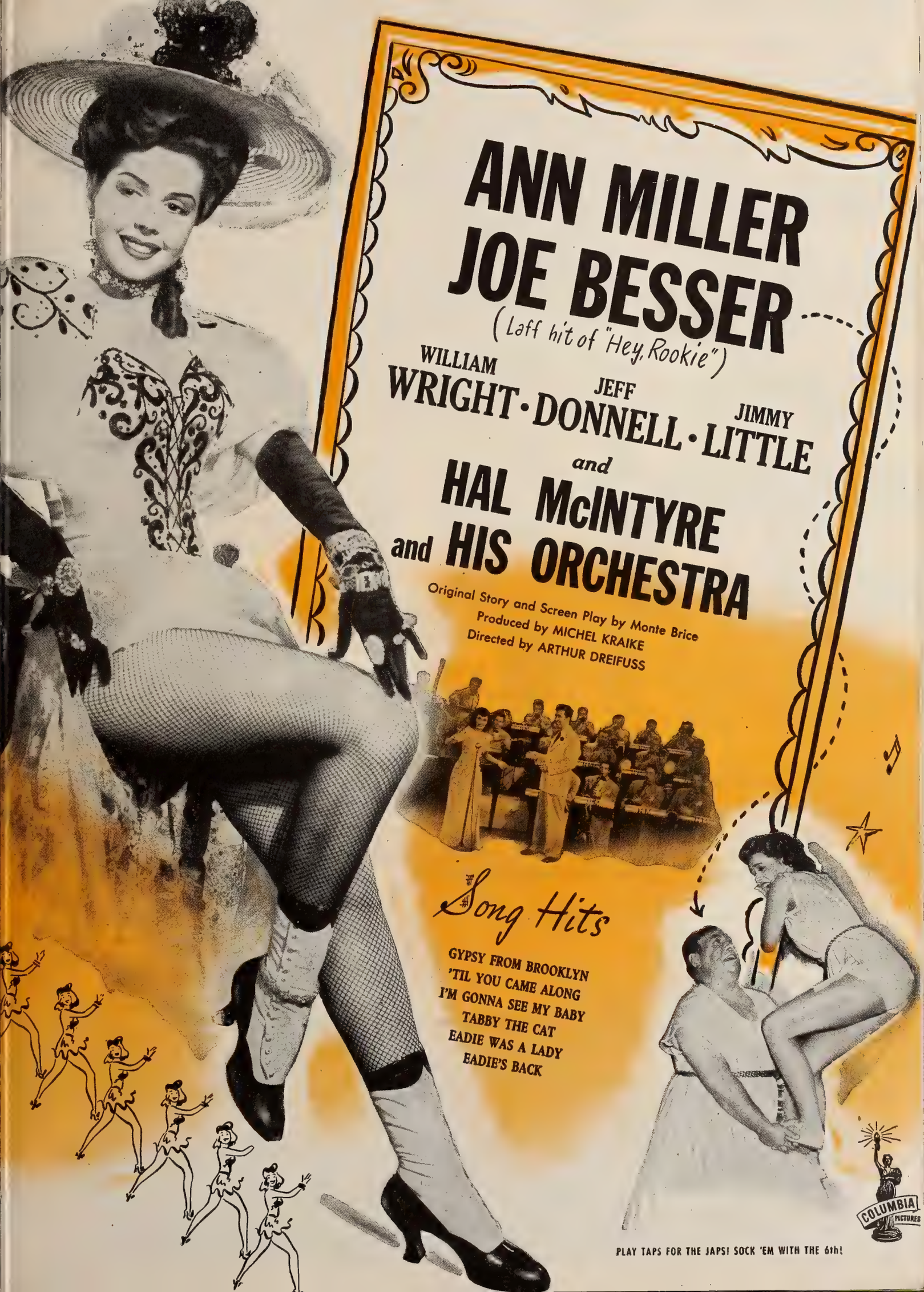
and

HAL McINTYRE and HIS ORCHESTRA

Original Story and Screen Play by Monte Brice
Produced by MICHEL KRAIKE
Directed by ARTHUR DREIFUSS

Song Hits

GYPSY FROM BROOKLYN
'TIL YOU CAME ALONG
I'M GONNA SEE MY BABY
TABBY THE CAT
EADIE WAS A LADY
EADIE'S BACK



PLAY TAPS FOR THE JAPS! SOCK 'EM WITH THE 6th!

(Continued from page 49)

reissue from Warner Brothers didn't jell here, probably due to the time of the year. It is good entertainment, though, and in places where young people predominate, it ought to register well. Played Sunday, Monday, Dec. 17, 18.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

THE CONSPIRATORS: Hedy Lamarr, Paul Henried—This is one of the best espionage pictures that we have run. It grips you all the way. The night photography was too dark as so many pictures that have night scenes. I don't see why the producers don't tumble to this and light them so that the action can be followed better. It could not hurt the illusion of night to put just a little more lighting in all night scenes.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—Too much snow. The patrons had a desperate journey. Played Monday, Tuesday, Dec. 18, 19.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Canada.

Short Features

Columbia

TEN PIN ACES: World of Sports—A fast-action reel about bowling with Bill Stern calling the shots. This went over very well on a Saturday playdate.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

DANCING ROMEO: Our Gang Comedy—The little kid with the "froggy" voice decides to impress a girl with his dancing ability, and the results add up to pleasant entertainment for young and old alike.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

IMMORTAL BLACKSMITH: Passing Parade—Our audience enjoyed this very much.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WHAT'S BUZZIN', BUZZARD?: Technicolor Cartoon—The subject material is nothing to write home about, but its execution is excellent, and if your audience is not too critical, it ought to please, as it did here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz,

Paramount

EGGS DON'T BOUNCE: Little Lulu—A really pleasant cartoon in color which pleased all of our people.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HALFWAY TO HEAVEN: Musical Parade—A two-reel musical in Technicolor which is just a little short of the high mark set by the others in this series. It ought to do all right with a dramatic feature. Pleased them here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MONKEY BUSINESS: Speaking of Animals—A monkey reel all the way and we found it an excellent short for a Christmas playdate, when we were expecting a lot of children.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

BRITISH IMPERIALISM: March of Time—Twenty minutes of classroom study for the audience in case they missed the beginning of the feature and must remain; otherwise, the best exit music I've had on the screen in weeks.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

DOG SENSE: Sports Review—Very good, but snow very bad.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

FUN FOR ALL: Sport Review—Bathing beauties under the water; girls on skiis and ice-boats on the lake all added up to a nice 10 minutes of entertainment here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz.

Vitaphone

BLUENOSE SCHOONER: Sports Parade—Disappointed in this one. Color very poor.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

HARE FORCE: Bugs Bunny Special—Yes, it is a good comedy.—Edward H. Belz, Community Theatre, Athens, Wis.

New Lesser Unit to Spend Five Million in 1945

The formation of a new Sol Lesser Productions, Inc., has been completed with Sol Lesser as president; Louis R. Lurie, vice-president; and Jean Hersholt, Mendel Silberberg and Michael Rosenberg on the board of directors. The new corporation is capitalized at $1,000,000. Mr. Lesser announced in Hollywood last weekend that he would spend $500,000 on pictures and stage plays during 1945. He is releasing through United Artists.

UA Officials Hold Dinner For Silverstone

United Artists home office executives, producers and their representatives were hosts January 3 to Emanuel Silverstone at a testimonial dinner at Toots Shor's Restaurant in New York. Mr. Silverstone left his position as assistant to J. J. Unger, western division manager, to become special representative of United Artists foreign department. He will leave shortly for overseas.

Among the home office executives in attendance were: Edward C. Raftery, Gradwell L. Sears, Carl Leserman, Edward Schnitzer, Mr. Unger, Harry Gold, Harry Buckley, Paul Lazarus, Sr., Walter Gould, Tom Mulrooney, Harry Muller, Sam Lefkowitz, Jack Ellis, Charles Steele, Phil Dow, Jack Wrege, Charles Goetz, Eddie Mullen, Walter Liebler, Harry Schroeder, Lou Pollock, Bernard Kamber, Rex Williams, James Dunn, Herb Berg, Major Monroe W. Greenthal and S-Sgt. Paul Lazarus, Jr.

Also Jules Levey, William J. Heineman, Lowell Calvert, David E. Weshner, Seymour Poe, Budd Rogers, Archie Mayer, Bernie Kreisler, Harry Kosiner, Schuyler Wilson, Sol Krugman, Robert Montgomery and Dan Frankel.

Universal Budgets $200,000 For 1945 Radio Promotion

Universal has budgeted $200,000 to promote its important productions by radio during 1945, Maurice A. Bergman, eastern advertising and publicity director, announced last week in New York. In 1944, the company spent $120,000 in radio for its films and $60,000 in 1943.

Mr. Bergman emphasized there would be no curtailments in newspaper advertising during 1945 unless dictated by the publishers because of newsprint shortages.

Universal planned to experiment in certain kinds of stunt advertising in radio this year, he said. He reported the growing preference of film advertising managers for local radio campaigns of spot announcements to promote new films rather than company network shows. J. Walter Thompson, advertising agency, is handling the company's survey of the field of radio advertising.

Philippine Battle Picture In National Release

"Brought to Action," the official Navy account of the battle of the Philippines, was released on January 11 through the Office of War Information and the War Activities Committee. The two-reel subject, which features authentic Japanese film, combines combat footage from the Navy, Marine Corps, Coast Guard, Army Pictorial Service and Army Air Forces. United Artists will handle national distribution, and MGM will distribute in five cities.

Columbia Talent Search Extended Nationally

The contest originated by Columbia Pictures in cooperation with many stations of the Columbia Broadcasting System to discover an amateur dramatic actress for screen work will be extended to all sections of the country. Termed the "George Sand Memorial Talent Search," it will coincide with showings of "A Song to Remember," which deals with the life of the Nineteenth Century feminist.

Wrege Named Unger Aide

J. F. Wrege, formerly playdate manager for United Artists, has been named assistant to J. J. Unger, western division sales manager for UA. Mr. Unger replaced Emanuel Silverstone, who joined the company's foreign department in an executive capacity. John Hughes, Mr. Wrege's assistant, has succeeded him as playdate manager. Mr. Wrege has been with UA for 18 years.

Albert Feature Producer

Arnold Albert, former assistant to Gordon Hollingshead, chief of Warner Bros. short subject production, has been promoted to feature producer by Jack L. Warner, executive producer, the company announced last week.

Bankers Act for Rank in Canada

Representatives of Canadian banking and industrial interests were elected Tuesday to represe J. Arthur Rank on the board of directors of Ge eral Theatres Corporation, the holding compa for Odeon Theatres of Canada, in which Mr. Ra holds a 50 per cent interest.

The four directors elected to represent "B shareholders of GTC are R. V. Lesueur of To onto, D. C. Coleman of Montreal, John Davis London and A. L. W. Brockington, of Ottawa.

Newly elected officers of General Theatres wh will represent "A" shareholders are Paul Nathanson, president and managing director, wh is president of Canadian Odeon; T. J. Bragg Toronto, vice-president and secretary-treasure George H. Beeston of Toronto, comptroller, an J. E. Lawson, of Toronto, general counsel.

Mr. Lesueur is president of Imperial Oil, Lt and director of several Canadian companies inclu ing the Montreal Trust, Confederation Life A surance Company, Kirkland Lake Gold Minin and North Canada Mining companies. Mr. Col man is president of the Canadian Pacific Railwa chairman of the board of Associated Screen New Ltd., and director of the Bank of Montreal, Co solidated Mining and Smelting and a number other industries. Mr. Brockington is legal repre sentative for Mr. Rank in Canada. Mr. Davis managing director of Odeon Circuit of England addition to managing Mr. Rank's internation theatre interests.

Nathanson-Carson Form Partnership; To Expand

Paul L. Nathanson, president of the Odeo Circuit of Canada, announced in Toronto Tuesda the formation of a partnership with A. I. Garso of St. John, N. B., for the development of circuit of Odeon theatres in the three Maritim provinces. Mr. Garson will be in charge of opera tions.

Building sites have been purchased in eigh cities in the Atlantic zone, including Sydney, St John, Halifax, Amherst, Campbellton, Glace Bay New Waterford and Charlottetown.

Mr. Nathan and Mr. Garson have complete the purchase of the theatre assets of Fred Winte and F. H. Sumner, Moncton, N. B., comprisin the Capitol and Express theatres and two theatre sites. Mr. Garson controlled the Garrick and Oxford in Halifax and the Kent at Moncton, whil Odeon had the Casino in Halifax and operate the Capitol and Empress at Moncton.

National Radio Campaign To Launch Warner Film

The biggest national radio spot announcement campaign undertaken by Warner Bros. to date in launching the general release of a film will get under way next week in connection with "To Have and Have Not," it was announced Monday by Mort Blumenstock, in charge of advertising and publicity in the east. The campaign will use leading stations in approximately 100 key cities with 25 broadcasts scheduled over a period of three weeks. Estimated cost of the campaign is $100,000.

Install Film Board Officers

Henry Randel, Paramount branch manager, and other officers of the New York Film Board of Trade were installed Wednesday night at the home of Louis Nizer, attorney and executive secretary. Other officers, all of New York exchanges, are: Clarence Eiseman, Warner Bros., first vice-president; Joseph J. Felder, Monogram, second vice-president; David Levy, Universal, treasurer; Robert Fannon, Monogram, secretary, and Ralph Pielow, MGM, sergeant-at-arms.

Puchalski Cited Posthumously

Private William Puchalski, formerly of the Calvin theatre, Northampton, Mass., has been honored posthumously with the Presidential Citation for exceptional bravery. He was killed at Guadalcanal in August, 1942.

UMBIA
TURES
esents

YOUTH ON TRIAL

The picture that has GUTS enough to SHOW ALL and TELL ALL there is to know about JUVENILE DELINQUENCY TODAY!

Give it all you've got!
IT'S A GREAT EXPLOITATION BET!

with CORA SUE COLLINS DAVID REED
ERIC SINCLAIR GEORGIA BAYES ROBERT WILLIAMS

Original Screen Play by Michel Jacoby

Produced by TED RICHMOND · Directed by OSCAR BOETTICHER, Jr.

COLUMBIA PICTURES

KEEP SELLING WAR BONDS!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

PRINCESS AND THE PIRATE (RKO)

Intermediate Reports:

Total Gross Tabulated	$512,200
Comparative Average Gross	380,600
Over-all Performance	134.6%

BALTIMORE—Hippodrome (SA) Vaudeville	127.8%
BOSTON—Keith's Memorial, 1st week (DB) My Pal, Wolf (RKO)	92.6%
BOSTON—Keith's Memorial, 2nd week (DB) My Pal, Wolf (RKO)	92.6%
BUFFALO—20th Century	155.3%
CHICAGO—Woods, 1st week	204.6%
CHICAGO—Woods, 2nd week	180.0%
CHICAGO—Woods, 3rd week	146.6%
CINCINNATI—RKO Palace, 1st week	126.7%
CINCINNATI—RKO Palace, 2nd week	84.5%
CINCINNATI—RKO Lyric, MO 1st week	96.5%
CINCINNATI—RKO Lyric, MO 2nd week	122.8%
CLEVELAND—RKO Palace (SA) Earl Carroll's Vanities	176.9%
KANSAS CITY—Orpheum, 1st week	107.1%
KANSAS CITY—Orpheum, 2nd week	95.2%
KANSAS CITY—Orpheum, 3rd week	95.2%
LOS ANGELES—Hillstreet, 1st week (DB) My Pal, Wolf (RKO)	167.5%
LOS ANGELES—Hillstreet, 2nd week (DB) My Pal, Wolf (RKO)	108.1%
LOS ANGELES—Pantages, 1st week (DB) My Pal, Wolf (RKO)	202.6%
LOS ANGELES—Pantages, 2nd week (DB) My Pal, Wolf (RKO)	124.1%
OMAHA—Brandeis, 1st week (DB) My Pal, Wolf (RKO)	119.2%
OMAHA—Brandeis, 2nd week (DB) My Pal, Wolf (RKO)	119.2%
PHILADELPHIA—Stanley	178.2%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	134.2%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	116.6%

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THIRTY SECONDS OVER TOKYO (MGM)

Intermediate Reports:

Total Gross Tabulated	$653,400
Comparative Average Gross	500,400
Over-all Performance	130.5%

BALTIMORE—Century	135.2%
BOSTON—State	169.2%
BOSTON—Orpheum	92.0%
BUFFALO—Buffalo	157.1%
CHICAGO—United Artists	116.0%
CINCINNATI—RKO Grand, 1st week	158.5%
CINCINNATI—RKO Grand, 2nd week	121.9%
CLEVELAND—Loew's State	135.0%
INDIANAPOLIS—Loew's	125.0%
KANSAS CITY—Midland	126.4%
LOS ANGELES—Egyptian, 1st week	134.6%
LOS ANGELES—Egyptian, 2nd week	100.0%
LOS ANGELES—Los Angeles, 1st week	148.0%
LOS ANGELES—Los Angeles, 2nd week	108.4%
LOS ANGELES—Ritz, 1st week	122.4%
LOS ANGELES—Ritz, 2nd week	104.0%
NEW YORK—Capitol, 1st week (SA) Henny Youngman, Jimmy Dorsey's Orch.	136.0%
NEW YORK—Capitol, 2nd week (SA) Henny Youngman, Jimmy Dorsey's Orch.	136.0%
NEW YORK—Capitol, 3rd week (SA) Henny Youngman, Jimmy Dorsey's Orch.	108.9%
PHILADELPHIA—Fox	176.6%
SAN FRANCISCO—Fox	161.8%

HOLLYWOOD CANTEEN (WB)

First Reports:

Total Gross Tabulated	$363,900
Comparative Average Gross	249,000
Over-all Performance	146.1%

BALTIMORE—Stanley, 1st week	124.8%
BALTIMORE—Stanley, 2nd week	111.8%
CLEVELAND—Hippodrome	150.8%
LOS ANGELES—Warner Downtown	142.7%
LOS ANGELES—Warner Hollywood	157.4%
LOS ANGELES—Warner Wiltern	129.1%
MILWAUKEE—Warner	102.0%
NEW YORK—Strand, 1st week (SA) Lionel Hampton's Orch.	150.9%
NEW YORK—Strand, 2nd week (SA) Lionel Hampton's Orch.	152.1%
PHILADELPHIA—Mastbaum	212.5%
SAN FRANCISCO—Paramount	128.0%

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WINGED VICTORY (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$470,400
Comparative Average Gross	272,900
Over-all Performance	172.3%

BALTIMORE—New, 1st week	100.8%
BALTIMORE—New, 2nd week	96.6%
CINCINNATI—RKO Palace	147.8%
DENVER—Denver	142.1%
DENVER—Esquire	147.5%
INDIANAPOLIS—Indiana	126.9%
KANSAS CITY—Esquire	235.7%
KANSAS CITY—Uptown	172.4%
LOS ANGELES—Chinese	171.1%
LOS ANGELES—Loew's State	129.6%
MILWAUKEE—Wisconsin (DB) Dancing in Manhattan (Col.)	106.8%
NEW YORK—Roxy (SA) Joan Edwards, Jack Durant, others	146.6%
PITTSBURGH—J. P. Harris	119.6%
SAN FRANCISCO—Fox (DB) Adventures of Kitty O'Day (Mono.)	115.1%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Adventures of Kitty O'Day (Mono.)	130.2%

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OUR HEARTS WERE YOUNG AND GAY (Para.)

Intermediate Reports:

Total Gross Tabulated	$449,400
Comparative Average Gross	387,000
Over-all Performance	116.1%

BALTIMORE—Stanley	105.5%
BOSTON—Metropolitan	96.6%
LOS ANGELES—Paramount Downtown	100.0%
LOS ANGELES—Paramount Hollywood	109.1%
MINNEAPOLIS—State, 1st week	103.7%
MINNEAPOLIS—State, 2nd week	61.3%
NEW YORK—Paramount, 1st week (SA) Frank Sinatra, Raymond Paige Orch.	122.2%
NEW YORK—Paramount, 2nd week (SA) Frank Sinatra, Raymond Paige Orch.	120.8%
NEW YORK—Paramount, 3rd week (SA) Frank Sinatra, Raymond Paige Orch.	120.8%
OMAHA—Orpheum (DB) She's a Sweetheart (Col.)	120.5%
PHILADELPHIA—Aldine, 1st week	141.0%
PHILADELPHIA—Aldine, 2nd week	131.6%
PHILADELPHIA—Aldine, 3rd week	135.8%
PITTSBURGH—Ritz	96.7%
PROVIDENCE—Strand (DB) Dark Mountain (Para.)	107.6%
TORONTO—Shea's	120.4%

Grosses Maintain High Levels in Al Broadway House

New York first run theatre grosses were ho ing up this week despite Sunday's snowsto which cut into receipts at some houses as much 20 per cent.

"Mr. Emmanuel," the only new arrival, wh opened at the Gotham last Saturday, brought $ 500 in the first two days and $17,000 is expec for the first week. "National Velvet," wh Thursday entered its fifth week at the Radio C Music Hall, continued to draw good business, w $69,000 recorded for the first four days of fourth week and $110,000 expected for the sev days. The third week's $140,000 was an all-t high for the Music Hall. The second week "Here Come the Waves" and a stage show feat ing Woody Herman and band at the Paramo was expected to gross $83,000; the first w brought $122,000.

The Roxy, Strand and Capitol were am those adversely affected. "Winged Victory" a a stage show featuring the Nicholas Brothers Jack Durant were expected to bring the Ro close to $79,000 for a third week on the basis $59,700 for the first five days.

The Strand, with "Hollywood Canteen" and Lionel Hampton stage presentation, was expec to gross $45,000 for the fourth week; the th week brought $63,000. "Music for Millions" a a Tommy Dorsey band at the Capitol were pected to draw $63,000 for the third week, on basis of $45,000 for the first four days.

Expect $42,000 Rivoli Week

The Rivoli expected a second week of $42,0 "The Keys of the Kingdom" in the first we there grossed $54,500. The Criterion grossed $3 000 for the second week of "Can't Help Singing the first week brought a house record of nea $51,000. The sixth week of "Meet Me in Louis" brought the Astor $32,000 after $42,0 was recorded for the fifth.

"Tomorrow the World" at the Globe was pected to bring $15,000 for the third week, clo to the record $17,500 for the second week. "T Sign of the Cross" continued to draw at the V toria, with $16,000 expected for the third wee the second week reached an all-time high of $2 400 to surpass the initial week's gross of $24,00

"Experiment Perilous" was doing well at t Palace with $21,000 expected for the second wee the first week brought $31,900. "To Have a Have Not" at the Hollywood was expected bring a satisfactory $19,000 for the 13th week aft a big $34,000 reached in the 12th week. "House Frankenstein" at the Rialto was expected to bri $8,500 for its fourth and final week after $17,0 for the third week. "Lake Placid Serenade" at t Republic will end a third and final week wi about $5,500 after a second week which brou

In addition to its fourth week on Broadwa Warner's "Holywood Canteen" already has go into its third weeks in Akron, Baltimore, Dayto Reading, Louisville and three Los Angeles house with second weeks or extended time being giv to it in 155 out of its first 160 bookings, includi smaller situations, the company reports.

"Winged Victory" Held Over

Twentieth Century-Fox's "Winged Victory" w held over for a second week engagement in L Angeles in three theatres, Loew's State, Fox U town and Grauman's Chinese, simultaneously.

Paramount's "Here Come the Waves," "Frenc man's Creek" and "And Now Tomorrow" we simultaneously playing key city engagements. T first picture, which went into its third week New York Wednesday, was in its second week three pre-release engagements; Detroit, Atlan and Birmingham. "Frenchman's Creek," whic was in its third week in Denver, Chicago a Salt Lake City, was also in its second week Houston, Memphis, Oklahoma City and othe cities.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
MOTION PICTURE HERALD *for mutual aid and progress*

ESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

ime on Your Hands?

t took a war, a manpower shortage in the industry and a wave prosperity among theatre owners to get theatre managers in metropolitan cities some well-deserved relief from the long hours y formerly devoted to their jobs.

Mindful of the increased responsibilities of their managers and gnizant of the strain on nerves from handling peak crowds under normal conditions, a good percentage of circuits have relaxed former custom of requiring managers to open and close the atre every day.

Assistants have been provided in many cases and schedules are anged so that either the manager or assistant can open, with the er remaining to lock up. Also, day-off schedules have been gmented by giving the manager an extra night off.

The out-of-town houses have not fared nearly as well, not because cuit owners are unsympathetic, but rather because the help ation has been such that competent assistance of all kinds is ligible.

One would suppose, therefore, that the metropolitan circuit nager, relieved of a portion of his supervisory duties, would vote more time to the exploitation of his attractions.

Analysis, however, proves the contrary. Since the neighborhood cuits have discontinued window cards, circulars and mailing lists favor of newspaper and radio advertising, less and less attention being given to individual theatre promotion in these operations. One circuit executive proved this point recently when he told that as he made the rounds of the theatres he invariably found t the managers did not even have press sheets on coming ractions.

On occasions when he wished to discuss a picture with the nager and asked to see the press book, the manager would nely explain: "My boy was supposed to pick it up—but I'll have e here tomorrow".

Nor can the executive afford to go about discharging those men, fear he will be left with so many vacancies that replacement l be impossible.

n the large cities it has become more or less an accepted fact t pictures are pre-sold before they play the neighborhood atres. By the time the downtown houses and the major circuit uses have completed their run, the entire city is supposed to w all the merits of any picture.

Unless the patron happens to pick up a newspaper and turn to movie page or happens to tune in the radio at the time the atre announcement is made, the value of a desirable film curtly engaged is wasted.

It has been proved time and time again that the difference tween a paying theatre which operates just in the black and the house which is a successful enterprise doing exceptionally fine business is the margin of extra effort employed by the manager in exploiting his product.

Also, it is those patrons who are attracted to the theatre through other than the normal advertising media whose dollars make up the extra margin of profit.

Conditions have been alleviated to the extent that the big-city manager now has more time at his disposal in which to engage actively in the various functions of his theatre. Press sheets and accessories are quickly and easily available to him. There remains only the inclination and the desire.

Besides boosting the box-office receipts, he can increase the prestige and regard of his employers in his own ability for future advantage.

△ △ △

Can't Keep a Good Man Down

Simultaneously with the announcement received from the west coast that Jack Matlack, publicity manager for the J. J. Parker Broadway theatre, had been named "First Junior Citizen" by the Chamber of Commerce and civic officials in Portland, Oregon, we received a letter from another Round Table member located in a small community in the central section of the country.

The small community theatre manager voices high praise for the Quigley Awards Competitions in which he has actively participated for several years.

"But," wonders he, "I wonder how long some of the big timers handling publicity would last in a town like this? Two weekly papers; no radio station; handle your own ads, displays, publicity; make your own signs; order your own mats, press books, heralds, programs, trailers; promote from merchants who say, 'I've been here for 30 years. Why advertise? They know where I am, and they know where to find me.'

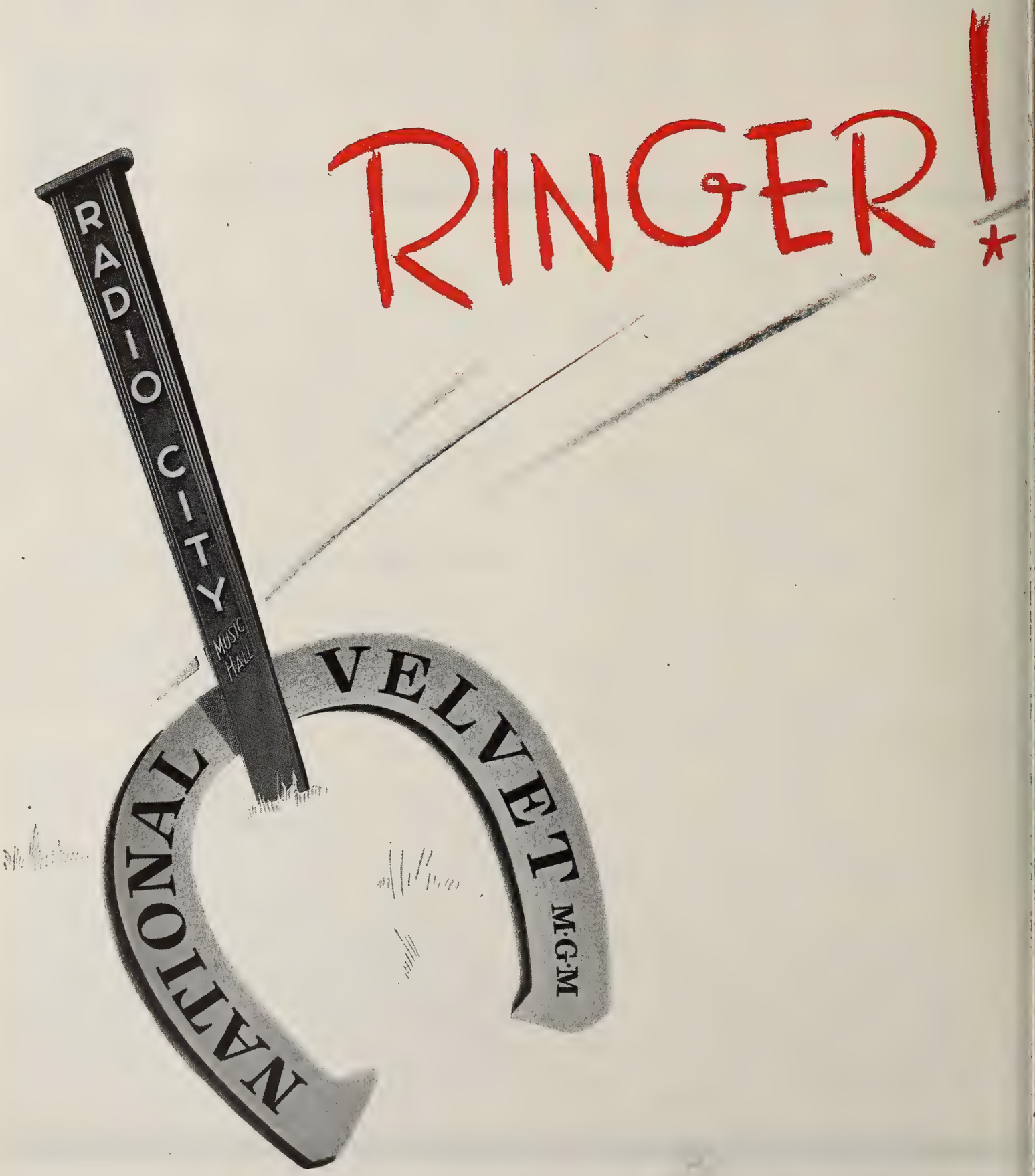
"Take care of the personnel, plumbing, electrical repairs, maintenance, and what to do if the operator gets sick (the only one in town . . . no service or sound man within 50 miles)."

To which we would like to quote what one of the Quigley Awards Judges recently commented about Mr. Matlack:

"He's the kind of a fellow, no matter where you put him, he's going to come up to the top. If he was in the smallest theatre in the country, he'd make it into the most important one in the state and, what's more, he'd force the entire community into prominence."

The honor bestowed upon Mr. Matlack by the good citizens of Portland seems to echo the Judge's remark.

—CHESTER FRIEDMAN


RINGER!
RADIO CITY
MUSIC HALL
NATIONAL VELVET
M·G·M

NEW ALL-TIME CHAMP OF THE MUSIC HALL!

Join March of Dimes!—Jan. 25 to 31

1924 1945
21st YEAR OF LEADERSHIP
MGM

MORE JUDGES' ACCEPTANCE PRAISE QUIGLEY AWARDS

STANLEY SHUFORD
Advertising Director
Paramount Pictures, Inc.

Of course I will be glad to serve on your very exclusive Board of Judges.

The Quigley Awards have been invaluable in stimulating and rewarding the great initiative and inventiveness that are being increasingly displayed by theatre promotion staffs.

JOHN W. HICKS, JR.
President
Paramount International Films

In reply to your letter I will be very pleased to serve as a judge on the Quigley Awards Competitions Committee of 1945.

S. BARRET McCORMICK
Advertising & Publicity Director
RKO Radio Pictures, Inc.

It will be a pleasure to again serve as a judge for the Quigley Awards of 1945.

MAURICE BERGMAN
Eastern Advertising & Publicity Manager
Universal Pictures Co.

As I have said in the past, certainly this event adds much to maintaining those essential interests in showmanship. I am sure that the entire industry is a beneficiary of such a constructive effort.

LEON D. NETTER
Vice-President
Paramount Theatres Service Corp.

These Awards serve as a real incentive for originality in ideas and the finer type of showmanship it inspires cannot help but benefit not only the theatres and the industry as a whole, but the general public as well.

HANK LINET
Assistant Eastern Advertising Director
Universal Pictures Company

As for making a statement for early publication, unquestionably the Quigley Awards have proven their value many times, putting the spotlight on one of the most important phases of the business, and that is actually selling product to the public.

ALEC MOSS
Director of Exploitation
Paramount Pictures, Inc.

Your section of the paper, and the recognition through the Awards to keen-thinking theatre men who lose no trick in the fight for bigger and better grosses, are too well established to require explanation or ballyhoo. You are doing a vital job in stimulating the brain cells of this industry's showmen through precept and example. Keep up the good work!

JOHN H. HARRIS
General Manager
Harris Amusement Companies

There is no question in my mind but that the Quigley Awards are a great medium for stimulating better box office grosses and exploitation efforts of the man in the field.

Our managers are very interested and appreciative of the opportunity to win the Award . . . and likewise we, of the executive end, are anxious for them to win because we believe it stimulates a lot of interest in the man to do thinking for himself. In this day and age, there is a great tendency to just follow the press book and laid out policies for publicity.

"No Greater Stimulus"

I am fully impressed by the fact that there will never be ceiling on showmanship. Initiative, imagination, creativene and hard work are the keystone for the building of great boxoffice results, and I can think of no greater stimulation f these important factors than the incentive which is given theatre managers through the annual Quigley Awards.

The theatre manager must enlighten, guide and stimula the theatregoing public, and the Quigley Awards not on provide fitting recognition to those who deserve it, but ea year establish goals of achievement to further activate ar encourage all theatre managers.

The war confronted theatre managers with a great test, ar they have responded magnificently. Not only has the motic picture theatre played an important part in building and mai taining the morale of the home front, but it has also bee important in the promotion of the sale of war bonds, and th many other activities which are part of the overall war effor It was years of alert and forward thinking that conditione theatre managers to assume their present important respons bilities. It was their resourcefulness and showmanship that e abled the theatre managers to adapt themselves to the gre needs of this nation at war.

The Quigley Awards encourage the brand of showmanshi on which the future of our industry may find its greate expression. You are doing a fine job for the man in the field.—TED SCHLANGER, Zone Manager, Warner Theatres, Phil delphia, Pa.

LEW PRESTON
District Supervisor
Interboro Theatre Circuit

It is my pleasure once again to serve as a Judge for the 1945. Opportunity knocks at each and every manager's when they go all out to try and knock over a Quigley Awar

Better box office grosses and exploitation can be acquired through the efforts of each individual manager in his respec situation by not overlooking anything that means a dollar to t at the window. A wide-awake manager has the pulse of the munity at his finger tips.

J. J. O'CONNOR
Vice-President
Universal Pictures Company

I will be very much pleased to accept your invitation. It is opinion that this annual competition is very helpful in stimula theatre managers and advertising and publicity men to get bel in a big way, the many great attractions offered by the m companies.

HARRY F. SHAW
Division Manager
Loew's New England Division

There is little I can add to what I have already told you reg ing the Quigley Awards. To my way of thinking they a great inspiration to the men in the field. I certainly am they are to be continued.

C. J. LATTA
Zone Manager
Warner Bros. Circuit, Albany

I am in receipt of your letter with reference to the Qui Awards Competitions, and shall be very happy to serve Judge on the Committee for 1945.

A GUIDE FOR FILM SHOPPERS

by BOSLEY CROWTHER in N. Y. TIMES

First off, "National Velvet" at the Music Hall—provided, you don't mind waiting to get a seat. This Metro picture about a girl and boy who win a horse in a raffle and train the willful animal to run in the Grand National Steeplechase is as happy and thrilling a picture as you'll find on the holiday screens. Elizabeth Taylor is charming as the lassie who boots the winner home and Mickey Rooney is remarkably appealing as a race-shy jockey who trains her, the horse—and himself. You'll wait long to find a better picture.

A very worthy second for the whole family, neighbors and friends is Metro's "Meet Me In St. Louis," which is filling the Astor's screen. It tells a charming story of a St. Louis household back in 1904, with Margaret O'Brien and Judy Garland as two of four spirited daughters in this brood. Miss Garland sings several songs grandly (including the clang-clang "Trolley Song") and little Maggie is deliciously amusing as the mischievous "baby" of the house. As a matter of fact, little Maggie (that seems such a happy nickname) is also doing superbly in "Music For Millions" at the Capitol, another good film. In this one—a sentimental romance with music, from Metro too—she plays the kid sister of June Allyson, who needs a great deal of comforting because her husband is missing in the war. Jimmy Durante is another first-class comforter, and Jose Iturbi affords the blessing of rare music as balm for everyone, including you.

"Thanks, Mr. Crowther. 'National Velvet' is the all-time champ of the Music Hall, 'Meet Me in St. Louis' is tops in Astor Theatre history, and 'Music For Millions' is S.R.O. at the Capitol."

"I'm playing '30 Seconds Over Tokyo' to record biz right now, Leo. Your Parade of M-G-M hits spells happy 1945 for every box-office."

Join March of Dimes! —Jan. 25 to 31

"Awards rank tops; render service to industry

—SAY JUDG

CHARLES SCHLAIFER

Assistant Dir. of Advertising, Publicity & Exploitation
Twentieth Century-Fox Film Corp.

Because I was one of the men in the field and, because for years I was one of the Managers' Round Table and entered many of the Quigley Award competitions, I commend these Awards as a stimulating medium for improving box-office grosses and the exploitation efforts of the men and women in the field.

It was always gratifying to see my work recognized and it always gave me great satisfaction to win an Award. It is these men and women in the field who are responsible for the ultimate consumer buying tickets at box-offices and they are greatly responsible for the success of individual motion pictures.

CHARLES REAGAN

Vice-President
Paramount Pictures, Inc.

I always have felt that the Quigley Awards are one of the industry's most effective stimulants to better showmanship. The competition each year for these Awards unquestionably has resulted in better merchandising of motion pictures with a corresponding increase in box office returns.

S. A. SCHWARTZ

General Manager
RKO Out-of-Town Theatres

I have always felt that the need of good showmanship is always present regardless of time or conditions and I know that the Quigley Awards serve as a tremendous incentive to theatre managers throughout the country.

HARRY K. McWILLIAMS

Director of Exploitation
Columbia Pictures

The Quigley Awards—because they inspire the creation and execution of ticket-selling ideas in exploitation, publicity and advertising—can be rightly classified among the most stimulating forces in motion picture business. These ideas are shared with everybody in theatre management through the Manager's Round Table in MOTION PICTURE HERALD. It goes without saying that the high standard of the material printed there can be attributed directly to the Quigley Awards.

HARRY MANDEL

Director Advertising and Publicity
RKO Theatres

I shall be very happy to serve as a Judge in the Quigley Awards competitions. Your publication deserves a great deal of credit for making it possible for the men in the field to secure recognition for their achievement in exploitation and promotion.

HARRY M. KALMINE

Assistant General Manager
Warner Bros. Circuit

I shall be very happy to serve as a Judge on the Committee for the Quigley Awards Competitions for 1945.

It has been my contention that each year the Quigley Awards serve as an inspiration to the men and women in the field and I am glad that this practice is being continued.

SAMUEL ROSEN

General Manager
Fabian Theatres

I am happy that these Awards are being continued and have not become a casualty of the war. I feel these competitions have served as an excellent stimulant for the men involved to greatter effort in the exploitation of their pictures and to create a standard of exploitation that I see other industries gradually copying.

"A Real Contribution"

The Quigley Awards, an annual event in the motion picture industry, are boxoffice vitamins, and exhibitors following the entries during the year can do much to stimulate the business of their theatres. For here, in the pages of the Managers' Round Table of the Motion Picture Herald, offering mutual aid and progress, showmen meet weekly and pass along their ideas and successful theater promotion for the good of all.

The Managers' Round Table is an invaluable part of our industry. Men and women entrusted with the responsibility of "selling" valuable film merchandise, may read and learn what their fellow-showmen have done elsewhere, not only in our own country but in the far-flung corners of the world.

A good idea emanating from one source and used effectively in another makes this "fellowship of theatre managers" a real contribution toward increasing boxoffice grosses. Quigley Awards, over a period of time, have done much to inspire and reward those who have taken the promotion of their pictures seriously. The Awards have done much to improve the technique of showmanship and exploitation.—HAL HORNE, Director of Advertising-Publicity-Exploitation, 20th Century Fox Film Corporation.

F. J. A. McCARTHY

Southern and Canadian Sales Manager
Universal Pictures

In reply to your letter, I shall be very happy to serve as Jud on the Committee for Quigley Awards for 1945.

W. R. FERGUSON

Exploitation Director
Metro-Goldwyn-Mayer

During my recent territorial meetings with the thirty-five fie exploitation representatives they all expressed their highest prai for the Quigley Awards Competitions and its constructive sho manship policy which has enabled them to secure more efficie cooperation on promotional activities with the exhibitors in the territories.

CHARLES REED JONES

Director of Advertising
Republic Pictures Corp.

Thanks very much for your invitation to participate in t judging of the Quigley Awards for 1945. You know how e thusiastic I am about the Awards and how important I belie they are in encouraging the seat-selling showmanship that is t foundation of our business.

WILLIAM A. WHITE

General Manager
Skouras Theatres Corp.

It is superfluous for me to say how vital and stimulating a pa the Quigley Awards play in the industry. In my opinion, it aug ments the exploitation and showmanship efforts of all men in th field, and has far reaching effect at the box-office due to the in genuity of those who participate.

ERWIN GOLD

General Manager
Randforce Amusement Corp.

I think the Quigley Awards are an incentive to the manage and are responsible for a great deal of the extra effort and en thusiasm which is seen in theatres these days. It certainly give the man in the field a chance to show himself to the entire in dustry.

MANAGERS ADD THEIR VOICES TO GENERAL APPROVAL

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

LIGE BRIEN
Enright, Pittsburgh, Pa.

IRVING BLUMBERG
Earel, Philadelphia, Pa.

BILL BRERTON
Lafayette, Buffalo, N. Y.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

H. S. CLOUGH
Uptown, Richmond, Cal.

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

SID J. DICKLER
Belmar, Pittsburgh, Pa.

JAMES H. ESHELMAN
Paramount, St. Paul, Minn.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED HARRISON
Court Square, Springfield, Mass.

THOR HAUSCHILD
Arcade, Cambridge, Md.

WILLIAM HOYLE
Lichtman, Washington, D. C.

HAROLD S. KING
Park, Chatham, Ont., Can.

LARRY LEVY
Colonial, Reading, Pa.

RITA MORTON
RKO Albee, Providence, R. I.

ANDREW G. NICKOLS
Windsor, Chicago, Ill.

CARL ROGERS
Esquire, Toledo, Ohio

HARRY ROSE
Majestic, Bridgeport, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

MIKE STRANGER
College, New Haven, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

SEPH BOYLE
ager, Loew's Poli
vich, Conn.

my estimation, the Quigley Awards, e than any other single factor, have stim- d showmen not only in the United es, but abroad, to put more extensive t behind the exploitation of their attrac- s.

know that in the case of Loew's circuit, executives are keenly interested in the ome each Quarter, and are in full accord the sense of competition it arouses ng the various managers.

VE PERKINS
ager, Ritz Theatre
lburst, N. J.

ith twelve years of outstanding accom- ments behind the Quigley Awards, they a place second to none in bringing out ative and developing showmanship. I' v through personal experience that they a powerful stimulation toward effective lts at the box office.

espite the fact that many theatre man- s can boost an attraction to the skies, are a modest lot and shy away from onal publicity. Too many do not take ntage of the prestige a Quigley Award gs, through a mistaken idea of blowing own horn, and do not send in their erial, thus preventing many worthwhile s from being presented to their fellow agers nationally through the medium of Round Table.

think that the heads of all circuits are rested in their managers winning recog- n through these honors.

DREW G. NICKOLS
ager, Windsor Theatre
ago, Ill.

am very honored to submit my opinion of Quigley Awards as a factor in promoting r showmanship.

rom the first time, when I started promot- advertising campaigns for my theatre and nitting them also to the Quigley Awards, heads of my firm have insisted that I pro- more campaigns at frequent intervals, and pass them on to the other theatres when hed. Because my work has been sufficiently I have been given the job of exploiting the circuit.

he few times that I have won recognitions the Quigley Awards, the heads of my cir- have expressed their approval and satis- ion. Now that I have started promoting rtising campaigns on a full scale I have given an increase in salary.

EASSON
ager, Oakwood Theatre
onto, Ont., Canada

my opinion the Quigley Awards are an est-to-goodness outlet for showmanship loitation. Its feature attraction is the fact that it is open to ALL theatres, the little fellow of a few hundred seats in the sticks has the same chance of recognition as the biggest of first run city houses. I would like to hear from any manager who does not get a kick from seeing his name in the contender list. It is true that there are many winners who have not received credit in the dollars and cents bracket of their pay cheque, but by the same token when the circuit heads think enough of your efforts to write a personal letter complimenting managers on their endeavors, you have the satisfaction that you have at least accomplished something, and that, I believe was the primary object.

HOYLE LABELS AWARDS INDUSTRY'S "COUNTY FAIR"

The Quigley Award is the County Fair of show business. It is the show window where the finest wares are displayed and the ribbons pinned to the worthy. I cannot speak for other showmen, but I can for one (and I believe it will fit 90% of them like a glove) by saying that there is nothing more gratifying than to feel your efforts are sincerely recognized by such an outstanding showmen's journal as the *Motion Picture Herald*. And to go further, that this magazine feels your work so important that they print it nationally for any showman in the country to see, and to get whatever inspiration he finds hidden there, if he is so inclined.

—BILL HOYLE, Lichtman Theatres, Washington, D. C.

JOSEPH SAMARTANO
Manager, Loew's State
Providence, R. I.

The Quigley Awards competition certainly has a stimulating effect on the boxoffice. I feel that it is the greatest form of showmen exchange of idea method. Having had the opportunity to use ideas derived from the Managers' Round Table from a small town to a large city, I find them applicable to both. Our home office and Division Executives always acknowledge with pride the Quigley Winners.

ANTONIO C. BALDUCCI
Manager, Regent Theatre
Syracuse, N. Y.

I give full credit to MOTION PICTURE HERALD'S Round Table Quigley Awards for having brought me from one of smallest situations to one of our largest, with a tripled increase in emolument.

The heads of my circuit have taken a great deal of interest in my winning Quigley Award Honors—and they also know the value of inspiration and leadership which your publication makes known to all our other managers.

LOU S. HART
City Manager, Glove Theatre
Gloversville, N. Y.

I have always felt that the Quigley Awards are a manifestation of the work and effort of a theatre manager in the successful operation of his theatre. Through such a source is acknowledgment made of a striving toward a happy and successful job. I feel that participation in such a yearly recognition is almost a necessity with every alert showman.

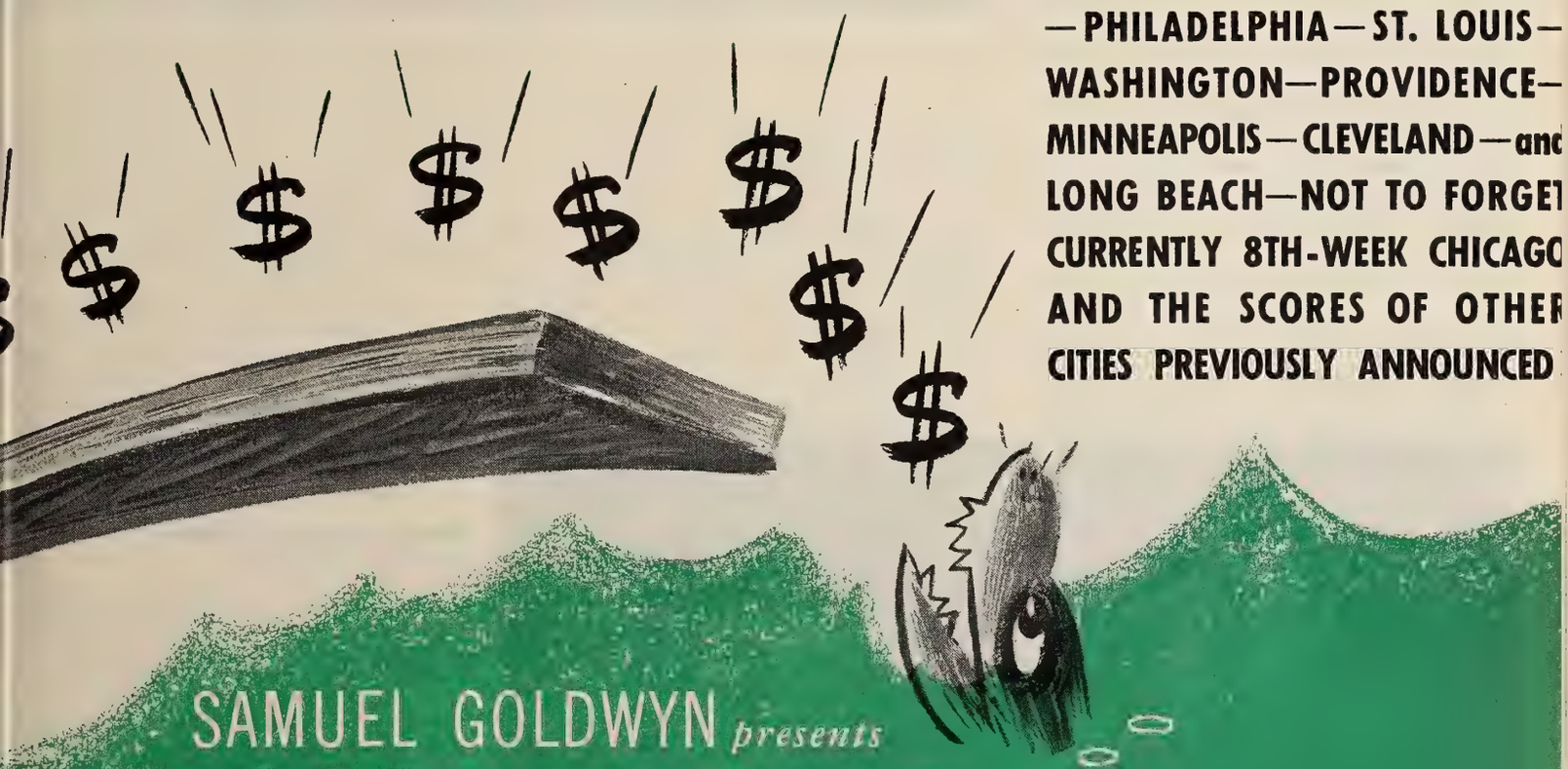
SIGN THAT PLEDGE! MARCH OF DIMES! (JAN. 25-31)

CH THE RECORDS

Walk the plank!

IT'S OVERBOARD FOR . . .

BOSTON—BALTIMORE—RICHMOND —PHILADELPHIA—ST. LOUIS— WASHINGTON—PROVIDENCE— MINNEAPOLIS—CLEVELAND—and LONG BEACH—NOT TO FORGET CURRENTLY 8TH-WEEK CHICAGO AND THE SCORES OF OTHER CITIES PREVIOUSLY ANNOUNCED



SAMUEL GOLDWYN *presents*

BOB HOPE

in

Princess and the Pirate

in TECHNICOLOR

with VIRGINIA MAYO

EZAK · WALTER BRENNAN · VICTOR McLAGLEN

Directed by David Butler
Associate Producer · Don Hartman

Screen Play by Don Hartman, Melville Shavelson and Everett Freeman · Released through RKO RADIO PICTURES, INC.

Exploiting the New Films

How the recent pictures are being sold a the first run and pre-release date showing

LAKE PLACID SERENADE

Personal appearances of Vera Hruba Ralston, star of "Lake Placid Serenade," and Roy Rogers, King of the Cowboys, who guest-stars in the production, highlighted the promotion for the world premiere of the picture at the Palace theatre, Lake Placid, New York.

A fine promotional, advertising and publicity campaign heralded the picture's opening through the joint cooperation of manager Ernest Dodds of the Palace, and Steve Edwards, director of publicity for Republic Pictures.

Special ceremonies were conducted at the Olympic Arena, where Rogers and Miss Ralston were crowned "Lake Placid King and Queen of Winter" at the Ice Pageant and Figure-Skating Carnival. Danton Walker, well-known newspaper columnist, was master of ceremonies at the coronation.

The stars arrived in Lake Placid and were greeted at the railroad station by a band and several glee clubs, who escorted them as they drove in sleighs to the Lakeside Inn. Miss Ralston and Walker made an appearance at the Palace theatre on opening night, and Rogers joined Miss Ralston at the following day's matinee.

The program included a visit by the stars to the Will Rogers Memorial Hospital and Lake Placid Club, and the selection of the winning class in the Vera Hruba Ralston Snow Sculpture Contest for school students, in which each grade submitted a snow sculpture.

The exhibit also included a statue of Trigger, on which the entire student body cooperated. The winning group were guests of the Palace theatre at the Saturday matinee at which Miss Ralston presented the "Vera Hruba Ralston Perpetual Snow Sculpture Trophy." For ten days prior to the judging, the silver trophy was displayed, together with 11 x 14 stills from "Lake Placid Serenade" and copy about the theatre opening and coronation, in the window of the Lake Placid Pharmacy.

Two fourteen-foot high figures of Vera Hruba Ralston in skating poses were displayed above the marquee of the Palace theatre, Lake Placid, to sell the opening of "Lake Placid Serenade".

Army men stationed at Lake Placid were guests of the Olympic Arena on Saturday night for the Carnival, which featured United States and Canadian skating champions, as well as production numbers. Prior to the coronation, the film stars were dinner guests of Col. Frederick B. Dodge, Jr., commander of the Army post, and the group was seated in a special box at the function. As a highlight of the evening, Roy Rogers sang "Winter Wonderland," featured in "Lake Placid Serenade." Three thousand special souvenir programs were distributed as a gift from Miss Ralston.

The group also attended a New Year's party at the Olympic Arena, where Miss Ralston held sway as "Lake Placid Queen of Winter." Army talent was featured.

A huge street banner and three hundred smaller banners throughout Lake Placid welcomed the stars, and special window displays in shops, store windows painted with ice-skating figures and mention of the premiere, 24-sheets and 6-sheets sniped on buildings, and a large coop ad in the Lake Placid *News* sponsored by merchant and civic leaders, heralded the coronation and premiere.

This window display was promoted for the date on "Lake Placid Serenade" at the Palace theatre, Lake Placid. The display featured 11 by 14 stills and heralded the stars as "Lake Placid's King and Queen of Winter".

Special Display Setpieces Installed at Hotels

A special front at the Palace theatre featured two 14 inch high figures of Vera Hruba Ralston in skating poses. These figures were in color, framed in gilt. A fifteen-foot banner above the marquee was also an attention-getter. Special displays heralding the opening were set up at the Belmont, St. Moritz, Mirror Lake Inn, Homestead, Lake Placid Inn, Northwoods Inn, as well as the Lake Placid Club and the Marcy Hotel, now under Army auspices.

Radio coverage for the event included 45 one-minute spots over WMBZ in Saranac, and WMFF in Plattsburgh, with three 15-minute shows made at the Lake Placid Club and the Olympic Arena being broadcast over both of these stations three times.

Publicity coverage embraced all these cities, as well as the entire North Country, as far south as Albany, west as Watertown, and north as Plattsburgh, with window cards advertising the coronation and the picture.

Four-color fan photos of Ralston and Rogers were given both school and general distribution. These were backed with a message about the Palace engagement and the coronation ceremonies.

publicity department of the Minnesota usement Co. arranged to have this Sixth r Loan Bomb displayed in front of the State atre to stimulate Bond sales.

ery Thought of You" es 300 Dashboard Cards

For the engagement of "The Very Thought You" at the Hippodrome theatre, Cleveland, Knox Strachan of Warner Theatres used 300 eet-car dashboard cards with unusually good ults.

Cards were designed with a holiday motif, l made up in two sizes, 36x20 and 27x20. achan spotted 200 of the large ones and 100 the small ones, buying the space for a full ek.

Color combination — red, green, white and ck—and holiday touches proved an effective -catcher and really sold seats, Strachan orts.

arner Coast Theatres pen "Hollywood Canteen"

An extensive local campaign was engineered the west coast premiere of "Hollywood Can- n" at Warner's Hollywood, Downtown and ltern theatres.

Some of the highlight activities included: er 5,000 electric light poles tacked with cards ding: "A great Hollywood Canteen for a at cause." More than 200 red cards carry- banners reading: "Ride the Red Cars to Hollywood Canteen."

Six of city's leading department stores ran paying tribute to Hollywood Canteen and film. More than 125 twenty-four sheets ering the town. Every music store carry- display of sheet music, window cards and ordings. Greatest radio spot advertising in tory of these theatres is being used through- run. All Los Angeles platter jockies are gging recordings from film.

andel's Autograph Album ugs "Hollywood Canteen"

For two weeks in advance of the opening "Hollywood Canteen," an attractive one- ce folder of photographs and autographs 26 of the picture's 62 stars is being dis- uted in all RKO theatres.

The folder was prepared by Harry Mandel's O Theatres publicity department. In addi- n to serving as a flyer to be given out in atres, it folds into a suitable mailing piece.

Strong Campaign Sells "Romance"

To usher in his date of "American Romance" at Loew's Vendome, Nashville, Tenn., Tommy Delbridge arranged for a buffet-dinner at the Hermitage Hotel preceding the evening premiere. This was attended by newspapermen, radio station managers and city and state dignitaries. Thirty-seven immigrants studying for citizenship were special guests of the management in reserved seats at the opening.

Through the tieup with the Community and War Fund campaign, special tickets were awarded to the team first attaining its quota. This enabled the theatre to use patriotic appearing shields on lampposts in the downtown area. Several gratis radio announcements were landed as a result of team competition.

The Visual Education Director of City Schools urged all principles to publicize the attraction in class rooms; a special front was constructed for the engagement and Donlevy autographed photos were awarded to women for promptness at the local Vultee Aircraft Plant.

Radio coverage was excellent with stations WLAC, WSIX, WSIM and WSM coming through with contests and plugs for the picture. Stories and art work were had in the newspapers and numerous window displays promoted.

Sparrow Promotes Garage for Theatre Imprint on Claim Tags

With the increasing difficulties in obtaining publicity in the dailies due to newsprint shortage, Boyd Sparrow at Loew's theatre, in Indianapolis, was undaunted. The Round Tabler hied himself down to the city's largest indoor parking garage and promoted them for an imprint on the reverse side of the claim checks issued for parked cars.

Since the customers carry these checks around with them until they pick up their cars, Boyd gets the theatre name and current attraction before them. The garage furnishes the tags, and the only cost to the theatre is the theatre imprint.

An open letter addressed to patrons, together with a Nazi flag, proved an excellent Bond sale stimulant for R. Lee Kline at the Orpheum theatre, Philadelphia, Pa.

J. D. Hillhouse, State, Galveston, Tex., secured $100 Bond facsimiles from the War Finance office and mounted them on a compo-board in the shape of a heart. Copy overall read: "Put your heart in America, Buy Bonds Here."

Fitzsimmons' Street Ballyhoo Sells "Good Old Days"

Residents of Medina, Ohio, were startled recently to see a model T 1921 Ford touring the streets in behalf of Sam Fitzsimmons ballyhoo stunt in advance of "Good Old Days" at Schine's Medina theatre. The car was used a week and a half in advance and when not being driven around town appropriately bannered, was parked in front of the theatre under the marquee.

The public address system was rigged up in the back seat spieling off plugs for the picture and boys in the car distributed heralds as crowds collected in busy street intersections.

Sam also got the Kroger Food Stores to mention the title in their ads with copy reading: "Follow the crowds to Kroger's for the biggest buys since 'The Good Old Days'."

Hughes Gets First-State Show of "Together Again"

Wichita Falls, Texas, was forcefully made aware of the arrival of the first showing in the State of "Together Again" at the Majestic theatre in the campaign set up by Eldon Hughes, manager.

An attractive millinery window was set with W. B. McClurkan & Co., city's largest department store, showing Irene Dunne wearing the "Stop, Look and Whistle" hat she wears in the picture. Columbia s two-colored War Bond poster was planted in the lobby of the Wichita National Bank during opening week of the 6th War Loan Drive and current run of picture. Special radio time was used on KWFT consisting of spot announcements five days before opening.

Cox Holds Scrap Matinee

Held in cooperation with the Junior Chamber of Commerce, Bob Cox at the Kentucky theatre, Lexington, Ky., recently concluded a most successful scrap matinee. A free show was offered to each boy or girl who brought 10 pounds of paper to the theatre. Bob reports that 750 children brought in a total of 8,000 pounds of scrap.

The Critics and the Crowd

"Has arrived on the motion-picture scene at the last possible 1944 moment, but it belongs in the front rank of the year's mystery thrillers."

— HOWARD BARNES, N. Y. HERALD TRIBUNE

"Absorbing melodrama . . . Hedy Lamarr is perfectly cast as the most beautiful woman of her time . . . the direction is worthy of much praise."

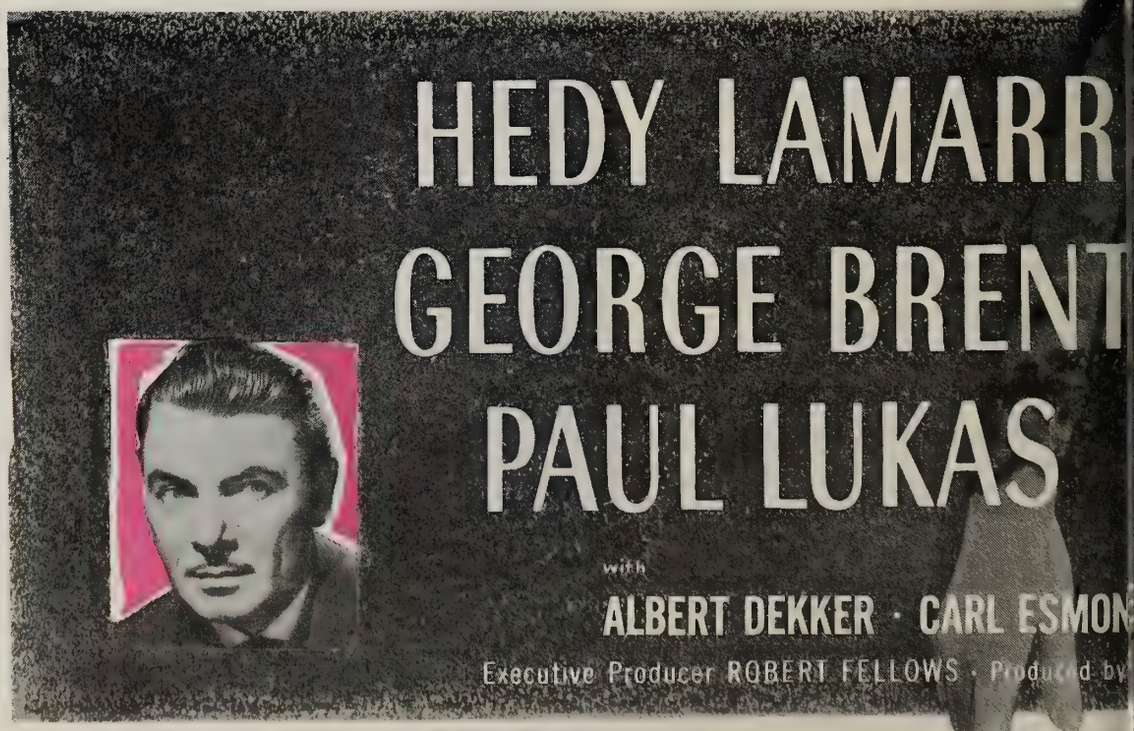
— WANDA HALE, N. Y. DAILY NEWS

"Easily one of the better melodramas that has come this way . . . Well- calculated to hold your attention."

— BOSLEY CROWTHER, N. Y. TIMES

"Thrilling . . . tops all . . . Miss Lamarr's performance is the best she's turned in . . . Paul Lukas is stupendous, and George Brent just the sort of rescuer Hedy should have."

— LEE MORTIMER, N. Y. DAILY MIRROR



s Agree!

"Topnotch murder mystery. Story unfolds quietly, logically. Slowly the mystery grows, the suspense tightens. The ending is high-old melodrama."

— EILEEN CREELMAN, N. Y. SUN

"Grapples with one of the screen's tougher hazards— and comes off very well. Audiences have effective set of shudders awaiting them."

— ALTON COOK, N. Y. WORLD-TELEGRAM

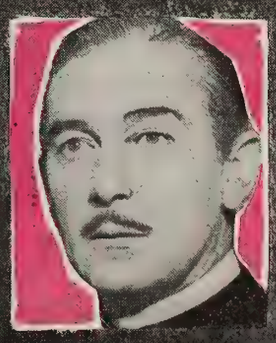
"The theme is provocative; the performances compelling. . . . Hedy never looked lovelier, and you can well believe that a mental quirk made Paul Lukas the heel he is. George Brent's administrations are nobly heroic."

— IRENE THIRER, N. Y. POST

"A cut above most thrillers, in addition to its heavyweight cast."

— JOHN T. McMANUS, PM

"Experiment Perilous"



VE BLAKENEY · MARGARET WYCHERLY

DUFF · Directed by JACQUES TOURNEUR · Screen Play by WARREN DUFF

RKO RADIO PICTURES

ATTRACTING THE EYE WITH DISPLAY ADS

A gift package presentation was designed by Charles B. Taylor, publicity head for Shea's, in Buffalo, N. Y., to publicize Christmas shows at his theatres.

Injecting appeal for local consumption into display ad a specialty with Irv Blumberg, publicity head for Wa theatres in Philadelphia. Here's a striking layout "None But the Lonely Heart".

Ted Barker's Christmas layout for the Loew theatres in Memphis illustrates balanced design set off with Ben Day background and held together by solid border. Barker was recently assigned as publicity manager for the circuit's St. Louis houses.

Right, paneled insets in white on black pattern gave this distinctive original an impressive appearance. Elliot Johnson, advertising and publicity director for the Malco theatres, Memphis, is credited.

Balance and general attractiveness is the keynote of this small two-column layout by Les Pollock, Loew's, Rochester, N. Y.

SHOWMEN PERSONALS

Happy Birthday: F. H. Jones, Jr., Merrill F. Hanna, William V. Novak, O. C. Lam, Jr., Donald H. Alldritt, Thomas R. Reilly, Anton Janseen, Robert Holland, John J. Revels, Alvin K. Lavender, Jules Koenig, Charles L. Stephenson, W. Spencer Bentley, Philip Sigel, Raymond C. Fahrenholz, Henry Sutton.

Charles Dearth, J. Roger MacDuigan, Nat Goldberg, W. L. Barrett, James T. Barnett, Albert Garfield, W. J. Lindeman, Harold Grott, Elmer R. Nimmer, T. S. Yech, Ed Penn, J. H. Diller, J. L. Shasteen, Joseph D. Nevison, Frederick Tickell, Isser Singerman, Bernard N. Bisbee, John Ewing, Paul E. Cornwall.

George R. Shepp, Leon Ehrlich, Donald W. Buhrmester, Clarence J. Olbrich, I. M. Hirshblond, William Weiss, Theodore Leo Smalley, William Nash, Chris G. Holmes, Arlo R. Clausen, Albert J. Blasko, Jack Fretwell, Conrad Mandross, Russell Gallen, Sr.

In New Posts: Gene DuBarry, formerly with the Capitol, Milford, Conn., has been appointed manager of the Victory theatre, New London, Conn. Murray Knolton, projectionist, Medina theatre, Medina, Tenn. Eva Collins, Jacques theatre, Waterbury, Conn.

Assistant Managers: Saul Renick, discharged from the Armed Forces, now at the Avalon. Phil Seed, Nostrand; Irwin Auerback, Elm and Milton Freund to the Elm, all houses in Brooklyn. Walter Robertson, Floral theatre, Floral Park.

Junior Showmen: Virginia Ann, weight six pounds, on December 14, to Mr. and Mrs. Clayton Cornell. The proud father manages Schine's Strand theatre, Amsterdam, N. Y.

Corbett Manages Theatres In Lowell and Brocton

John G. Corbett, who manages the Rialto theatre in Brocton, Mass., for M&P Theatres Corp., was born February 6, 1913, in Lowell. John is a graduate of the Lowell grammar and high school and started his theatre work at the Strand theatre, there as an usher. Later he was transferred to the Merrimac Square as assistant manager and this was followed by a reassignment to the Strand as assistant and later as manager. This latter position John retained until his transfer to his present post.

Street Ballyhoo Aids Wolfe On "Conquering Hero"

M. R. Wolfe at the Paramount theatre in Cheyenne, Wyo., advertised his date on "Hail the Conquering Hero" as the Cheyenne premiere and also landed five cuts of one column each, which were scattered throughout the paper.

For his street ballyhoo, Wolfe dressed two lads as cowboys and had them ride appropriately bannered horses about town in advance and during the run of the picture. In addition, footprints marking the way to the theatre were stencilled on the sidewalks.

Doob Promotes Woolworth's For "Went Away" Display

Edgar Doob, manager Loew's Aldine, Wilmington, made a Westmore Hollywood Cosmetic tie-up with Woolworth in Wilmington, Del., which resulted in this effective display for "Since You Went Away." The display shows how effectively the regular exchange accessories can be used, especially in a city where there is no sign shop available.

It is also the first time Woolworth has gone in for picture tie-ups. The stills in the foreground were mounted on regular photographic mounts. The display attracted wide attention since the store is located in the heart of the shopping district in Wilmington.

Promotes Newspaper Contest For "The Master Race"

In connection with the engagement of "The Master Race" at the RKO Albee theatre, Providence, R. I., publicist Rita Morton arranged a contest through newspaper displays on the subject, "What to Do With Germany After the War." 421 replies were submitted.

Rita also promoted a radio interview over Station WEAN, during which the contest was publicized.

Treasure Hunt Promotes Date For "Princess and the Pirate"

To plug the "Princess and the Pirate," Tim McCarthy, Strand, Hartford, Conn., set a treasure hunt series of programs for one week in advance of the screening over Station WHTD. Various clues were given listeners to unscramble the name of the place where a $100 War Bond was hidden. The winner was awarded the $100 War Bond first in a special radio program that proved to be a pitch for both the film and the theatre. The fact that a youngster won the contest provided a real human interest angle for the local press, too.

In addition, McCarthy planted a story in the *Hartford Times* telling how an avid movie fan stole the picture of Bob Hope's leading lady, Virginia Mayo, right out of the theatre's lobby frame. In special feature stories set with the local newspapers. Pepsodent tooth paste tie-ups were landed for window and counter displays at leading drug and department stores throughout the city, with full theatre credits.

Helen Wabbe Promoted from Secretary to Publicist

Helen Wabbe, publicity director of the RKO Golden Gate theatre, San Francisco, Cal., was born in Richmond, Cal., and started her career in show business as secretary and bookkeeper at the Golden Gate theatre, later being promoted to publicity by Cliff Giesmann in 1942.

Some of Helen's previous bosses included Cliff Work, general manager and vice-president of Universal Pictures; Charles Koerner, RKO Studios; Jack Gross and Nat Holt, both RKO producers.

Newman Operates Bowling Alley, Plus a Theatre

Homer Hayes Newman, at the Strand theatre, Marshall, Ill., started as an usher in the Harris theatre and left that post for a draftsman's job at the Ohio Oil Company, at which post he remained for eight years. He then left the company and learned projection at the Strand theatre. Last year Homer purchased the Marshall Bowling Alley.

By Staff Photographer

ROUND TABLE VISITORS pictured above are: left, Ted Barker, newly appointed publicity and advertising director for Loew's theatres in St. Louis; right, Ed May, former city manager for the Schine theatres, Lexington, Ky., and recently appointed as publicity director for the Roney-Plaza Hotel in Miami.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

"BEST OF THE WAR!"—SAYS WALTER WINCHELL

"HITS A NEW HIGH!"—VARIETY

"PLENTY BOX-OFFICE DOLL

"THIS WILL WIN THE ACADE

"SPELLBINDING! TREMENDOUS!"—THE INDEPENDENT

"ONE OF THE GREATEST!"—HOLLYWOOD RE

THE FIGHT

Thrillingly told by Lt.

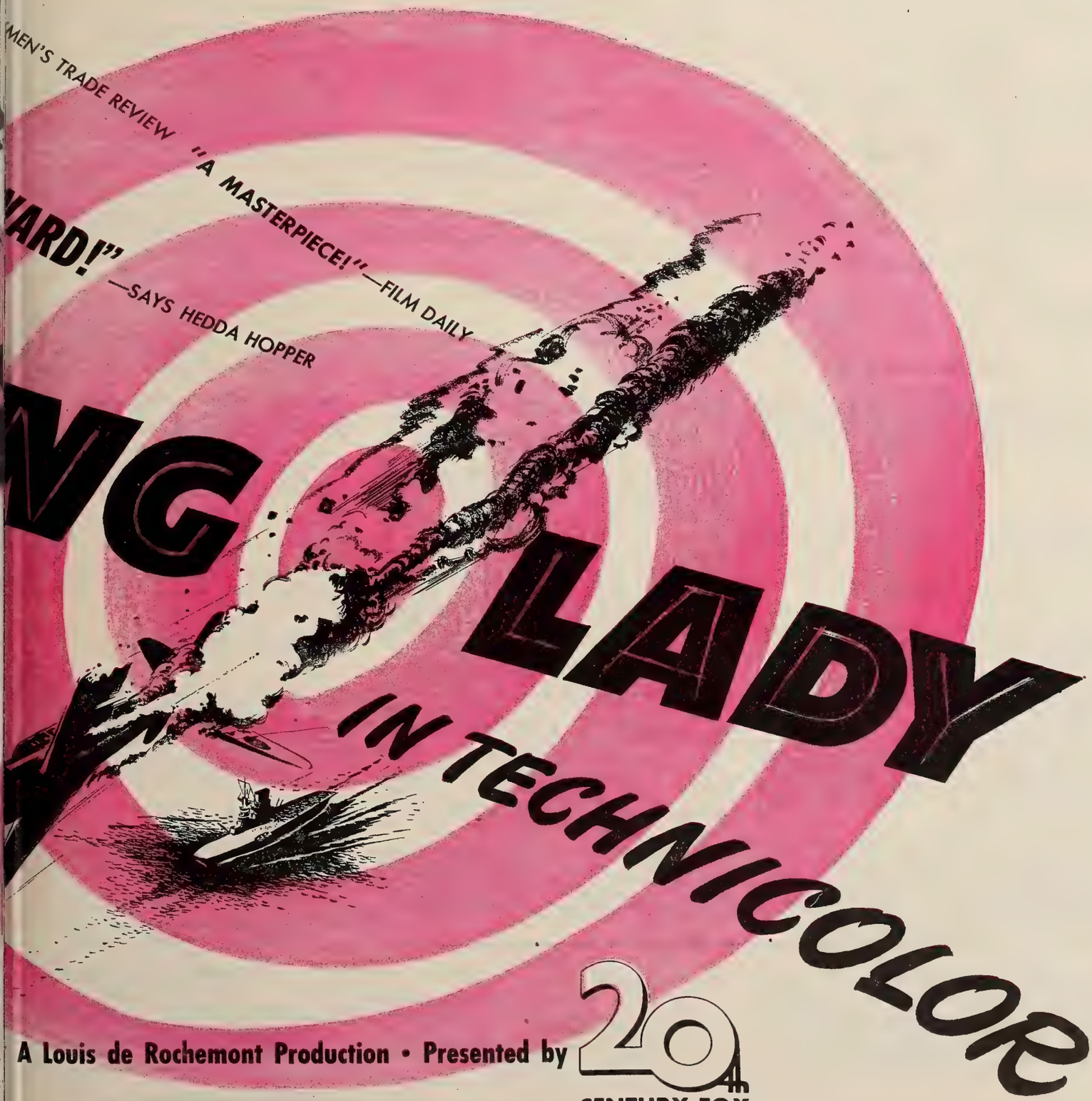
ROBERT TAYLOR

U.S.N.R.

"THE FIGHTING LADY" IN TECHNICOLOR • A DRAMA OF THE PACIFIC • PHOTOGRAPHED IN ZONES OF COMBAT BY MEN OF THE U. S. NAVY • PHOTOGRAPHY SUPERVISED BY CAPTAIN EDWARD J. STEICHEN, U. S. N. R.; LT. COMDR. R. L. MIDDLETON, U. S. N.; LT. COMDR. DWIGHT LONG, U. S. N. R.; PHILLIPE DE LACY • NARRATION WRITTEN BY JOHN STUART MARTIN

OPENING JANUARY 17th, VICTORIA THEATRE, NEW YORK!

WANTED: 11,000,000 SEATS IN 1945 MARCH OF DIMES. JOIN NOW!


MEN'S TRADE REVIEW "A MASTERPIECE!"—FILM DAILY
ARD!"
—SAYS HEDDA HOPPER
NG LADY
IN TECHNICOLOR
A Louis de Rochemont Production • Presented by
20th
CENTURY-FOX

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

STUDIO EQUIPMENT

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trade. CAMERA MART, 70 West 45th St., New York City.

VARIRAY GALVANOMETER, NOISELESS RECORDing Shutter for any 16mm. or 35mm. camera, includes optical system, transformer and blueprints for mounting, $995.; Complete Sound Recording Truck, worth $15,000, bargain at $7,975; Askania-Debrie type 35mm. Studio Camera, 3 lenses; 6 magazines, motor, gyro tripod; all features, worth $3,000, now $975. Send for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

WANTED TO BUY

NEED SEVERAL LARGE BURCH, MANLEY OR Cretor popcorn machines. NORMAN MORRISON, 333 S. Broad Street, Philadelphia, Pa.

SIGN PAINTING

SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

POPCORN

POPCORN OF QUALITY. CAN GUARANTEE your year's supply. VALENTINE TIDSWELL & SONS, Greenville, Ohio.

USED EQUIPMENT

CLOSING OUT LOUDSPEAKERS, $6.75 UP; ARMY surplus Generators, $95; Simplex rebuilt Rear Shutter Mechanisms, $425; Brandt Coinometers, cashier delivery, $75; side chute, $95.; LI Arc Lamps, $75; Stereopticons, 500W, $19.95. Come to New York—make your selection here—enough equipment for 15 theatres. Complete Sound Projection including lenses, lamphouses and soundscreen from $875. S. O. S. CINEMA SUPPLY CORP., New York 18.

4000 REBUILT REUPHOLSTERED SOFT BOX Spring Cushions, nine springs each, dark green plastic coated leatherette covered, $1.75; with metal bottom board $2.; Plastic material cut to fit any size seat, 50c. Give size when ordering. S. O. S. CINEMA SUPPLY CORP., New York 18.

900 REBUILT, REUPHOLSTERED STURDY IRWIN Chairs, heavy clover leaf panel backs, box spring cushions, $7.50; 565 American Chairs recently reupholstered prewar quality leatherette heavy panel backs, box spring cushions, $7.50; 700 American Chairs three-ply backs and seats, reconditioned, $4.50. Ask for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

POSITIONS WANTED

THEATRE MANAGER: EXPERIENCED, RELIable, sober. Married, 29, draft exempt. Desires change. Available immediately. BOX 1810, MOTION PICTURE HERALD.

RESPONSIBLE COUPLE: EXPERIENCED PROjectionist. Cashier, assistant manager. 25 years' experience. State your highest. Two weeks notice. BOX 1816, MOTION PICTURE HERALD.

HELP WANTED

EXCEPTIONAL POST-WAR OPPORTUNITY FOR reliable man desiring to locate in small Wyoming town. Must have technical knowledge of motion picture equipment and business ability. Comfortable living salary plus liberal participation in the profits of the theatre await the man who qualifies. T. TOMISKA, Guernsey, Wyo.

THEATRES

WILL LEASE OR PURCHASE THEATRE IN Cleveland, Indianapolis or Cincinnati exchange areas. Give complete details. BOX 1811 MOTION PICTURE HERALD.

FOR SALE: FULLY EQUIPPED THEATRE IN New York state. Long term lease, subsequent run, 1400 seats, uptown house, city of 400,000, all day grind. $20,000 cash required, balance period of seven years. BOX 1817, MOTION PICTURE HERALD.

NEW EQUIPMENT

AUTOMATIC REGISTERS, 3, 4 AND 5 UNIT, OPA ceiling prices; Soundman's Test Instruments, $28.40; Aluminum Reels, $3.19; Army surplus RCA Public Address Amplifiers, $95; Screen Masking flameproofed, 89c; Flextone Washable Soundscreens, 30½c sq. ft.; Automatic Curtain Controls, $95.60; 5/16" Curtain Cable, 13c ft.; Jewelled Aisle Lights, $2.97. Winter Bulletin ready. S.O.S. CINEMA SUPPLY CORP., New York 18.

BUSINESS OPPORTUNITIES

MOTION PICTURE THEATRE UNDER CONSTRUCtion. Will seat 600. Unusual opportunity. Can help finance. Details by appointment only. ALBERT L. SKLAR, Attorney, American Bldg., Baltimore, Md.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAter has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND-TROUBLE SHOOTING-CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Lynn Wins Silver Star

Private First Class Robert A. Lynn, 504th Parachute Infantry, son of Robert Lynn, chief engineer of the Roxy theatre, New York, has been awarded the Silver Star Medal, "for gallantry in action on September 27, 1944, in Holland."

Samuel Halper

Samuel Halper, 49, operator of the Jeff and Metro theatres, Chicago, died of a heart attack in a Chicago gymnasium January 3. Funeral services were held in Chicago January 5. He is survived by his widow, two daughters and a son.

OBITUARIE

Heath, Director and OWI Film Writer, Dies at 54

Arch B. Heath, 54, film director, artist a writer, died in an ambulance last Saturday nig while being taken from the Hotel Tudor, N York, where he lived, to the Lenox Hill Hospit

Born in Brooklyn, he began his career as artist on an Albany newspaper, ultimately beco ing a staff cartoonist for the Associated Ne papers Syndicate. In 1914 he entered the fi industry in a concern headed by Herbert Mi to produce animated cartoons for the Woodr Wilson campaign. In the early 20's he joi Pathe as a director of serials, then going to coast to make Max Davidson comedies releas by MGM. He was also associated with Univers

In 1943 he came east to produce training fil for the U. S. Army and shortly thereafter tra ferred to the Office of War Information in N York where he served as chief writer in the ov seas film strip section.

Thompson, RCA Lab. Head, Killed on War Mission

Browder Julian Thompson, 40, associate resea director of RCA Laboratories, Princeton, N. who had been on leave from RCA since Decem 1943, serving as consultant in the Office of the S retary of War, was killed during a flight in Army plane in the Mediterranean theatre, July 4 was announced by the War Department.

Mr. Thompson was one of America's forem radio research engineers, having completed ma outstanding developments, including perfection the famous "acorn" tube used in ultra-high frequ cies. He headed important research work television tubes and tubes for generating pow and was credited with advances in screen-g tubes and power pentodes that became mainstays broadcast reception.

Mr. Thompson joined RCA in 1931 following association with General Electric. Surviving his mother, Mrs. Julia E. Thompson; a sis Miss Marguerite Thompson; and a half-broth Lieutenant Robert Pitman Thompson.

Murray, Was Army Film Service Head 23 Years

Raymond B. Murray, 48, director of the U. Army Motion Picture Service for 23 years, d of a heart attack January 3 while driving automobile from the Washington (D. C.) Sanat ium to his home. He had been undergoing tre ment at the Sanatorium. Mr. Murray, a civil employee of the War Department, was well kno in the film industry. The service which headed operates a circuit of 1,050 theatres in continental United States, Alaska, Newfoundla and Bermuda.

Mrs. P. Mortimer Lewis, Jr.

Mrs. P. Mortimer Lewis, Jr., 54, whose husba is head of the Weilland-Lewis theatres in Atlar City, died December 28 in the Atlantic City H pital of cardiac thrombosis. She was formerly professional pianist and the daughter of John McDonaugh, actor-producer, and for many ye manager of the Walnut Street theatre in Phi delphia. In addition to her husband, she is s vived by two sons and a daughter.

Alex T. Tvemoes

Alex T. Tvemoes, 82, nationally known thea pianist, died at his home in Rehresburg, Pa., I cember 22. He was pianist in many Philadelp and New York film theatres.

WHILE A CARLOAD LASTS!!
SOUTH AMERICAN
POPCORN
$11.65 PER 100 LBS.
LIMIT 10 BAGS TO A CUSTOMER
GUARANTEED GOOD QUALITY IMMEDIATE DELIVER
⅓ CASH WITH ORDER—BALANCE C.O.D.
WINNER POPCORN COMPANY
5826 BROADWAY CHICAGO 40, ILL

PRODUCT DIGEST

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

he Gets Her Man

***niversal*—Murder Comedy**

Murders reach an amazing total in this mystery medy but never seem more than another gag utine for the antics of Joan Davis. The comenne is allowed a bit of everything from smart alogue to slapstick and manages them all in the antic, good-humored style which has become her ademark. Old as the gags and situations are, conscientious objector could hardly escape a cou- of laughs, while an audience bent on entertainnt will have few quiet moments.

Part of the fun stems from Producer Warren ilson's refusal to substitute sense for nonsense. e hunt for the blow-gun murderer is only a ringboard for a wide variety of horseplay, inding Joan's intrusion in a sultry stage love ne, her bout with a sound effects machine and r final roundup of a crowd of irate citizens to kle the mobsters.

She is greatly aided in comedy and crime detion by Leon Errol, playing a well-meaning cop signed by the town to impede her efforts. Wilm Gargan and Vivian Austin offer perfunctory pport.

But largely it's Miss Davis who carries the ow, whipping herself into a brave stand, driving idea to its unnatural conclusion and resisting briety in favor of speed and wisecracks.

Erle C. Kenton keeps the picture spinning apace. arren Wilson and Clyde Bruckman concocted e original screenplay, with additional dialogue Ray Singer and Dick Chevillat.

Seen in the home office projection room. Reewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, January 12, 1945. Running time, 74 min. CA No. 10344. General audience classification.

lky .....Joan Davis
ulligan .....Leon Errol
eezy .....William Gargan
vian Austin, Russell Hicks, Virginia Sale, Cyrus Kenll, Paul Stanton, Emmet Vogan, Donald McBride.

Grissly's Millions

***epublic*—Murder and Romance**

An intriguing mystery and some interesting aracterizations make this drama attractive proam fare despite the lack of marquee names. The ory by Muriel Roy Bolton combines murder, roance and comedy in a fairly plausible setting ith enough twists of plot to keep the audience essing all the way.

John English's direction is smooth and sure un- the final scene, when the murderer is discovered, d everyone's affairs are settled in haste.

Before this two men have been killed and buried the same coffin. One of them is the town found- whose death and will have been eagerly expect- by his heirs. The other is his granddaughter's sband, a gambler whom everyone but the police d thought dead. Suspicion falls on the young dow who agreed in panic to the burial and who expectedly inherits the family fortune.

A police investigator, trailing the gambler, rces the story from the girl but befriends her cause of his love for her and his hope that she y be innocent. The identity of the murderer is surprise although not completely satisfactory.

Paul Kelly and Virginia Grey in the principal roles are ably supported by a varied group of town characters, including Don Douglas, Elisabeth Risdon, Robert H. Barrat and Clem Bevans.

Walter H. Goetz was associate producer.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, January 16, 1945. Running time, 71 min. PCA No. 10408. General audience classification.

Joe Simmons .....Paul Kelly
Katherine .....Virginia Grey
Don Douglas, Elizabeth Risdon, Robert H. Barrat, Clem Bevans, Eily Malyon, Adele Mara, Francis Pierlot.

The Big Bonanza

***Republic*—Western with Songs**

Some novel story slants and an appealing performance by little Bobby Driscoll lift Eddy White's unpretentious production above the average Western. Richard Arlen, Robert Livingston, Jane Frazee and Lynne Roberts divide the acting load, with George "Gabby" Hayes handling the comedy.

The screenplay is by Dorrell and Stuart McGowan and Paul Gangelin, based on an original story by Robert Presnell and Leonard Praskins. It presents Arlen as an officer of the Union Army, unfairly court-martialed for cowardice. On his way to prison, he escapes and goes to Nevada Springs to join his young brother, who has been entrusted to the care of Arlen's best friend. The friend, however, has changed since boyhood days, and is no longer on the side of the angels. He runs a combination dance-hall and gambling saloon, and in his leisure hours concocts nefarious plans whereby he hopes to do the local citizens out of their lawful property. When Arlen tries to throw a monkey-wrench into his schemes, the friend reveals Arlen is a fugitive from justice. A pitched battle between the local citizens and the villains follows, with the landowners coming out on top. Arlen is cleared of the charge of cowardice, and a wedding is in the offing.

George Archainbaud's direction keeps things moving in a smooth and exciting manner, and he gets good results from a competent cast. Miss Frazee sings pleasingly, and the three little boys, Bobby Driscoll, Cordell Hickman and Hayward Soo Hoo, handle their assignments with a skill beyond their years.

Previewed in the projection room. Reviewer's Rating: Good.—THALIA BELL.

Release date, Dec. 30, 1944. Running time, 68 min. PCA No. 10435. General audience classification.

Jed Kilton.....Richard Arlen
Sam Ballou .....Robert Livingston
Chiquita McSweeney.....Jane Frazee
Hap Selby.....George "Gabby" Hayes
Judy Parker.....Lynne Roberts
Bobby Driscoll, J. M. Kerrigan, Russell Simpson, Frank Reicher, Cordell Hickman, Hayward Soo Hoo.

His Brother's Ghost

***PRC*—Western**

Partial departure from the standardized Western pattern marks this new Buster Crabbe-Al St. John vehicle. In it such time-honored devices as capering ghosts and disembodied voices are borrowed from the stockroom of the mystery-thriller and put to effective advantage in terrifying the villains into confessions.

George Milton's original screenplay has a band of desperadoes descending murderously upon the sharecroppers of a huge ranch in order to drive them off the coveted land. In one of the gunfire exchanges, Fuzzy is killed, but his twin is dug up and used as an important element in a ruse that eventually exposes the criminals.

Buster Crabbe carries out satisfactorily his usual assignment as the hard-fighting, lone-riding upholder of justice. Al St. John, playing a double role, is seen tumbling about more than usual, garnering laughs with his awkward antics and rubbery vertebrae.

Sam Newfield did the direction, and Sigmund Neufeld produced.

Seen in a New York projection room. Reviewer's Rating: Average.—MANDEL HERBSTMAN.

Release date, February 3, 1945. Running time, 58 min. PCA No. 10496. General audience classification.

Billy Carson .....Buster Crabbe
Andy Jones-Fuzzy Jones .....Al St. John
Charles King, Karl Hackett, Archie Hall, Roy Brent, Bud Osborne, Bob Carson, Frank McCarroll, George Morrell.

SHORT SUBJECTS

WORLD WITHOUT BORDERS (Univ.)

Special Featurette (8110)

The history of aviation which Joseph O'Brien and Thomas Mead have sketched briefly in newsreel clips of early flying feats and action shots of the present war has an understandable emphasis on military operations but offers, too, a glimpse of peacetime flying, perhaps in 1948. Present, past and future are represented by pictures and facts of unusual interest. In addition to the familiar shots of early biplanes, balloons and gliders—some of them taken from the aviation exhibit in Rockefeller Center—there are the inventions of the Gilmore brothers, who preceded the Wrights with machines of amazing design which never flew. The air achievements of World War II are shown as the climax of more than 40 years' experimentation and daring. But even they may be overshadowed for the moment by the promise of Bermuda by air, round trip, for little more than thirty dollars. The drama is all in the pictures while a factual commentary supplies identification.

Release date, January 17, 1945 — 20½ *minutes*

BROUGHT TO ACTION (WAC-UA)

War Information Short

The story of our strategy and action in the naval battle of the Philippines last October is depicted stirringly in the two-reel film produced by the Office of Strategic Services in cooperation with the United States Navy. Included in the film is authentic Japanese footage, captured from the enemy and released to the public for the first time. Behind the graphic account of our sweeping victory when the Jap was "brought to action" lies also the sobering story of the price in human life and sacrifice we had to pay.

Release date, January 11, 1945 — 20 *minutes*

RELEASE CHART
By Companies

For Stars, Running Time, Review and ot Service Data references, turn to the alphabeti Release Chart starting on page 2271. Compi listing of 1943-44 Features, by Company, order of release, may be found on pages 2 and 2071 of the Product Digest Section in August 26, 1944 Issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
....	Youth On Trial	Jan. 11,'45
....	Eadie Was a Lady	Jan. 18,'45
....	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
....	Sing Me a Song of Texas	Feb. 8,'45
....	Leave It to Blondie	Feb. 22,'45
....	Crime Doctor's Courage	Feb. 27,'45
....	A Song to Remember	Special
....	Rough Ridin' Justice	Not Set
....	Tonight and Every Night	Not Set
....	Return of the Durango Kid	Not Set
....	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Beth Barrels Blazing	Not Set
....	Blazing the Western Trail	Not Set
....	One Against Seven	Not Set
....	Lawless Empire	Not Set
....	Thousand and One Nights	Not Set
....	Rough, Tough and Ready	Not Set
....	Guy, a Gal and a Pal	Not Set
....	Rockin' in the Rockies	Not Set
....	The Fighting Guardsman	Not Set
....	Escape in the Fog	Not Set
....	The Power of the Whistler	Not Set
....	Over 21	Not Set
....	Eve Knew Her Apples	Not Set

MGM

Block 9

Prod. No.	Title	Release Date
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost In a Harem	Dec.,'44

SPECIAL

Prod. No.	Title	Release Date
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.-Mar.'45

Block 10

Prod. No.	Title	Release Date
513	The Thin Man Goes Home	Jan.-Mar.'45
514	Main Street After Dark	Jan.-Mar.'45
515	Music for Millions	Jan.-Mar.'45
516	Blonde Fever	Jan.-Mar.'45
517	This Man's Navy	Jan.-Mar.'45
518	Between Two Women	Jan.-Mar.'45
519	Nothing But Trouble	Jan.-Mar.'45
....	National Velvet	Not Set
....	Secrets In the Dark	Not Set
....	The Picture of Dorian Gray	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
....	Anchors Aweigh	Not Set
....	Gentle Annie	Not Set
....	The Clock	Not Set
....	Thrill of a Romance	Not Set
....	Keep Your Powder Dry	Not Set
....	Hold High the Torch	Not Set
....	Valley of Decision	Not Set
....	Without Love	Not Set
....	Our Vines Have Tender Grapes	Not Set
....	Weekend at the Waldorf	Not Set
....	Alter Ego	Not Set
....	Twice Blessed	Not Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	A Wave, A Wac and a Marine	Nov. 3,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	They Shall Have Faith	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Feb. 23,'45
....	Fashion Model	Mar. 2,'45
....	G. I. Honeymoon	Mar. 23,'45
....	China's Little Devils	Apr. 20,'45
....	Cisco Kid Comes Through	Not Set
....	Docks of New York	Not Set

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	

Block 2

Prod. No.	Title	Release Date
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	

Block 3

Prod. No.	Title	Release Date
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	

SPECIAL REISSUE

Prod. No.	Title	Release Date
4432	Sign of the Cross	
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	The Unseen	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Salty O'Rourke	Not Set
....	Miss Susie Slagle	Not Set
....	Duffy's Tavern	Not Set
....	High Powered	Not Set
....	The Love Letters	Not Set
....	The Lost Weekend	Not Set
....	Affairs of Susan	Not Set
....	The Virginian	Not Set
....	Scared Stiff	Not Set
....	Good Intentions	Not Set
....	One Exciting Night	Not Set
....	Too Good to be True	Not Set
....	Masquerade in Mexico	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Blueboard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues Gallery	Dec. 6,'44
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	Fog Island	Jan. 31,'45
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	The Man Who Walked Alone	Feb. 15,'45
....	Hollywood & Vine	Mar. 1,'45
....	Strange Illusion	Mar. 15,'45
....	Shadows of Death	Mar. 24,'45
....	Crime, Inc.	Mar. 31,'45
....	Phantom of 42 St.	Not Set

RKO

Block 1

Prod. No.	Title	Release Date
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	

SPECIAL

Prod. No.	Title	Release Date
581	Casanova Brown	
582	The Woman in the Window	
583	Belle of the Yukon	
551	The Princess and the Pirate	

Block 2

Prod. No.	Title	Release Date
506	Girl Rush	
507	Falcon in Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	
....	Having Wonderful Crime	Not Set
....	The Brighton Strangler	Not Set
....	Betrayal From the East	Not Set
....	Wonder Man	Not Set
....	Island of the Dead	Not Set
....	It's a Pleasure	Not Set
....	Pan Americana	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Three Caballeros	Not Set
....	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	What a Blonde	Not Set
....	Enchanted Cottage	Not Set
....	West of the Pecos	Not Set
....	Invisible Army	Not Set
....	Body Snatcher	Not Set
....	Along Came Jones	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
....	Sing Your Way Home	Not Set
....	Those Endearing Young Charms	Not Set

REPUBLIC

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
453	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
....	Flame of Barbary Coast	Not Set
....	Lake Placid Serenade	Not Set
....	Big Show-Off	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Topeka Terror	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Steppin' in Society	Not Set
....	Song for Miss Julie	Not Set
....	Great Stagecoach Robbery	Not Set
....	The Phantom Speaks	Not Set
....	Earl Carroll Vanities	Not Set
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	Three's a Crowd	Not Set
....	Johnny March	Not Set
....	A Sporting Chance	Not Set
....	Utah	Not Set
....	Lone Texas Ranger	Not Set
....	Sheriff of Cimarron	Not Set
....	Tell It to a Star	Not Set
....	Tugboat Annie's Son	Not Set
....	Gangs of the Waterfront	Not Set
....	Corpus Christi Bandits	Not Set
....	Road to Alcatraz	Not Set
....	New Faces of 1945	Not Set
....	Return at Dawn	Not Set
....	Fatal Witness	Not Set

20TH-FOX

Prod. No.	Title	Release Date
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
511	The Way Ahead	Jan.,'45
....	A Tree Grows in Brooklyn	Feb.,'45
....	Hangover Square	Feb.,'45

SPECIAL

Prod. No.	Title	Release Date
530	Wilson	Not Set

(tentative)

Prod. No.	Title	Release Date
....	Nob Hill	Apr.,'45
....	Where Do We Go From Here?	May,'45
....	Billy Rose's Diamond Horseshoe	Not Set
....	A Royal Scandal	Not Set
....	Thunderhead	Not Set
....	Bon Voyage	Not Set
....	Circumstantial Evidence	Not Set
....	San Demetrio	Not Set
....	Bell for Adano	Not Set
....	Molly, Bless Her	Not Set
....	Bullfighters	Not Set
....	Captain Eddie	Not Set
....	Col. Effingham's Raid	Not Set
....	State Fair	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Dark Waters	Nov. 1
....	3 Is a Family	Nov. 2
....	Guest In the House	Dec. 1
....	Tomorrow the World	Dec. 2
....	I'll Be Seeing You	Jan.
....	Mr. Emmanuel	Jan. 1
....	G. I. Joe	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Bag	Not Set
....	Hold Autumn in Your Hand	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	Guest Wife	Not Set
....	Paris—Underground	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
9005	Gypsy Wildcat	Sep.
9022	Moonlight and Cactus	Sep.
9008	The Merry Monahans	Sep. 1
9019	Pearl of Death	Sep. 2
9017	San Diego, I Love You	Sep. 2
9030	The Singing Sheriff	Oct.
9024	Babes on Swing Street	Oct. 1
9009	The Climax	Oct. 2
9072	Bowery to Broadway	Nov.
9026	Dead Man's Eyes	Nov. 1
9081	Riders of Santa Fe	Nov. 1
9029	Reckless Age	Nov. 1
9018	Enter Arsene Lupin	Nov. 2
9034	Murder in the Blue Room	Dec.
9031	Hi, Beautiful	Dec.
9037	My Gal Loves Music	Dec. 1
9082	The Old Texas Trail	Dec. 1
....	Destiny	Dec. 2
9071	Can't Help Singing	Dec. 2
9035	Night Club Girl	Jan.
....	She Gets Her Man	Jan. 1
9039	Under Western Skies	Jan. 1
....	The Suspect	Jan. 2
....	Here Come the Co-eds	Feb.
....	Her Lucky Night	Feb.
....	House of Frankenstein	Feb. 1
....	The Mummy's Curse	Feb. 1
....	Frisco Sal	Feb. 2
....	Patrick the Great	Not Set
....	House of Fear	Not Set
....	Queen of the Nile	Not Set
....	The Frozen Ghost	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	I'll Remember April	Not Set
....	Jungle Captive	Not Set
....	Salome—Where She Danced	Not Set
....	Fairy Tale Murder	Not Set
....	Penthouse Rhythm	Not Set
....	Swing Out Sister	Not Set
....	It's Never Too Late	Not Set
....	Song of the Sarong	Not Set
....	Romance, Incorporated	Not Set
....	I'll Tell the World	Not Set
....	Easy to Look At	Not Set
....	Blonde Ransom	Not Set
....	Night in Paradise	Not Set
....	That's the Spirit	Not Set
....	Senorita from the West	Not Set

WARNER BROTHER

Prod. No.	Title	Release Date
401	Janie	Sep.
402	Crime by Night	Sep.
403	Arsenic and Old Lace	Sep. 2
404	The Last Ride	Oct.
405	The Conspirators	Oct. 2
406	The Very Thought of You	Nov. 1
407	The Doughgirls	Nov. 2
409	The Hollywood Canteen	Dec. 3
410	To Have and Have Not	Jan. 2
....	Objective Burma	Feb. 1
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Roughly Speaking	Not Set
....	The Corn Is Green	Not Set
....	Escape in the Desert	Not Set
....	Christmas In Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God Is My Co-pilot	Not Set
....	Pillar to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	Hotel Berlin	Not Set
....	This Love of Ours	Not Set
....	Mildred Pierce	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2260-2261, issue of Jan. 6, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2270, issue of Jan. 13, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
•Adventures of Mark Twain	WB	315	Fredric March-Alexis Smith	July 22,'44	130m	May 6,'44	1877	936	1995
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	.....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
•Allergic to Love	Univ.	8040	Martha O'Driscoll-Noah Beery, Jr.	July 21,'44	66m	May 6,'44	1877	....	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2262
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
•Are These Our Parents?	Mono.	....	Helen Vinson-Lyle Talbot	July 15,'44	73m	June 17,'44	1945	1923	2115
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	...	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2218
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	.....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	.....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	....
Betrayal from the East	RKO	....	Lee Tracy-Nancy Kelly	Not Set		.....	....	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Jan.-Mar.,'45	83m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	....	Arthur Lake-Dale Evans	Not Set	....	.....	....	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.		East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Jan.-Mar.,'45	69m	Nov. 25,'44	2194	2142	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	.....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2262
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	.....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2262
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	.....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	.....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Call of the Rockies	Rep.	356	Smiley Burnette-Sunset Carson	July 14,'44	57m	June 10,'44	1934	1923	....
•Call of the South Seas	Rep.	319	Janet Martin-Allan Lane	July 7,'44	59m	.....	....	1899	....
•Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	....
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	.....	....	2259	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randolph Scott-Ruth Warrick	Not Set	....	.....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Apr. 20,'45	....	.....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	.....	....	2142	....

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Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	....	Michael O'Shea-Lloyd Nolan	Not Set	....	.....	....	2242	....
Cisco Kid Comes Through, The	Mono.	....	Duncan Renaldo-Roger Pryor	Not Set	....	.....	....	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45		.....	....	2092	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	.....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	.....	....	2259	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	.....	....	2007	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights (formerly Murder in the Family)	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	.....	....	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Stephen Crane	Feb. 27,'45	....	.....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Mar. 31,'45	....	.....	....	2216	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102		....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous (formerly High Among the Stars)	UA	....	Ralph Bellamy-Connie Moore	Not Set	....	.....	....	2250	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2262
Destiny	Univ.	....	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	.....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	.....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	....	Ann Miller-Joe Besser-Hal McIntyre	Jan. 18,'45	....	.....	....	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	.....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	....	Dorothy McGuire-Robert Young	Not Set	....	.....	....	2242	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Pau Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	.....	....	2092	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	.....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	...	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	.....	....	2230	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	.....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Jan. 31,'45	....	.....	....	2203	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	....	.....	....	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	.....	....	2259	....
•Fuzzy Settles Down	PRC	465	Buster Crabbe-Al St. John	July 25,'44	55m	Dec. 2,'44	2202	1937	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 23,'45	....	.....	....	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	.....	....	2250	....
•Gildersleeve's Ghost	RKO	426	Harold Peary-Marion Martin	Block 6	64m	June 24,'44	1957	1786	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	.....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	.....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Intentions	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	....	.....	....	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	.....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....

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•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	....	.....	....	2186	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Feb.,'45	77m	.....	....	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Not Set	....	.....	....	1971	....
•Heaveniy Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry the Fifth (British)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	....	Abbott and Costello	Feb. 2,'45	....	.....	....	2242	
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	.....	....	2259	....
Her Lucky Night	Univ.	....	The Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	....	.....	....	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	58m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	.....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	.....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Mar. 1,'45	....	.....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2262
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hotel Berlin	WB	....	Helmut Dantine-Raymond Massey	Not Set	....	.....	....	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945		
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	.....	....	2250	....
House of Frankenstein	Univ.	....	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2262
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	....	Jim Bannon-Nina Foch	Jan. 25,'45	....	.....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	....
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	.....	....	2230	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2262
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
•In Society	Univ.	9001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	.....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Island of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	....	Sonja Henie-Michael O'Shea	Not Set	....	.....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley	Not Set	....	.....	....	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	.....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
•Johnny Doesn't Live Here	Mono.	....	Simone Simon-James Ellison	July 8,'44	79m	May 13,'44	1886	1826	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	.....	....	2259	....
•Jungle Woman	Univ.	8018	Evelyn Ankers-J. Carrol Naish	July 7,'44	60m	May 27,'44	1910	1899	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keep Your Powder Dry (formerly Women's Army)	MGM	....	Lana Turner-Laraine Day-Susan Peters	Not Set	....	.....	....	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	.....	....	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2262
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LAKE PLACID Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	85m	Dec. 23,'44	2239	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Feb. 22,'45	....	.....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	....	.....	....	2203	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
•Louisiana Hayride	Col.	5019	Judy Canova-Richard Lane	July 13,'44	67m	Sept. 2,'44	2083	1890	....
Love Letters, The	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.-Mar.,'45	57m	Dec. 2,'44	2202	2186	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
•Man from 'Frisco	Rep.	318	Michael O'Shea-Anne Shirley	July 1,'44	91m	Apr. 29,'44	1866	1835	2072
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone	PRC	....	Kay Aldridge-Dave O'Brien	Feb. 15,'45	....	.....	....	2202	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
•Manpower (Reissue)	WB	341	Edward G. Robinson-George Raft	July 15,'44	103m	July 5,'41	1957	....	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
•Marked Trails	Mono.	....	Hoot Gibson-Veda Ann Borg	July 15,'44	59m	Aug. 12,'44	2042	1971	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
•Marshal of Reno	Rep.	3312	Bill Elliott-Bobby Blake	July 2,'44	54m	July 8,'44	1981	1923	....
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
•Mask of Dimitrios, The	WB	318	Sydney Greenstreet-Peter Lorre	July 1,'44	95m	June 10,'44	1934	1746	2072
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2262
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	....	....	2093	
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.-Mar.,'45	113m	Nov. 4,'44	2165	1715	2262
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1916	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly, Bless Her	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	.....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2262
Mummy's Curse, The	Univ.	....	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
•Mummy's Ghost, The	Univ.	8039	John Carradine-Lon Chaney	July 7,'44	61m	May 13,'44	1886	1763	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	.....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Jan.-Mar.,'45	118m	Dec. 16,'44	2226	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	124m	Dec. 9,'44	2213	1763	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	.....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
•Night of Adventure, A	RKO	428	Tom Conway-Jean Brooks	Block 6	65m	June 3,'44	1921	1850	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	.....	....	2131	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Jan.-Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	....	Errol Flynn-Henry Hull	Feb. 17,'45	....	.....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	....	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Against Seven	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	.....	....	2216	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	.....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	.....	....	2093	....
PAN-AMERICANA	RKO	....	Phillip Terry-Audrey Long	Not Set	....	.....	....	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	.....	....	1899	....
Pillar to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	.....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Polo Joe (Reissue)	WB	346	Joe E. Brown	July 15,'44	65m	Sept. 26,'36	1957	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2262
QUEEN of the Nile (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	2203	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
•Range Law	Mono.	....	Johnny Mack Brown	July 1,'44	57m	May 13,'44	1886	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	.....	....	....	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111		....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	.....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....

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Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	.....	....	1983	....
Rough, Tough and Ready	Col.	....	Chester Morris-Victor McLaglen	Not Set	....	.....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Not Set	....	.....	....	2131	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes (formerly Heroes of the Sagebrush)	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	....	.....	....	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo—David Bruce	Not Set	....	.....	....	2230	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Not Set	....	.....	....	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	.....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
•Secret Command	Col.	5008	Pat O'Brien-Carole Landis	July 20,'44	82m	June 3,'44	1921	1786	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	.....	....	1850	....
•Secrets of Scotland Yard	Rep.	321	Edgar Barrier-Stephanie Bachelor	July 26,'44	68m	June 17,'44	1945	1937	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	.....	....	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	.....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	...
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	...
Shadows of Death (formerly Barber of Red Gap)	PRC	....	Buster Crabbe-Al. St. John	Mar. 24,'45	....	.....	....	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
She Gets Her Man	Univ.	....	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	....	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	....	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782		...
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2262
Song for Miss Julie, A	Rep.	....	Anton Dolin-Alicia Markova	Not Set	....	.....	....	2250	....
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song to Remember, A (color) (formerly At Night We Dream)	Col.	....	Merle Oberon-Paul Muni	Special	....	.....	....	1715	....
Son of Lassie (color)	MGM	...	Peter Lawford-Elsa Lanchester	Not Set	....	.....	....	2093	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	...
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	.....	....	2093	..
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	....	.....	....	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	...
•Step Lively	RKO	429	Frank Sinatra-George Murphy	Block 6	88m	June 24,'44	1957	1785	2187
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 15,'45	....	.....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	Not Set	....	.....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	....	.....	....	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	.....	....	2250	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2092	...
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	....	.....	....	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
They Shall Have Music (Reissue)	Film Classics	.	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	..	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.-Mar.,'45	140m	Nov. 18,'44	2181	1889	....
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	.....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Jan.-Mar.,'45	98m	Jan. 6,'45	2257	2092	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2262
32 Rue de Montmartre (French)	Brill	.	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor	Dec. 23,'44	55m	.....	....	2203	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	....	.....	....	2242	....

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Three Caballeros, The	RKO	....	Disney Cartoon Feature	Feb. 22,'45	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Little Sisters	Rep.	325	Mary Lee-Ruth Terry-Cheryl Walker	July 31,'44	69m	July 29,'44	2017	1971	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
•Three of a Kind	Mono.	....	Billy Gilbert-Shemp Howard	July 22,'44	67m	Aug. 12,'44	2042	1958	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2203	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	2092	..
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
•Tiger Shark (Reissue)	WB	345	Edward G. Robinson-Richard Arlen	July 15,'44	79m	Aug. 27,'32	1957	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2262
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	.....	....	2097	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	.....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	.....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
•Trigger Trail	Univ.	8086	Rod Cameron-Fuzzy Knight	July 7,'44	58m	.....	....	1923	....
•Twilight on the Prairie	Univ.	8045	Eddie Quillan-Vivian Austin	July 14,'44	62m	June 3,'44	1921	1899	
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	.....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	..
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
•U-BOAT Prisoner	Col.	5037	Bruce Bennett-Erik Rolf	July 25,'44	65m	Aug. 5,'44	2031	1899	....
•Underground Guerrillas (British)	Col.	5041	John Clement-Mary Morris	May 18,'44	82m	Nov. 18,'44	2182	...	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	.....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
•Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	.....	....	2230	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2262
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	..	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
•Walking Dead, The (Reissue)	WB	344	Boris Karloff	July 15,'44	66m	Mar. 7,'36	1957	....	...
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2238	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2262
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	.....	....	2131	...
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	.	.....	....	2186	....
•White Cliffs of Dover, The	MGM	491	Irene Dunne-Roddy McDowall	June,'44	126m	Mar. 11,'44	1793	1586	2187
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	.....	....	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	.....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2262
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2262
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	.....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2262
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
•YELLOW Rose of Texas	Rep.	343	Roy Rogers-Dale Evans	June 24,'44	69m	May 20,'44	1898	1899	....
Youth On Trial	Col.	....	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	....	.....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	.. .	.....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	.....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2270.

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

A Song to Remember
Hangover Square
The Great Flamarion
The Big Show-off
Crazy Knights
Gun Smoke
Shadows of Death
Shanghai Drama

The Exhibitor Speaks His Mind

What the Showmen think of product and policies, present and future

SELZNICK AND GOLDWYN LEASE ASTOR, CRACKING FIRST-RUN BOTTLENECK

TELEVISION STILL AN EXPERIMENT, FCC SAYS, RULING THEATRE AND COLOR CHANNELS MUST WAIT

VOL. 158, NO. 3 JANUARY 20, 1945

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price, $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1945 by Quigley Publishing Company*

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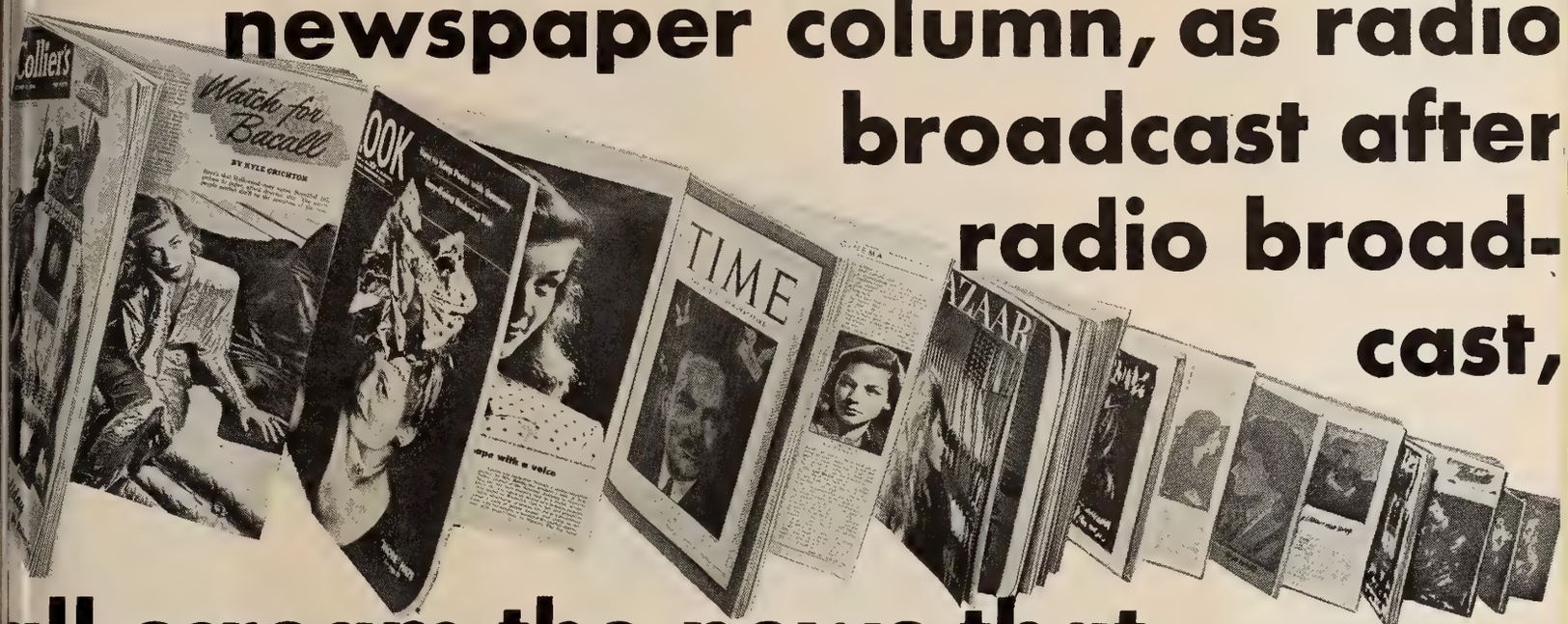

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MOTION PICTURE HERALD

COLVIN BROWN, Publisher | MARTIN QUIGLEY, President and Editor-in-Chief | TERRY RAMSAYE, Editor

Vol. 158, No. 3 | January 20, 1945

BRITISH-AMERICAN RELATIONS

IT is clear to all informed persons that in the field of international relations there are differences between the Governments of the United States and Britain which require discussion and adjustment.

Closely paralleling this condition in the field of international relations there are differences between the motion picture industries in the United States and Britain which similarly require discussion and adjustment.

There is nothing more vital to the peace of the world and the security of its peoples than that the United States and Britain shall succeed in perfecting and maintaining a workable international relationship based on justice, understanding and mutual respect. Again the parallel holds: there is nothing more vital to the film industries in the United States and Britain, and to the fortunes of all those who are engaged in these industries, than that present differences be resolved, that sound and proper accords be arrived at.

In recent months with film interests here and in England looking ahead to post-war alignments and opportunities, various situations have arisen, which if left unchecked by thoughtful discussion and goodwill understanding, may well lead to destructive friction and controversy. In London the threadbare bogey of boycott has been voiced, based on nothing more tangible than the failure of certain British films to qualify under the restrictions of the American industry's Production Code. There have been other incidents of inflammatory possibilities.

IN a thoroughly understandable way the British industry is now determinedly seeking to contrive ways and means which will enable it to develop and extend its foreign trade. The experiences of the years following the last world war are well in mind. Quite properly every effort is being made to insure that the handicaps of the Nineteen Twenties shall not be repeated in the Nineteen Forties.

Involved in this matter of Anglo-American film relations there are potentialities which vastly transcend all commercial considerations. In this world to reconstruct, the motion picture, written and produced under the political, social and commercial ideologies of the Americans and the British can be, and must be, a supreme force in ordering and directing the thinking and the behavior of countless millions of people the world over. No other agency can do the job as well. Without it, and without it being directed wisely and forcefully, the enormous efforts and sacrifices of these recent years at least in part will prove to have been wasted.

The British industry finds itself confronted with the solid commercial fact which dictates that important production in order to be financially feasible must obtain overseas acceptance. The existing standard of production in the United States could not be maintained except through the aid of foreign revenues. The same condition applies, but with added emphasis, in Britain because of the relatively smaller domestic market.

THE British film seeks a place in the American market and in all other profitable markets throughout the world—and it should have it. We know of no reasonable person in the United States or elsewhere who does not accept this view.

The great questions that arise are what are the conditions that shall determine the acceptance of the film here and elsewhere; what test is to govern the opportunity for exploitation of a territory; what is the proper function of government and what should be the limit of that function.

Instinct in the American commercial ideal is the proposition that trade should be free and unrestricted, that quality of the product and the measure of the customer's acceptance should be the determining factors. There are especial reasons why this proposition should apply in motion pictures. The popularity of the motion picture is by no means indestructible. It is the chief asset of the whole industry of motion pictures and its preservation is of primary importance. This popularity cannot be preserved and the preeminent influence of the film cannot be maintained unless the public's taste is served, unless there is continued progress and development both as to subject matter and treatment.

Like the problems which lie in the field of international relations these problems of the motion picture trade are susceptible of no quick and easy solution. But certainly among those in both countries who face the responsibility for adjustment and understanding there is a sufficiently civilized maturity, sufficient goodwill and sufficient devotion to right purposes to bring about a relationship that will be both sound and enduring.

THE film interests of the United States and Britain here face a tremendous challenge—involving implications far beyond commercial considerations. Because of the uniquely prominent position of the film in public life, Anglo-American relations in this sphere can be and should be a model of understanding and cooperation. These relations if allowed to deteriorate into friction, controversy and short-sighted maneuver can serve the disastrous end of adding to international misunderstanding and even bringing into question the feasibility of that unity and cooperation in those larger issues which so vitally affect the welfare of humanity the world around.

May this challenge be accepted in earnestness and good faith by all concerned, and may the day be speeded on which Anglo-American relations on motion pictures may become an inspiration and guidance in the whole field of international understanding and cooperation. —*Martin Quigley*

THIS WEEK IN THE NEW

Labor to Spare

WAR FACTORIES may have 167 skilled union employees on St. Louis theatre payrolls with the theatres' blessings, promises to pay any difference in salaries and guarantees to rehire the men after the war. A St. Louis Motion Picture Exhibitors committee wrote the House Military Affairs Committee that the employees were not needed and that they were kept on the payrolls "through the pressure of the union." The letter was signed by Louis E. Ansell, committee chairman, and addressed to Rep. Andrew J. May.

The shift of the employees to war work was suggested by the exhibitors to the War Manpower Commission when projectionist members of the IATSE local, in an argument with a couple of theatres, forced the closing of almost all St. Louis first runs for several days last December.

"We feel the public has been stirred up sufficiently by the strike to increase the chance of getting something out of Washington," Mr. Ansell observed. There was no comment from union leaders, who contend that two men on each shift in each projection booth are necessary for safety. St. Louis showmen are attempting to get a local ordinance to that effect repealed.

Confidential Reports

THE NEW central checking agency being formed by five major companies is understood to be near the starting point, with March 15 mentioned as the tentative date. Named Confidential Reports, Inc., it is so far said to be composed of Paramount, RKO Radio, Columbia, Universal and United Artists. John J. O'Connor, vice-president of Universal, as recorded last week, is understood to have accepted the presidency of the new organization during its formative period. Formal announcement is being written—and rewritten.

Joe from Mo.

EXHIBITORS who receive a whimsical little volume entitled "Joe from Mo." can expect a bit of propaganda along with their humor—walking in gentleness, but packing a wallop. It is a book published in the format and, in part, in the language of illustrated volumes for children. It deals with an exhibitor who owned the leading theatre in Happy Hollow, Mo. He was a nice guy, but he was confused. He was confused about which company he should string along with.

Possessed of his share of traditional Missouri skepticism, Joe visited Hollywood to find out for himself. Surprisingly enough, he is informed in A-B-C approach and interesting adventure that Warner Bros. had the best pictures last year, the best pictures coming up, the best best-selling books for screen adaptation, the screen rights to the best Broadway stage hits, the best stars, the best "new faces," the best producers, the best directors, the best writers, the best short subjects and a closet full of Academy Award "Oscars." Also that the reasons for Warner Bros. success included showmanship, fair play, integrity, hard work and Jack L. Warner's definition of a great picture as "one which not only provides exceptional entertainment to great numbers of people, but also reflects credit on the exhibitor who shows it, and on the whole motion picture industry."

So Joe went home with a two-word policy, "Warner Bros.," put "All Warner Bros. Pictures Shown" on his marquee, became a director of the First National Bank of Happy Hollow, Supreme Exalted Watchamacallit of his Lodge, had the name of Main Street changed to Joe Blvd. His wife lost 20 pounds around the hips, his children got E's in arithmetic, hair started growing on his bald spot, the man next door returned his lawnmower and Joe began to think of standing for the governorship in the next election. There is some slight indication, too, that he made some money.

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CUSTOMERS still want entertainment only, exhibitors insist Page 14

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MARQUEES once again suffer eclipse under new fuel saving order Page 27

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Short Subjects Page 2

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Lawyer Shortage

IT MAY sound surprising to exhibitors who face distributor legal counsel in court or in the arbitration tribunals, but one of the seven major problems to confront the country when peace comes will be a shortage of lawyers. That is the prediction of Dr. Nichalos Murray Butler, president of Columbia University, in a year-end message issued in conjunction with his annual report on the university. The other six deal with the devastation of Europe, reduction in training requisites for a liberal education, housing shortage, extension of medical facilities, an over-supply of engineering aides who lack highly specialized technical training, and deficiency in knowledge of foreign languages.

A WARNER BROTHERS messenger, breathless from battling snow drifts, brought this intelligence: "Final release title of the Warner Bros. adaptation of the stage comedy 'Pillar to Post,' has been set as 'Pillow to Post.' Ida Lupino and Sidney Greenstreet head the cast." With that in hand, the HERALD went to press.

Early Bird

THAT Peace Conference which will offici it is hoped, conclude the war, has neither t nor location; not even substance.

But the press will cover it.

This postulate was pondered recently by newsman. An old hand at such internati moratoriums, he knew the advantage of adv action. He reached for his typewriter.

To the State Department, from Thomas Morgan, news commentator of Station W New York, went the first formal applica for a conference press card.

Mr. Morgan was for 20 years foreign respondent for the Associated Press and Un Press. Among conferences he has cove Versailles, Locarno, Stresa and the Lon Naval Disarmament Conference.

Big Stick

THE Federal Trade Commission this w asked Congress to consider legislation "w will stay increasing consolidation of compe corporations."

The message was in the form of a recomm dation that Congress act upon suggestion the Temporary National Economic Commi with the conclusions of which the Trade C mission has concurred. The Commission stressed its own specific recommendation, offered in 1930, that the Clayton Act amended so that a corporation be prohib from acquiring another corporation's prope under the same conditions under which ac sition of its capital stock has been outla since 1914.

Meanwhile, financial circles expect a me shortly of the foreign activities of the Inte tional Telephone and Telegraph, Wes Union, and Radio Corporation of Ame They expect the merger to be proposed to C gress, with Presidential approval.

'ose and LaGuardia

LLY ROSE, impresario of Broadway, pro-etor now of "The Seven Lively Arts," and own as the operator of a somewhat flam-yant section of the World's Fair, the Aqua-le, now may have his own fair. He has pro-sed to New York's Mayor, Fiorello LaGuar-, a man himself of no small vision, that the y have a permanent fair. Mr. Rose would p administer it, it is expected. It would, he plained, have rampant all sorts of festivals, igious, musical, industrial, theatrical — the ssibilities are obviously endless.

Said Mr. Rose last week: "The Mayor med excited about it."

Mr. Rose had additional thoughts: "The fair uld have a great stadium. . . . If 100,000 uld turn out in Chicago, it is probable that ,000 would attend here. . . . This should in ry sense be strictly a New York Fair; we uldn't get confused and invite foreign par-pation. . . . It should be a people's fair."

He believes the fair should be on the site of World's Fair. He added the cost should be ne by the city's businesses and some of it by state and by the Federal Government.

ritics on Pan

E PERENNIAL feud between motion pic-showmen and newspaper film critics has hed the "we're-not-speaking" stage in Chi-o. There, the exhibitors are ignoring the ical evaluations, good or bad, in their pro-ional campaigns. An Inquiring Reporter's vey in the Chicago *Times* added fuel to the es. Not one of five women questioned ad-ed she paid any attention to the reviews in pping for motion picture fare. Most of n said they selected films on the star system.

liam Hollander, former film critic of the cago *Daily News,* and for 20 years adver-g director of the Balaban & Katz circuit, ped into the fray. He reiterated a position said he had held for many years: that film ces do not influence theatre grosses up or n.

Record Year

E MOST successful year in the history of Century-Fox is a source of pride to Spy-Skouras, president. Emphasizing this in atement in the current issue of *Dynamo,* pany house organ, Mr. Skouras cautioned nst smugness in this good fortune, empha-g the value of exhibitor good will at all s.

We will attain," he said, "a gross of nearly 000,000 from domestic and foreign film als. Our theatres will gross at least the amount, and maybe as much as $90,000,-

The great Roxy theatre here in New will gross approximately $4,000,000 for year. When we talk about a gross revenue 80,000,000, its importance becomes signifi-when we take into consideration that in the gross film rental of this corporation $14,500,000; in 1930 it was $45,000,000, n 1940 the same amount." He pointed out the increased revenue had been spent in higher production costs, increased labor costs, and in taxes. In that connection, he declared that the negative cost alone of the program to be released from August to August will amount to approximately $33,700,000. When added to this amount is the sum of $5,000,000 for the cost of prints, positives and advertising . . . it will total $38,700,000. The cost of distribution was not included.

Revealing the wide spread of stock ownership, Mr. Skouras said that the corporation is owned "by the people of the United States. There are 27,717 stockholders. There are very few blocks of stock of large amounts. The stock of the corporation is distributed among the people of all classes—poor and rich alike, widows, investment and charitable trusts. The average holding is six shares a stockholder."

Defends De-Icing

THERE was no "deal" involved in the reduction of sentences for George E. Browne and Willie Bioff, convicted in 1941 of extorting money from the motion picture industry, sentenced to eight and 10 years, respectively, and fined $20,000 each. This is the declaration of U. S. Attorney General Francis Biddle in reply to the demand of the sound technicians' union in Hollywood for a Senate committee investigation of the parole and to the accusation that Mr. Biddle made a deal.

"At the time of their trial in November, 1941," Mr. Biddle responded to a query by the Senate Judiciary Committee, ". . . it became apparent that Bioff and Browne had associates who participated with them in their crimes but whose identities were not known to the Government. The defendants refused to divulge this information. . . . Subsequently, the two convicted criminals turned informer. Information and testimony given by them and other witnesses aided the Government in breaking a gang in Chicago that had succeeded to Al Capone's power in the Chicago underworld."

Pointing out that when motion was made by counsel for Bioff and Browne to reduce the sentences, the Government interposed no objection. Mr. Biddle asserted, "this is a customary procedure of the court in recognizing the services of convicted criminals who have turned informer."

Two-Gun Bill

WILLIAM S. HART, 74-year-old silent screen star who brought the old West to America and the rest of the world in his portrayals of the heroic two-gun cowboy, has presented his Los Angeles home to the people of that city to be used as a city park. The dedication ceremonies were held a week ago, at which Mr. Hart appeared in his cowboy regalia, sans guns. Along with the deed to the property he gave a check for $50,000, toward the building of a fountain on the site. Mr. Hart and his sister Mary occupied the house from 1919 to 1927. The actor told Mayor Bowron, members of the Park Commission and guests: "I'm trying to do an act of justice. I'm trying to give back to the American people what the American people so generously gave to me."

Serious Prank

THE EVER-PRESENT menace of panic in a crowded theatre was brought sharply to public notice recently when two youths set off a quantity of black powder in the Hippodrome theatre in Marietta, Ohio. Many in the crowd of 1,-200 people jumped to their feet and rushed for the exits as smoke filled the auditorium. Quick action by the manager, Joe Scanlan, Jr., quieted the audience. Each lad was fined $50 and costs. The sentences were suspended and the boys placed on probation for a year. The Marietta *Daily Times* editorially regretted the leniency, but pointed to the fact that no city, county or state law could be found under which a felony charge could be filed. "The statute that most nearly fitted their case deals with inciting to riot," the newspaper pointed out. "But this specifies that three or more persons must be involved, and in this instance only two had a part."

Down to Earth

"WINGED VICTORY" has been found. The barrage balloon borrowed for the Roxy theatre to publicize the New York premiere of that picture did not go back to the wars, after all. But it had a depleted appearance when found 10 miles north of Fallsburgh, N. Y., by Charles Phelps, a farmer, who will collect the $500 reward offered by 20th Century-Fox for its recovery. The aerial veteran of the Anzio and Normandy invasions broke its moorings in a gale and headed out to sea. Because of shifting winds that night, service and commercial aircraft were warned to be on the lookout. For a couple of weeks the radio and newspaper publicity was warm. Now, Hal Horne, director of advertising, publicity, exploitation for 20th Century-Fox, anticipates more breaks when the reward is handed the young farmer on a national network show later this month. The balloon goes back to the U. S. Maritime Service Barrage Balloon School for disciplinary action.

Shut Down

THE FRENCH film industry, from which so much was promised, and so much demanded, this week was, quite suddenly, almost completely squashed.

Production stopped, after the American Army camouflage units requisitioned remaining plywood, glue, and plaster necessary for studio sets. Paris theatre owners threatened closing this week, after the Government levied a new 18 per cent tax on gross receipts, without, however, allowing theatres to raise admissions, now frozen.

The French film industry, its leaders have promised, will rival Hollywood. French politicians are said to be prepared to support the industry by asking a certain percentage of playing time in foreign countries before the film product of those countries will be allowed to play in France.

This week, the situation, in the military parlance, has deteriorated.

ON PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. er, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, pondent; London Bureau, 4 Golden Square, London W 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, armona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro , R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other y Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK the Camera reports

J. ARTHUR RANK, British producer, distributor and exhibitor, greets Her Royal Highness the Duchess of Kent on her arrival at the Odeon theatre in Leicester Square for the premiere of the Twentieth Century-Fox feature, "Wilson". Mrs. Rank is in the background.

PAUL NATHANSON, left, president of Odeon Theatres, Canadian circuit in which J. Arthur Rank recently acquired an interest, last week announced a partnership with A. I. Garson of St. John, N. B., for the development of a circuit of theatres through the Maritime Provinces.

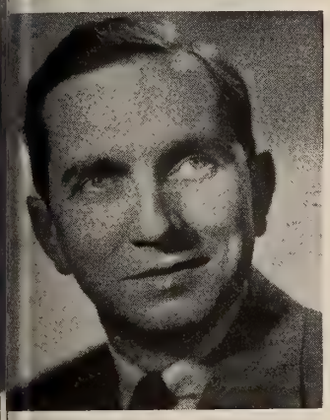
EXTERIOR of the Odeon theatre, London, as it was prepared for the opening of Darryl F. Zanuck's "Wilson", an occasion for a hands-across-the-sea demonstration, including a specially designed curtain formed of two huge British and American flags, and music by the combined bands of the Thirteenth and Eighteenth Hussars. British Government officials and Allied military chiefs attended.

FRANCIS L. HARLEY, left, 20th-Fox managing director in England, plays host at a company Christmas party in the Savoy, London. With him are Hope Williams Burnup, manager, and Peter Burnup, editor of the London office of Quigley Publications, and Commodore Sir Robert Irving, former captain of the *Queen Mary*.

MRS. ANNA ROSENBERG, regional director for the War Manpower Commission, speaking at a special screening in New York of "What's Your Name?", Army Pictorial Service short subject aimed at stimulating war labor recruiting. It will be released January 18, 20th-Fox distributing for the War Activities Committee.

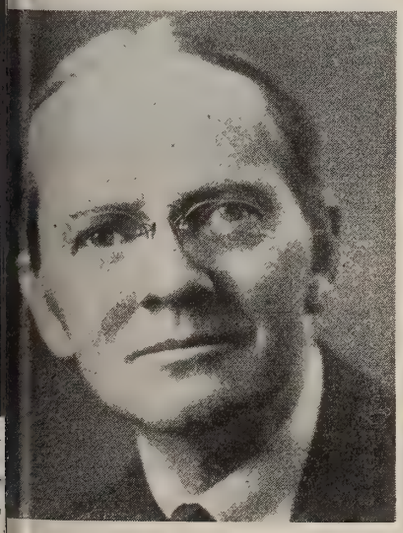
HARRY COHN, president of Columbia Pictures, was guest of honor at a luncheon given by G. S. Eyssell, managing director of the Radio City Music Hall, in the theatre's studio apartment. Jack Cohn, right, vice-president, headed the list of Columbia executives attending. The company's "A Song to Remember" will be the theatre's next feature.

STAFF SERGEANT Herbert Hillman, former assistant manager of the College theatre, New Haven, takes over the desk of Harry F. Shaw, division manager of the Loew-Poli New England theatres, upon his return from action in the Pacific. Standing are Mr. Shaw, Jeanne Ciprano, Charlotte Sitzer and Lou Brown, director of advertising and publicity.



TTAN KIELY, above, this was appointed Mon- branch manager for ner Brothers Pictures Dis- ting Company, Ltd., by h H. Clark, Canadian gen- manager for the company. succeeds I. "Babe" Coval e Montreal post.

AFTER the screening of Monogram's "They Shall Have Faith" in New York last week, Edward Morey, left, Monogram's supervisor of exchange operations, chats at a buffet luncheon in the Hotel Warwick with Arthur Wakoff, Gotham Booking Combine, and Leon Rosenblatt, circuit owner.



. COLEMAN, chairman and ident of the Canadian Pacific way Company, has been elected to esent the recently acquired rthur Rank interests on the boards Odeon Theatres of Canada, Ltd., General Theatre Corp., Ltd.

AT a screening of "Fighting Lady", the screen tribute to aircraft carriers being distributed by Twentieth Century-Fox, held for workers of the Grumman Aircraft plant at Farmingdale, L. I., are Morris Smolin, Raritan Theatres; Sam Einhorn, Rosenblatt-Welt circuit; J. J. Thompson, Cocalis Enterprises; Jane Ball, 20th-Fox star, and J. J. Buchbinder and I. E. Goldstein, Raritan Theatres.

SILVER Medals of Honor for outstanding work by exhibitors of the California Theatre Council in the Sixth War Loan Drive, were presented at a luncheon in Los Angeles, January 11, to (left to right) Rube Wolf, Downtown Paramount; M. A. Anderson, Los Angeles Fire Commissioner and manager of the RKO Hillstreet; Tom Baily, executive director of the Council; Harry Wallen, Hollywood Paramount; Hugh Bruen, honorary chairman of the industry's War Loan Committee.

FRANK P. ROSENBERG, director of advertising ar publicity for Columbia, this week was elected ch man of the eastern divisic of the Public Informatior Committee of the Motion Picture Industry.

AT REPUBLIC'S Chicago sales meeting at the Blackstone Hotel are Nat E. Steinberg, whose appointment as Prairie District sales manager was announced at the closing session of the two-day meeting; Joseph Deitch, Tri-States; Edward L. Walton, assistant sales manager, and William Feld, Des Moines manager.

HENRY BLANKE, Warner Brothers producer, arrives in New York on a rare visit to attend the premiere of "Roughly Speaking", his latest feature for the company.

ALTEC executives, engineers and technician viewing and conferring on advances in electronic apparatus at the Altec west co laboratory in Hollywood. Left to right, first r Stanley W. Hand, H. M. Bessey, G. L. Carrington, A. A. Ward, E. Z. Walters; back row: at the control panel, J. K. Hilliard, J. B. Lansing.

NEW OFFICERS, left, of the New York Film Board of Trade: Robert J. Fannon, Republic assistant sales manager, secretary; Clarence Eiseman, Warners, first vice-preside Joseph J. Felder, Monogram, second vice-president; Henry Randel, Paramount, preside Ralph Pielow, MGM, retiring president and now sergeant-at-arms, and David Levy, Universal, treasurer. The officers were installed at a meeting in the home of Louis Nizer, attorney and executive secretary of the Bo

SELZNICK-GOLDWYN THEATRE DEAL AIMED AT OUTLET JAM

ew York Astor Setup May Establish Pattern for Other Key Centers

y BILL FORMBY

The arrangement by David O. Selznick and muel Goldwyn for use of the Astor theatre New York as a Broadway showcase for their dependently produced pictures may set the ttern for a similar approach to the problem other cities by producers who have no thea- affiliations.

Speaking for their producers Monday, eil F. Agnew, vice-president of Vanguard lms, Inc., and James A. Mulvey, vice-esident of Samuel Goldwyn Productions, id that inability to obtain first run play-tes in New York motivated the deal for the stor. They indicated that similar arrange-ents would be made elsewhere if suitable ookings could not be secured in established tlets.

Other producers and their releasing compa-es are concerned with the first run shortage at has delayed bookings in many key centers. xtended runs and longer holdovers have held ck the release of a considerable number of p pictures during the past year. Distribution ecutives point out that the producers are re-ctant to permit out-of-New-York openings til all chances of getting a New York open-g have been exhausted.

This stems from a desire to take advantage of e publicity accorded New York first runs, and e trading edge a good record of grosses there fords the distributor in later deals. In a num-r of instances, ace productions have been rced to open in the field. Distributors usually tempt to set up a number of simultaneous enings when it does become necessary to re-ase outside New York.

e Other Key City heatre Deals Possible

Although New York is described as the most rious situation, the first run shortage is not nfined to that city. Mr. Agnew pointed out at long runs and holdovers were tieing up key y first runs elsewhere. He described Chi-go as especially affected in this respect, and timated that if the new theatre partners en-red into another deal that might be the city.

The Astor arrangement teams up two pro-cers who distribute through different com-nies, and assures the first Broadway outlet ovided independent producers. The two prin-pals will alternate with playdates, Mr. Gold-yn's "The Princess and the Pirate" initiating e arrangement on February 9. This will be llowed by Mr. Selznick's "Spellbound," and en probably by Mr. Goldwyn's "The Wonder an." When neither producer has a picture ailable, or suitable, for the theatre, outside oduct will be booked.

The arrangement also permits earlier plan-ng of national advertising and publicity cam-igns because the producing companies can ore accurately determine the approximate ne of the Broadway opening. Mr. Agnew d Mr. Mulvey pointed out this would make possible to plan the campaigns several months ead and key them to definite opening dates.

To run between two and three years, the deal was completed with the City Investing Company in conferences with Robert W. Dowling, president. The company, a banking and financing organization, owns property in New York that includes the Astor and Victoria motion picture houses, and the Fulton, Bijou and Morosco, legitimate stage theatres. It is understood the company definitely is to become more directly interested in theatre operation.

During most of the past 20 years the Astor has housed MGM pictures on a run-of-the-film basis. The City Investing Company did not renew the lease, held by Loew's, when it expired December 31, 1944. The current MGM picture, "Meet Me in St. Louis," will finish its run there February 4.

An example of how the current situation delays New York openings of important pictures is discerned in the career of Mr. Goldwyn's "The Princess and the Pirate." Although not yet premiered on Broadway, the picture has opened in a number of cities in the United States and Canada. It is in its third week in St. Louis, its third week in Philadelphia, ninth week in Chicago, and has been playing to holdover business in Fall River, Mass., Boston, Washington, Cleveland, Baltimore, Providence, Gloucester and in Chatham, in the Toronto territory. It is expected that in most cases in the future the New York opening will precede any substantial booking program in the field.

See Faster Release Of Top Product

Theatre operators have been complaining for months that extended runs have been holding back releases and delaying availability of product, with devastating effect particularly in the subsequent run field. They point out that the long runs hurt even when there was an abundance of product, and declare the severity is increased in the present short market. Not only are fewer films being released, they are playing longer and therefore growing older in revenue potentials and booking suitability, the subsequents contend. If the move initiated by Mr. Selznick and by Mr. Goldwyn should be expanded by these producers, or by others, there might be a break in the first run ranks that could funnel product more quickly to the theatres further down the list.

In addition to the actual shortage of product, due to the continued decline in the number of releases, and the artificial shortage imposed by long runs and delayed initial engagements, the exhibitors complain of a delay that is part of the whole complicated picture. It is the artificial extension of clearance caused by a shortage of prints. They say that after they have waited weeks, sometimes months, in the present abnormal market for important pictures they often are forced to wait longer than their established availability because the exchanges cannot supply the necessary prints for the bookings. They have to switch bookings, change advertising and revamp their schedules.

Companies Without Theatres Under Handicap

While they realize that an easier booking situation and shorter first runs would not go very far toward solving the print problem, they feel it might give them a better chance of program regularity and permit them to get the bigger pictures sooner.

Most seriously affected currently are Columbia and United Artists. Not having theatre affiliates, they are encountering difficulty in getting the spots on the first run calendars to which the companies' executives declare the quality of product entitles them. This does not obtain in all territories, both companies getting a break in some of them. In the others, however, they either have to open big attractions in established second runs or go into the subkeys for mass playing time in order to bypass the jam and get their pictures into the subsequents. In most instances, either must wait for weeks to get a Broadway first run.

Universal Reported to Be In Excellent Position

Universal, the other non-theatre major company, is reported to be in better shape. Its top pictures are clearing on Broadway through the Criterion, a former second run unit. The arrangement relieved to considerable extent the jam that confronted the company a year or so ago. Faced with the problem in the field, Universal blasted first run dates by grouping what it could obtain and concentrating advertising and publicity campaigns locally that assumed the proportions of national programs. It is understood that the company now is having little difficulty in this regard.

The other majors, MGM, Paramount, RKO-Radio, 20th Century-Fox and Warner Bros., are tied in with theatre circuits and are in a better trading position. Even in that bracket, however, first run playdates often cause concern and delay. Although the big pictures are running longer than ever before, many of them are withdrawn before their profits fade to make way for new releases by the affiliated company or to bow to other productions acquired in the constant battle for playdates.

Meanwhile, new releases continue to run up records in grosses and length of engagements. With building restrictions holding rigidly, most observers believe there will continue to be a shortage of key first runs for the duration.

TWO IMPORTANT "FIRSTS" IN ASTOR'S HISTORY

At least twice during its 39 years, the Astor theatre in New York established a significant "first" in film exhibition. According to Terry Ramsaye in "A Million and One Nights", the feature picture movement received a new impetus by the success of "Quo Vadis". The eight-reel film, produced by Cines in Italy and imported by George Kleine, opened at the Astor April 21, 1913, startling "the amusement world by playing a run of 22 weeks on Broadway with a top admission of one dollar". The house was then a legitimate theatre. Loew's, Inc., opened the Astor for motion pictures in September, 1925, with "The Big Parade", which ran for two years at advanced admissions. The Astor opened September 21, 1906, with Annie Russell in "A Mid-Summer Night's Dream".

The Customers Still Want Only Entertainment, Exhibitors Insist

THE exhibitors of the nation, voicing the screen demands of their customers, who make their wishes felt in unmistakable terms at the box office, want entertainment first, in the pictures they have to sell. The showmen make that very clear in communications to Motion Picture Herald, outlining problems which continue to affect their operation, despite the bulging pockets of war workers. Many of these problems stem from the functioning of a war economy.

Most typical of exhibitor comment on product and its salability is this: "Entertainment is what they all want." The public, say the men who have to sell the films, "has become educated to accept only the best". The customers want something to make them laugh; they want relaxation when they attend the theatre.

The showmen say there are still too many war and Nazi themes in the pictures they are getting. Also, they reiterate their contention that pictures are too long and, in that connection, plead for the better shorts to develop well-rounded programs.

Newsreels, they insist, need a "shot in the arm", are too much alike, devote too much footage to the battlefront.

They want more musicals and "good, American everyday type stories".

Many again call for the elimination of double features, and others point out that increased admissions on so-called "specials" create an adverse public reaction. There is some attention paid by the exhibitors to the flow of war-important messages used at Government suggestion, and some comment that the producer should keep his nose out of political matters in his product. For example: "Mr. and Mrs. America believe that Hollywood Hoopla and political wisdom cannot possibly come out of the same can."

The most plaintive cry was raised by an exhibitor of York, Ala. "We just can't get enough popcorn," said he.

The exhibitor of America speaks his mind, thus:

Judging from our situation of four theatres, we'd wager there is a golden market for Featurettes (short features) of from 40 to 50 minutes length. Terse yarns, with one to a few known names in the cast. Hal Roach started such a series. They went well here. Didn't they elsewhere? —*Endicott, N. Y.*

Most good movies are too long. We need more corn for the small towns. More musicals and good American everyday type stories. Less war and Nazi themes. —*Anon.*

Let's make up our minds. Single or double features. If the latter, please lay off the 140 minutes stuff. Personally, let's eliminate double features and for all everywhere. —*Boston.*

Don't make any more Nazi war pictures. —*Augusta, Ill.*

The public wants comedy, love stories, or straight comedy—even good hokum. —*Terre Haute, Ind.*

Many box office stars suffered during the year from poor or unsuitable material and thereby lost popularity. "The play's (still) the thing!" —*Kansas City, Mo.*

The method of advertising pictures has not progressed with the times. Advertising and publicity directors should modernize their 1900 methods. —*Kansas City, Mo.*

Why must a feature run for more than 100 minutes? A few—yes—but length is no criterion of success. —*Iowa City, Iowa.*

Why don't we have more pictures of interest to children? I may be a little biased on this subject because I am a mother and before that I was a school teacher, but since I have been a theatre manager (for the duration) I have noticed that most of the shows hold very little interest for children. —*Maria Woods, Beardstown, Ill.*

We need to get away from the war theme in features; the public is tired of it. They want comedy, music, drama—something to make them laugh. Hundreds have already received a telegram from the Government reading in part: "We regret to inform you", etc., and thousands more will get them as the war continues. These are the people we want to get back into our theatres, but you can't do it with war pictures. They know what it is. What they want is something to make them forget war. —Anon.

There are still too many war pictures. When will the producers stop saddling exhibitors with war pictures when every newspaper, magazine and radio program tells of public hatred of them? —*Columbia, Mo.*

Because we are forced to use a double feature policy by our producer controlled competitor, the many good short subjects are never played in the town. —*Springfield, Mo.*

Please retire Bette Davis, Fred Astaire and Betty Grable and give us more Joseph Cotten, Alexis Smith, Franchot Tone and Ingrid Bergman. —*Tifton, Ga.*

For the most part, this past year, the picture has been a more important factor than the stars who appeared in it. This is not to say that the star system is on the way out, but, as production improves, the star system loses its former importance to a noteworthy degree. —*Boston.*

Do away with double features. Still far too many B pictures on the market. Distributors should make their pictures good enough and long enough so they can't be doubled. —*Clear Lake, Iowa.*

The shorts of today are much better than yesterday. However, the companies should always strive for an understandable laugh in each. —Mount Vernon, Tex.

The running time of features is becoming much too long. Turnover is hampered. And generally, the picture's quality is impaired by over-length. Few pictures warrant more than 100 minutes. —*Anon.*

Raising admissions on special attractions causes drop in business and creates adverse public reaction. —*Uniontown, Pa.*

There seems to be a growing tendency on the part of producers to scramble up, and drag out, otherwise good story plots for the sake of adding "names" to the cast. Two cases in point are "Since You Went Away" in the dramatic field and "Thank Your Lucky Stars" in musicals. Audiences become restless and resentful when plots lose their point. —*Douglas, Wyo.*

In my opinion the producers have been making too many long running features of two hours or more and, through my daily contact with the patrons, this holds true in the majority of opinions. —*Milwaukee.*

Would prefer less war films and more of the musical comedy variety. —*St. Louis.*

"Going My Way" rates best in 10 years in my estimation, for all-around entertainment for all ages. —*Galena Theatre, Park, Tex.*

We have a standard width and size of reels. Why not a standard size for all press sheets? —*Hillsdale, Mich.*

I suggest some leader in the industry produce a remake of "The Three Musketeers" in color. Brian Donlevy as best possibility for D'Artagnon role. Answer to a showman's dream. —*Sheboygan Falls, Wis.*

Producers and distributors should quit trying to make every good picture another "Gone With the Wind" in price policy. Constant hikes in admission prices and a dearth of continuous good product is affecting the box office and causing a resentment among patrons. This policy is keeping people away from the movies. —Lynn, Mass.

The industry as a whole should seek a better standard in operation, equality and unity

Public wants better and shorter pictures"

om production to exhibition. For example, e Hollywood performer or technician should paid well, but so should the lowly usher the other end. —*Brooklyn, N. Y.*

More pictures like "Going My Way"; less, r less, trash, and reduced percentages and ntals. Let the studios cut their expenses d overhead for a change.
—*Springfield, Mass.*

1. Features are too long. 2. Not enough chnicolor pictures. 3. More "escape" pic-res and less war stories. 4. Dramas are too orbid. —Newark, N. J.

The proposal of William Rodgers of MGM r short features is the best idea of the year. e so often get two long features on one bill at the schedule is all shot and the patrons orn to a frazzle. —*Anon.*

I thought there was a shortage of raw stock. hy, then, so many long features?
—*Washington, D. C.*

Too many colored bands featured by some oducers in musicals and shorts.
—*Greenville, N. C.*

Our movie public is becoming harder to ease inasmuch as they require more good ctures before they will patronize your the-re. No mere musical, or mystery, comedy love story will attract the majority of the ublic. They must have top stories, stars and oductions. Yes, sir, our movie public is coming educated to accept only the best.
—*St. Louis.*

It's high time the producers realized that e movie-going public want their pictures tter and shorter, especially shorter.
—*Boston.*

Why don't they quit these so-called war ctures, fantasies and child delinquent pic-res. Patrons stay away in droves, and still ey persist in making them, and forcing them the small exhibitor. —*Poulsro, Wash.*

Why doesn't Hollywood get wise and cut t some of the war pictures. The public es stars in their own windows—on the screen ey want to get away from war.
—*Tallahassee, Fla.*

We are finding more and more that the icture is the thing", regardless of the star. oduce a fine picture—not about war—and x office receipts are good.
—*Sun Theatre, Coin, Iowa.*

Those all-star pictures they make are just waste of time and money. My crowds don't in for that sort of stuff.
—*Steve Smith, Lecompte, La.*

You've got to hand it to the boys in Holly-ood. They've finally discovered that a good story, book or play, with or without stars, will make a picture that'll keep the tickets moving at the box office. For example, look at "Wilson" and "Bernadette". Of course, I was arguing this point as far back as 1936. Stars? They help any picture, but you can keep shoving them into weak stories until the fans get fed up and drop them like a hot potato. Glad to see the producers getting smart.

Also, I would like to pay tribute to the "little studios" that keep grinding out Westerns and "hill-billy" shows, which are indispensable to the small town exhibitors. Their product has greatly improved during the last 12 months, and we hope that they keep up the good work. All in all, this has been a good year for the men who make the pictures and for the men who play 'em, so who should be squawking?
—*Cecil G. Winstead, Piquant Theatre, Angier, N. C.*

As an exhibitor I would say the censors are taking naps. Too much sex displayed. We can get along with a great deal less.
—*Mrs. C. H. Harris, Gutenberg, Iowa.*

No feature should run over 80 minutes. Too many mediocre musicals; too many pictures with foreign accents, i.e., "The Lodger", "Gaslight", "Madame Curie", etc.
—*Pickens, S. C.*

Newsreels have reached a static stage of monotony. Unless the producers use some imagination and give them a much needed "shot in the arm", I feel many situations will dispense with them after the war.
—New York City.

Hilly-billy exodus causing drop in our neighborhood business. Serials seem to be losing the interest of patrons. Many mothers in this vicinity are avoiding any picture with a war them. Cartoons get ridiculed here.
—*Baltimore, Md.*

Make less war pictures and more home pictures for the family, with a smattering of music—such as "Janie". —*Brooklyn, N. Y.*

Affiliated opposition with monopoly on all product of majors make our business one headache after another. Hope some day our Department of Justice will get around to relieving situations like ours.
—*Johnson City, Tenn.*

All newsreels carry too much war and not enough home news. —*Kellerton, Iowa.*

Business is fine if we can stay away from war pictures. War shots are O.K. in newsreels, otherwise a strain on already taxed nerves. —*Princeton, Mo.*

Give us more gay romantic type pictures. We're getting too much heavy war stuff, and the soldiers and patrons want to be entertained. This is a plea.
—*Ethel K. Luckett Theatres, Scottsburg, Ind.*

How much longer can the distributors keep from killing the goose (exhibitors) that lays the golden eggs with the increasing percentages on any and all pictures? Unfair prices are about the only reason I can favor Government regulation, and the Government couldn't be worse than the present conditions.
—*Milford, Ill.*

Too much junk is made. Effort should be made by all companies to turn out less product, but better product. —*Grenada, Miss.*

Give us more pictures with down-to-earth, honest-to-goodness fun and entertainment.
—*Lexington, Tenn.*

Pictures, in my opinion, have been on the whole poorer than formerly. —*Leary, Ga.*

God speed the day when long features will be eliminated (80 minutes and over). Constant complaint has caused many a manager plenty of extra headaches. —*Augusta, Ga.*

There are entirely too many horror pictures being made, as well as too many war pictures. It is difficult to buy enough Westerns unless the full year's product of the company is bought.
—*Murray Knowlton, Medina Theatre, Medina, Tenn.*

We think that story, production and exploitation have more to do with big grosses than star value. Our top grossing pictures this year are as follows, in order: "Home in Indiana" (broke house record set by Will Rogers' last picture almost eight years ago), "Lassie Come Home", "This Is the Army", "Going My Way" and "White Cliffs". The only one that had anything to offer our customers was, of course, "Going My Way", with Crosby. —*Rockport, Ind.*

Less padded features, running 96 to 126 minutes. More plots dealing with everyday life. Less swank society, upper class millionaire sets, and more the homes of ordinary folk. —New York City.

Should remain a pretty good business for a few years to come, if all sides would quit kicking it around—consent decree, etc., etc.
—*Joe Crivello, Taylorville, Ill.*

Too many so-called specials. Too many percentage pictures and overlong running time on pictures. I also cannot understand the record breakers. Every advertisement on a so-called big picture breaks a record in New York. Where is the saturation point?
—*Bolivar, Tenn.*

Too many percentage pictures for small towns. —*North Judson, Ind.*

Too much Government propaganda and politics in features, shorts and news. The

(*Continued on following page*)

"People tired, want lighter entertainment

(Continued from preceding page)

public is getting fed up on this stuff, and reaction is in sight. Most features are too old when they reach the small towns.
—*Saint Maries, Idaho.*

All the film companies have the same racket. Any picture with anything but mediocre drawing power will not be given exhibitors except on percentage basis. Why don't the companies knock out the guarantee and put all (including those that never should have been released) pictures on a percentage basis? Or else knock out the percentage altogether. The system is rotten and something should be done to change it.
—*Eureka, Nev.*

Less backstage story type musicals and "assembly line" musicals. More "My Friend Flicka" types and out-of-doors dramas. No war pictures. More family comedies or "Janie" types. Some post-war pictures. More comedy, more Technicolor and more features strong enough for single billing.
—Hastings, Neb.

If someone with ability and initiative will make a high quality, romantic serial, said someone and the industry will profit. Because it has not been done does not mean that it cannot be done. Must be properly conceived and deftly handled. Presto, profits. Look at the "listener poll" on soap operas.
—*Cannelton, Ind.*

Divorce production from exhibition. Bring back the independent operator of theatres who is now dead as hell, except in the spots which are too small for the chains to bother with. Free enterprise—what a farce. When the chain wants to take the independent, he moves in—the independent sells or goes broke.—*Fred McCoy, Gould, Ark.*

Feature pictures should be shorter, giving more room for good shorts.—*Ladysmith, Wis.*

Less pink pale "B" pictures. More "Going My Way" and "Since You Went Away". We can get along without war shorts, too.
—*Geneva, Ill.*

Give some of the new young players, a better chance—someone who has as much charm as Susan Peters. Quit putting the old gals in young girl roles. Don't try to make a romantic lover out of Sonny Tufts.
—*Claude, Tex.*

Small town business—but I, and my patrons, are sure getting sick of these super-duper productions that *must* be played at advance prices. Half of them are flops. Give me "Lassie Come Home", "Going My Way", "Sergeant York", etc. Maybe they are all right in the big cities, but they definitely are not in the smaller towns. Check me and see.
—*Springfield, Ore.*

Everybody is making color cartoons now, and all are doing a poor job. We used to get a good one once in a while—the good ones are certainly a long way apart now. What is wrong with them? Their content is mostly agony, violence, horror and especially destruction! We run one or more a week, and seldom does one hear a laugh from the audience. I was of the opinion these subjects came under the heading of COMEDY. I must be wrong. "There isn't a laugh in a carload."
—*L. V. Bergtold, Westby Theatre, Westby, Wis.*

The trend to long features should be definitely stopped. The public is against war pictures. **Entertainment** is what they all want.
—*Scotia, Calif.*

My biggest grosses this year have been on single feature programs. I would like to see an early return to single features only.
—*Columbus, Ohio.*

Require all features to run 90 to 100 minutes. Long features invariably cause theatre to miss one complete show each day.
—*W. C. State Theatre, Mooresville, N. C.*

We run two newsreels each week. Both are too much the same.—*Rich Square, N. C.*

More musicals. With the war nearing its end, America needs to have a series of homespun films such as a new Hardy Family resetting, for the future showing to the boys reuniting after their long struggles.
—Dayton, Ohio

This year marked the production of a few of the most outstanding pictures ever turned out by Hollywood, but it also marked the advent of the sorriest array of product at the highest prices that the big film companies have ever produced. Many of the companies took unfair advantage to profiteer during the war.
—*Rosenberg, Tex.*

During football season looks as though we should have more of it in the sports reels.
—*Cody Tarter, Lyric Theatre, Manchester, Tenn.*

We just can't get enough popcorn.
—*W. V. Cooper, York, Ala.*

Patrons in general becoming very tired of war pictures. Require more good musicals and dramas with a punch.
—*Warren F. Carmer, Exeter Theatre, Detroit.*

Distributors must aknowledge there are five other days in the week we would like to make a dollar besides Sunday and Monday.
—*K. F. Dawson, Gallitzin, Pa.*

Roy Rogers is getting better and better. Give him better pictures to play in with more romantic highlights. He's far above Autry in this locality. Keep him up and coming.
—*Macomb, Ill.*

Too many war pictures. Too many ba musicals. Not enough family pictures down-to-earth stories like "The Sullivans", picture enjoyed by the whole family.
—*Plattsburg, N.*

Exhibitors who buy more than four p centage pictures a year for small towns not only making suckers of themselves, are making the buying harder for the rest us who are trying to keep the distribut in line.
—*Chattahoochee, F*

Musicals and light comedy features ha brought more money into the box offi Long features and war pictures have be a disappointment.
—*D. C. Harrison, Pal Theatre, Glennville, G*

Better short subjects improve creation single feature programs. This is important entertainment.
—*Portland, O*

It seemed to me this past year as thou the producers made the exhibitors through the nose for weak stories with names of stars as the excuse. Very few stor merited the patronage they received throu entertainment value alone.
—*W. H. Luthie, Lincoln and North Woo stock, N. H.*

Why build up business. We build it and then have to pay more film rental. Pri should be stable.
—*Crescent City, Ca*

Our vote for the most uninteresting sce in features would be pictures of name ba playing. Nice to listen to, but who gets kick out of seeing a tooter toot, a fido fiddle or a drummer drum. Just a waste film and time that otherwise would make of some good short subject. Too many p ducers are padding their features to g them more running time.
—*N. E. Frank, Wayland Theatre, Wayla Mich.*

Branch managers who, as a rule, are close touch with local exhibitors' proble should be given more responsibility a authority, rather than being compelled work under the petty dominence of the ho office brass hats in New York.
—Ashland, C

If you really figure the actual cost of ing business down to the penny and charge against the gross plus cost of the pictu you hardly make a cent on the BIG st It's the little names that make the money the rest are atmosphere.
—*Tom MacDowell, Hartley, Io*

Regardless of future trends in types of ture material most popular, would sugg producers give serious thought to more st material like "Flicka" and "Lassie", as th simple homey shows will always do top b ness in most of our situations.
—*Wyndmere, N.*

ARE YOU ALL SET?

EVERYTHING READY FOR RECORD-BREAKING GROSS?

MARCH OF DIMES...JAN. 25-31

1. Is your pledge in? (still time to rush it thru)
2. All set with plenty of volunteer collectors?
3. Ready with enough wide, open collection containers?
4. Entire theatre staff pepped up?
5. Collections scheduled for *every* show, no matter how small the audience?
6. Greer Garson appeal trailer ordered from National Screen?
7. Those two one-sheets in lobby frames?
8. Your theatre citation framed in boxoffice?
9. Arrangements for collections at public gatherings outside of your theatre?
10. Wishing Well in your lobby?
11. Ushers filling those birthday coin-cards?
12. Other money-getting stunts in campaign book?

Okay . . . let's go. Let's do our best!

ON THE MARCH

by RED KANN

HOLLYWOOD

CONTINUING the occasional statistical roundup which decorates this column, the array which follows demands a definition of boundaries. It will be as brief as those boundaries allow.

The source is Picture Grosses, regular weekly department appearing the HERALD. The period is 1944, holding to editions of the HERALD dated January 1 through December 30 of the late, lamented year.

Picture Grosses are estimates of receipts in 20 or more key cities, published in three brackets. First Reports are what they say they are. Intermediate Reports usually appear when an attraction goes beyond five or more initial dates, thereby permitting a more definitive outline of what gives at the box office. Final Reports run when enough dates have played in big cities to indicate what the probable course of the attraction so covered may be expected to be in later first runs and in the subsequents thereafter.

Final Reports do not always embrace the same, fixed number of cities. Governing factors include geographical spread and speed of playoff. The purpose always is to get into print with the information as rapidly as playdates themselves permit. Example: If a given attraction hits widely separated key runs on, or about, the same time and enough of them become available quickly, there is no waiting for additional reports merely to swell the number of cities reported. It is more essential, under this set of conditions, to strike the percentages and to publish them at a time when succeeding first runs, and other runs, have the benefit of the information. It becomes decidedly unessential to publish data which cannot provide a guide post for the great mass of theatremen because it will reach them too late.

The following breakdown is based on Final Reports and covers 103 attractions. Weekly averages of theatres were re-appraised for the six months' period ending July 31. On October 31, the averages again were re-calculated for the six months previous. This is a deliberate design for purposes of noting and allowing for changing conditions.

It is important to bear in mind many of the attractions columinized below played additional first runs beyond the point at which the HERALD closed them out; that, therefore, over-all percentages quite likely have undergone changes. This statistical journey, however, is based solely on that which has been published, and this is what it reveals:

ATTRACTION	DISTRIBUTOR	GROSS IN PERCENTAGES
Song of Bernadette (Advanced Admissions)	20th-Fox	149.5
Wilson	20th-Fox	149.2
Destination Tokyo	W.B	136.3
Gang's All Here	20th-Fox	132.2
Since You Went Away	U.A.	132
Thousands Cheer	MGM	129.8
Lady in the Dark	Para.	127
Her Butler's Sister	Univ.	125.9
Gung Ho	Univ.	125.7
Going My Way	Para.	126.2
Miracle of Morgan's Creek	Para.	122.2
Arsenic and Old Lace	W.B.	120.3
Fighting Seabees	Rep.	119.4
Around the World	RKO Radio	119.2
Guy Named Joe	MGM	118.8
See Here, Private Hargrove	MGM	118.3
Flesh and Fantasy	Univ.	117.9
The Lodger	20th-Fox	117.8
Higher and Higher	RKO Radio	115.8
North Star	RKO Radio	115.8
Old Acquaintance	W.B.	115.8
Nine Girls	Col.	115.2
Mr. Skeffington	W.B.	114.5
Riding High	Para.	114.5
White Cliffs of Dover	MGM	114.4
In Society	Univ.	114.2
Christmas Holiday	Univ.	113.8
Laura	20th-Fox	113.8
Madame Curie	MGM	113.2
Lassie Come Home	MGM	112.8
Government Girl	RKO Radio	112.1
Ali Baba and 40 Thieves	Univ.	111.6
Dragon Seed	MGM	111.3
Mrs. Parkington	MGM	111
Standing Room Only	Para	110.9
Cover Girl	Col.	110.6
Passage to Marseille	W.B.	110.1
Up in Arms	RKO Radio	110.1
Janie	W.B.	109.7
Irish Eyes Are Smiling	20th-Fox	109.6
Impatient Years	Col.	109.3
Lifeboat	20th-Fox	109.3
Phantom Lady	Univ.	108.9
Shine on, Harvest Moon	W.B.	108.9
Story of Dr. Wassell	Para.	108.5
Pin-Up Girl	20th-Fox	107.9
Crazy House	Univ.	107.8
Adventures of Mark Twain	W.B.	107.7
Casanova Brown	RKO Radio	107
Tender Comrade	RKO Radio	106.7
Seventh Cross	MGM	106.6
Corvette K-225	Univ.	106.1
Chip Off Old Block	Univ.	105.7
Desert Song	W.B.	105.6
Lost Angel	MGM	105.6
Song of Russia	MGM	105.6
None But Lonely Heart	RKO Radio	105.5
The Climax	Univ.	105.3
True to Life	Para.	105.1
Two Girls and Sailor	MGM	105.1
Greenwich Village	20th-Fox	105
The Heat's On	Col.	104.7
Jane Eyre	20th-Fox	104.7
No Time for Love	Para.	104.7
Wing and Prayer	20th-Fox	104.7
I Love a Solidier	Para.	104.5
Double Indemnity	Para.	103.9
Step Lively	RKO Radio	103.9
What a Woman	Col.	103.9
Follow the Boys	Univ.	103.6
Canterville Ghost	MGM	103.2
Four Jills in Jeep	20th-Fox	103.1
Rationing	MGM	103
Home in Indiana	20th-Fox	102.4
Marriage Is Private Affair	MGM	102
Once Upon a Time	Col.	101.5
Bathing Beauty	MGM	101
Gaslight	MGM	101
Northern Pursuit	W.B.	101
Jack London	U.A.	100.7
Buffalo Bill	20th-Fox	100.6
Broadway Rhythm	MGM	100.3
Gypsy Wildcat	Univ.	100.3
In Our Time	W.B.	99.9
Bride by Mistake	RKO Radio	99.5
Heavenly Body	MGM	99.2
And the Angels Sing	Para.	99.1
Show Business	RKO Radio	98.9
The Conspirators	W.B.	98.8
The Purple Heart	20th-Fox	98.8
Cry "Havoc"	MGM	97.7
Whistling in Brooklyn	MGM	97.7
Meet the People	MGM	97.6
The Uninvited	Para.	96.9
Action in Arabia	RKO Radio	96.8
Very Thought of You	W.B.	96.2
Bridge of San Luis Rey	U.A.	95.6
Hail the Conquering Hero	Para.	94.8
Summer Storm	U.A.	94.8
Happy Land	20th-Fox	92.3
The Sullivans	20th-Fox	92.3
Eve of St. Mark	20th-Fox	91.3
Uncertain Glory	W.B.	90.7

And Now a Recap

EIGHTY-THREE of these 103 pictures did better than normal business. Twenty went under. MGM tops the list with a total of 22, of which 18 did better than average, while four did not. Twentieth Century-Fox had 18, with 14 of them above and four below. Warner, with 14, bettered average with 10 and came a cropper with four. In next position is Paramount with 13 of which 10 exceeded normal takes, while three failed. Universal, at 13, went above normal with its whole battery.

RKO Radio is represented with a dozen; nine sailed above average and three did not. Columbia had six, all above the line. United Artists, at four, is evenly split with two above and two below. Republic had one entry, whic went above normal.

The distributors' end, naturally, varies. Fir runs are not alike. Terms are not alike. Or distributor will play better and larger theatr than his competition and under more favore conditions. The appeal of individual attractio obviously bears on dollar return. Thus, 1 per cent in one house on a 40 per cent de is decidedly different from 130 per cent another house on a 35 per cent deal. Seaso competition and admission prices throw the weight around, as always.

Of prime significance, beyond all doubt, the interesting fact 83 out of the 103 pictur covered here left average business in a grat fying ditch.

It's the kind of a ditch in which the indust would prefer to find itself permanently house

New Tax Threats In North Carolina

North Carolina theatres are faced with the r newal of a three per cent gross receipts tax, well as state license fees ranging from $25 to $42 provided in the 1945 revenue bill now before t North Carolina General Assembly.

The three per cent tax was first levied in 19 and then removed in 1943. But the provision f license fees, contained in an amendment to t 1945 budget revenue bill, is developing considerab opposition already.

If amended, the bill would provide that "eve person, firm, or corporation engaged in the bus ness of operating a moving picture show or pla where vaudeville exhibitions or performances a given or operating a theatre or opera house whe public exhibitions or performances are given f compensation shall apply for and obtain in advan from the commissioner of revenue a state licen for the privilege of engaging in such business, a shall pay for such state license for each room, h or tent, using the following base tax. . . ."

The scale of license fees begins with $25 p unit in places of less than 1,500 population a rises to $425 in cities or towns of 25,000 or mo

A Charlotte representative of the industry d scribed the proposed revenue bill, as "outlandish terrific." Aside from the fact that the state do not need the revenue, the local spokesman said, t new tax would amount to "double taxation." found no fault with the Federal 20 per cent amus ment tax, but said the proposed state tax wou be a "terrific load" on theatres.

Theatre Owners of North and South Carolin Inc., have scheduled a meeting for January 22 Charlotte and it is expected that the new reven bill will come in for considerable discussion that time.

1944 Ohio Admission Tax Revenue Up to $2,545,583

State collections of the Ohio retail sales a admission taxes as well as censor fees were co siderably higher in 1944 than in 1943, it was di closed in a report by Don H. Ebright, Sta Treasurer. The three per cent retail sales t collections were $65,559,716 in 1944, compared wi $61,971,949 in 1943. Collections of the three p cent admission tax in 1944 amounted to $2,545,5 while the 1943 figures were $2,175,795. Cens fees for 1944 were $209,361, as against $172,995 f the preceding 12 months. There was, however, very sharp decline in amusement licenses, the 19 figures being $9,109, while the 1943 revenue w $34,022.

Despite the $100,000,000 surplus in Ohic State Treasury and the recommendation of Go ernor Frank J. Lausche to the joint session of t State Legislature that there be no curtailment tax revenue for the biennium, there is a growi disposition on the part of some legislators to redu taxes in Ohio. The forerunner of such a pr gram is seen in the introduction into the Gener Assembly of a bill which would jettison the thr per cent retail sales, use and storage tax.

CELEBRATE

WITH

20th

CENTURY-FOX

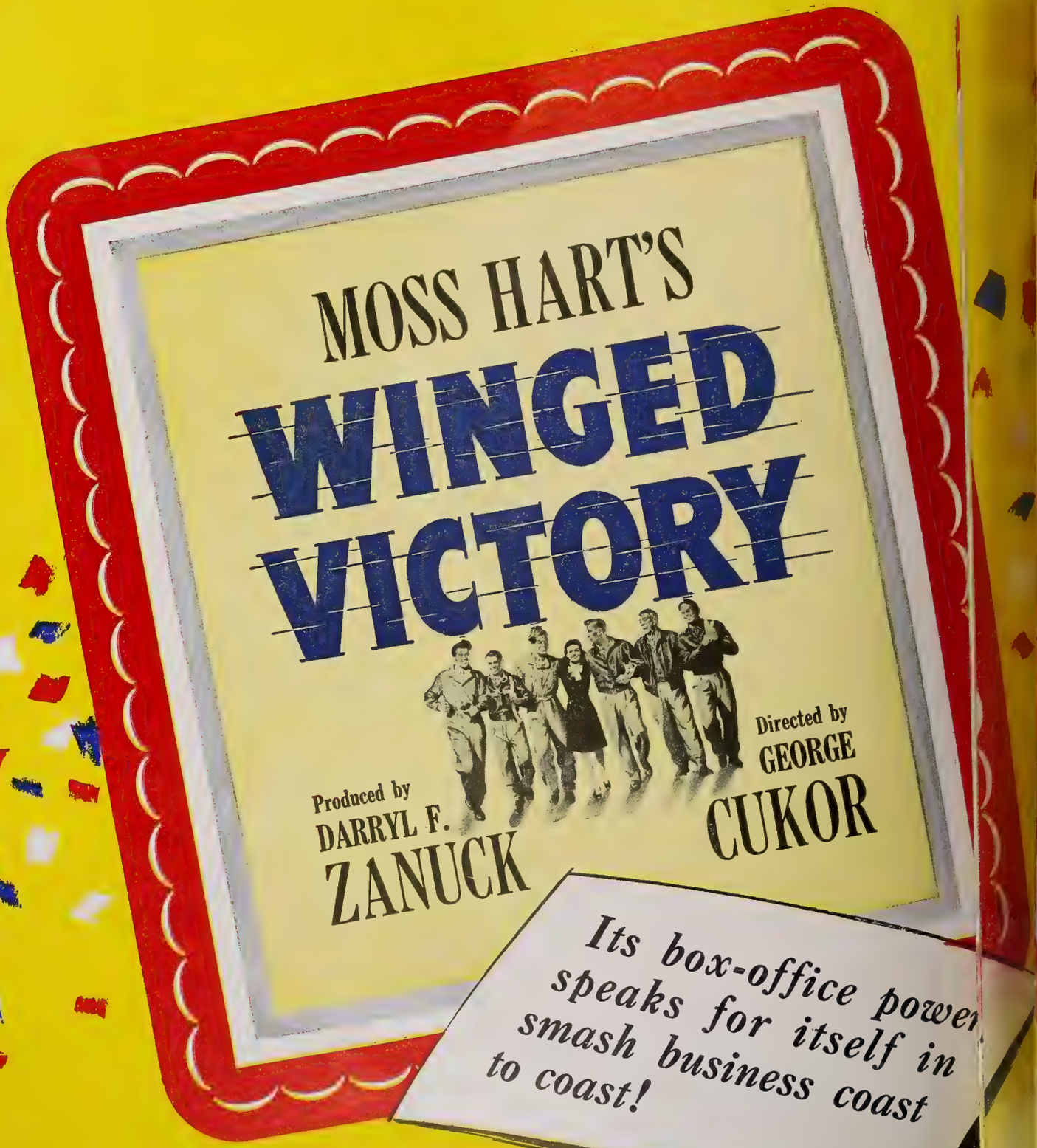
ITS and your MOST

EVENTFUL YEAR

CEUR

RISING ABOVE ALL GS...

HITS THAT START ITS



4th

NRY-FOX

TH WITH THE FIRST TWO

TMOST EVENTFUL YEAR

A. J. CRONIN'S

THE KEYS OF THE KINGDOM

Produced by JOSEPH L. MANKIEWICZ

Directed by JOHN M. STAHL

One of the greatest pictures of all time— one of the greatest grossers of all time!

20th CENTRY-FOX

RISING ABOVE ALL OTHE...WITH THE FIRST TWO HITS THAT START ITS MOST EVENTFUL YEAR

MOSS HART'S

WINGED VICTORY

Produced by DARRYL F. ZANUCK

Directed by GEORGE CUKOR

Its box-office power speaks for itself in smash business coast to coast!

A. J. CRONIN'S

THE KEYS OF THE KINGDOM

Produced by JOSEPH L. MANKIEWICZ

Directed by JOHN M. STAHL

One of the greatest pictures of all time— one of the greatest grossers of all time!

BETTY SMITH'S
A TREE GROWS IN BROOKLYN

HANGOVER SQUARE

MARY O'HARA'S
THUNDERHEAD
Son of Flicka
in Technicolor

ERNST LUBITSCH'S
A ROYAL SCANDAL

NOB HILL
in Technicolor

KEEP CELEBRATING

WITH HIT AFTER HIT FROM

20th CENTURY-FOX

PLEASE, MISTER,
DO YOUR BEST!
MARCH OF DIMES!

MARQUEES SUFFER ECLIPSE UNDER FUEL SAVING ORDER

0 Watts of Illumination Is Maximum; Theatres Are Taking Cut in Stride

The nation's theatre marquees, except in re-ons served by hydro-electric power, will dimmed February 1, following an order is-ed Monday by the War Production Board's ffice of War Utilities in conformity with a di-ctive of War Mobilization Director James F. yrnes, aimed at conserving coal and oil es-ntial to the war effort.

In its application to the exhibitor, the meas-e prohibits marquee lighting in excess of 60 atts for each marquee, outdoor advertising, omotional or display illumination, and out-or decorative and ornamental lighting.

Some theatre managers in New York, both dependent and circuit, took the measure stride. Their opinion was that, with street ghting, the provision limiting the wattage marquee lighting would have little or no fect on safety, and that the other prohibi-ons against exterior lighting would work no ardship if applied generally to all businesses.

They pointed out that during the "Brown-t" and the "Blackout," previously enforced r security reasons, there was no detrimental fect on business when all complied.

ome See Need of More ighting for Safety

Others were of the opinion that the new gulation would make theatre exteriors still arker than under the former dimouts and that ceptions might have to be made in certain ses to allow enough lighting to insure public fety.

The order states that no electricity may be ed for the following purposes, "unless ex-nptions are granted":

1. Outdoor advertising and outdoor promo-onal lighting.
2. Outdoor display lighting, except where ecessary for the conduct of the business of out-or establishments.
3. Outdoor decorative and outdoor orna-ental lighting.
4. Show-window lighting except where ecessary for interior illuminations.
5. Marquee lighting in excess of 60 watts r each marquee.
6. White-way street lighting in excess of e amount determined by local public author-y to be necessary for public safety.

xceptions Noted for Some utdoor Sign Lighting

7. Outdoor sign lighting except for:

(A) Directional or identification signs re-uired for fire and police protection, traffic otection, traffic control, transportation termi-als or hospitals; or directional or identifica-on signs for any essential public service, the ghting of which is specifically certified to be ecessary by local public authority. Certifica-on shall be made in writing to the electric pplier.

(B) Directional or identification signs us-g not more than 60 watts per establishment, r doctors and hotels, and for other public dging establishments.

After February 1, penalties for non-compli-nce will be invoked by the Office of War Utili-ties, WPB branch, and will include discontinuance of electric service to consumers found guilty of willful infractions, J. A. Krug, War Production Board chairman, said Monday in Washington.

Lewis A. Greenleaf, Jr., New York regional director of the board, said that requests for exemptions would be considered, each on the merits of the individual case, with a view toward equitable treatment of all concerned. He pointed out further that the wattage allowed could be distributed among smaller bulbs by those exhibitors who felt that better exterior illumination could be obtained in that way.

Hydro-Electric Companies Not Automatically Exempt

Mr. Greenleaf also explained that the hydro-electric companies were not automatically exempted from the restrictions imposed by the order, and that it would be necessary for them to apply individually to the Office of War Utilities for permission to supply their consumers with more lighting than the order permits in those areas dependent on coal-generated electricity.

The Electrical Institute of the Edison Company, New York, said that the regions which were predominantly supplied by hydro-electric power plants were the Pacific coast states, Washington, Oregon and California, and Tennessee. Portions of upper New York and certain communities elsewhere in the country also receive their current from such plants.

The Edison company said that New York was dependent on coal for its electric current. Prior to the war, it pointed out, the city received some of its power from the Hudson-Niagara hydro-electric system, but in the last few years the procedure had changed, with the upstate communities now being fed power from the city plants.

Meanwhile, the Warner circuit in Chicago, comprising 22 theatres, Monday took the lead in the most drastic anticipation of the deadline by turning off the lighting of all vertical signs and decorative illumination before receiving definite orders from the War Production Board. Other circuits and independents were expected to follow.

Last weekend, after Mr. Byrnes had indicated the necessity for the lighting limitation, reports were received in Washington from all sections of the country that exhibitors were turning off their daytime display illumination and cutting marquee lighting up to 50 per cent or more.

The potentially dangerous coal situation was called to the attention of President Roosevelt's Cabinet two weeks ago by Secretary of the Interior Harold L. Ickes, who also is Wartime Administrator of Petroleum and Solid Fuels.

Mr. Ickes criticized the high temperatures at which the Government buildings in Washington were kept, as well as the similar situation reported to him in Army and Navy establishments, and the great waste of light in those structures and in certain places of public gathering, particularly hotels, and urged that the Government agencies should set an example of conservation to be followed by the public.

Byrnes Conceived Idea Of Outdoor Reduction

The Secretary later explained that when he made his point he did not have outdoor lighting in mind and had not sugested its curtailment, its inclusion in Mr. Byrnes' directive being the latter's own idea.

Following the issuance of the Byrnes directive, the OWU immediately called representatives of the public utilities to Washington to discuss the scope of the proposed order. At that meeting it was agreed that consumers who would be affected should be given time in which to accommodate themselves to the order, hence its effective date of February 1.

In announcing the order, Mr. Krug estimated that it would save some 2,000,000 tons of coal annually, or about 10 per cent of the 25,000,000-ton saving called for by Mr. Byrnes. The remaining 90 per cent is to be saved by a maximum temperature of 68 degrees in governmental, business, commercial and industrial establishments heating with coal.

FUEL SHORTAGE VIEWED WITH APPREHENSION

Managers in Ohio viewed the fuel shortage apprehensively, although there was no anticipation of immediate closings. Stockpiles were dwindling, with cars filled with frozen coal tied up on railroad sidings, as the state suffered what was termed its worst fuel famine.

In Buffalo, houses were expected to close before the end of the month, E. Harold Brayer, chairman of Mayor Kelly's emergency fuel committee, warned. Soft coal shipments were behind schedule as a result of snowstorms.

In New York, bookers were rearranging schedules to take advantage of a shutdown of the city's schools from January 31 to February 5 to conserve fuel.

The fuel shortage in the Boston metropolitan area is so critical the OPA there Tuesday warned it might become necessary to close theatres.

Recreation Unit Praised at Luncheon Honoring Brandt

The work being done by the New York City Defense Recreation Committee in distributing tickets for shows, and in generally providing entertainment for members of the armed forces while in the city on furlough has received the thanks of high-ranking officers of the Army and the Navy.

At a luncheon January 12, honoring Harry Brandt, president of the Independent Motion Picture Theatre Owners Association, Major General Thomas A. Terry, head of the Second Service Command, and Rear Admiral Monroe Kelly, commandant of the Third Naval District, praised the efforts of the committee in aiding service men.

Mr. Brandt and his associate have thus far donated more than 4,000,000 tickets to film theatres, little less than half the total of all entertainment tickets distributed by the committee which was reported at the luncheon to be more than 8,143,000.

Moulton Academy Vice-Chairman

Thomas Moulton has succeeded Douglas Shearer as vice-chairman of the research council of the Academy of Motion Picture Arts and Sciences.

STUDIOS MADE 45 WAC FILMS IN 1944

Hollywood Group Reports 24 Producers and 57 Players Participated

Hollywood Bureau

Hollywood produced a total of 45 special subjects as its contribution to the War Activities Committee-Office of War Information film program for 1944. Involved in the projects were 12 studios, 24 producers, 13 directors, 30 writers and 57 players.

These figures are revealed in the annual report of the Hollywood Division of the WAC issued by John C. Flinn, coordinator, for Mary C. McCall, Jr., chairman. The report was officially presented to Francis S. Harmon, executive vice-chairman of the WAC, at the annual luncheon meeting held Monday at Perino's restaurant.

At this meeting, the Hollywood WAC committee for 1944 turned over its duties to the 1945 group headed by John Cromwell, chairman; Edward J. Mannix, vice-chairman, and Tom W. Bailey, coordinator.

The new committee to be installed include: Bert Allenberg, Fred W. Beetson, Harry Brand, Trem Carr, Y. Frank Freeman, Emmet Lavery, George Murphy, Kenneth Thomson and Walter Wanger. Mr. Flinn remains as a member of the executive board.

Mills Calls for Greater Effort

In a talk following the installation, Taylor M. Mills, chief of the Bureau of Motion Pictures of the Office of War Information, called upon films to inform and stimulate the home front in a concerted effort to speed victory and save American lives.

Ted R. Gamble, national director of the War Finance Division, U. S. Treasury, lauded the film industry for its work in previous war loans. In disclosing significant statistics on national economy, Mr. Gamble said: "The job that has been done would have been utterly impossible without the aid of the motion picture industry."

Mr. Harmon paid tribute to the work of the trade press in loan drives. Quoting from the report of Jack Alicoate, trade press committee chairman for the WAC, he said 12 industry publications had contributed a total of 833 pages of advertising to all War Activities Committee undertakings which, had it been purchased, would have cost $272,934. Trade journals also devoted 13,554 editorial columns to the same causes.

Closer Cooperation Discussed

Plans for closer cooperation with Government agencies this year were explained by Mr. Harmon. He read messages of thanks to the industry from Basil O'Connor, head of the Red Cross; Winthrop W. Aldrich, president of the National War Fund, and Rear Admiral A. S. Merrill of the Navy.

In his report, Mr. Flinn paid tribute to "the invaluable and ever-enthusiastic assistance of the Academy of Motion Picture Arts and Sciences, Artists' Managers Guild, Association of Motion Picture Producers, California Theatre Council, Independent Motion Picture Producers Association, Hollywood Victory Committee, Hollywood Writers Mobilization, Public Information Committee, Screen Actors Guild, Screen Directors Guild, Screen Writers Guild and the Society of Independent Motion Picture Producers, and to Stanton Griffis, former chief of the OWI Bureau of Motion Pictures; his successor, Taylor M. Mills; George J. Schaefer, chairman; Herman Gluckman, treasurer, and Francis Harmon, executive vice-chairman of the War Activities Committee."

Films for All Services

The films produced as a voluntary war effort and requested by various governmental agencies varied in length from 50 to 2,000 feet and were made for the Army, Navy, Marine Corps, Treasury Department, the Red Cross, the National War Fund, the Women's Army Corps and other bureaus and groups.

Producers were Columbia, Lester Cowan, Walt Disney, Metro-Goldwyn-Mayer, Paramount, RKO Radio, Republic, David O. Selznick, 20th Century-Fox, Universal, Walter Wanger and Warner Bros.

The subjects were released through the distributor division of War Activities to the 16,000 members of the theatre division.

Producers who assisted in the program were: Arnold Albert, Charles Brackett, Lester Cowan, Milton Feld, Bernard Fineman, Gordon Hollingshead, Col. Jason S. Joy, Ray Klune, Reginald LeBorg, Perry Lieber, Charles Lootens, Hugh McCollum, William Meiklejohn, Eugene O'Neil, William Russell, David O. Selznick, Joseph Sistrom, Walter Wanger, Harry M. Warner, Jack L. Warner, Frank Whitbeck, James Wilkinson, Allen Wilson and Carey Wilson.

Directors: Ed Bernds, Edward Dmytryk, Leslie Fenton, Leo Forbstein, Gaston Glass, Alfred Hitchcock, Erle C. Kenton, John Larkin, Arthur Lubin, Leroy Prinz, James Tinling, Maurice Tourneur, Jr., and Joseph Youngerman.

Writers and Players Listed

Writers: Tom Baily, Earl Baldwin, Henry Blankfort, James Bloodworth, Harold Buchman, Frank Davis, Howard Dimsdale, Robert Faber, Howard Harris, Edmund L. Hartmann, Herman Hoffman, Robert Lees, Mel Levy, Philip Lewis, Stephen Longstreet, Emanuel Manheim, Mary C. McCall, Mr. Carl Nater, Leonard Neubauer, S. J. Perelman, Fred Rinaldo, Tess Slesinger, Louis Solomon, Captain Milton Sperling, Charles L. Tedford, Joe Weil, Glenn Wheaton, Frank Whitbeck, Carey Wilson, Syd Zelinka.

Stars: Edward Arnold, Jim Bannon, Lionel Barrymore, Jeanne Bates, William Bendix, Olive Blakeney, Humphrey Bogart, Charles Brackett, Eddie Bracken, James Brown, James Cagney, Jack Carson, Charles Coburn, Lois Collyer, Charles Cooper, Bing Crosby, Cecil DeMille, Brian Donlevy, Deanna Durbin, Jimmy Durante, Leon Errol, John Garfield, Benny Goodman and his orchestra, Cary Grant, Susan Hayward, Jean Hersholt, Bob Hope, John B. Hughes, Betty Hutton, Harry James, Jennifer Jones, Alan Ladd, Veronica Lake, Pfc. William Lundigan, U.S.M.C., Ida Lupino, Jimmie Lydon, Irene Manning, Fredric March, Herbert Marshall, Pat McGeehan, Dorothy McGuire, Garry Moore, Dennis Morgan, Ruth Nelson, George Nokes, Martha O'Driscoll, Harold (Gildersleeeve) Peary, Ann Revere, Ginger Rogers, Charles Ruggles, Rosalind Russel, Frank Sinatra, Milburn Stone, Spencer Tracy, Gayne Whitman, Charles Winninger, Robert Young.

California Unit to Sponsor National Move on Law Plan

The Southern California Theatre Owners Asso ciation will take up the sponsorship of the trad grievance conciliation plan of the late Albert J Law which it has adopted locally. The plan wa submitted by Mr. Law to Wendell Berge, head o the Justice Department's anti-trust division, lat in December, and reportedly received favorabl consideration. Mr. Law was in the midst of nego tiation with New York film executives when h died there January 1.

Directors of the SCTOA were to meet thi week to name a successor to Mr. Law who wa executive secretary and general counsel. The asso ciation will attempt to carry out Mr. Law's inten tion of having the plan adopted nationally.

The plan provides for a three-point formula fo settling exhibitor-distributor disputes without re sorting to, or supplanting arbitration. It was hope that if the companies viewed this method with th same favor shown by the Justice Department, i might be incorporated in the Consent Decree an aid in the simplification of the current arbitratio system. Distributor executives in New York hav expressed interest in any formula for conciliatin trade grievances that would result in better indus try relations.

War Department Short Is Shown in New York

"What's Your Name?", a War Activities Com mittee short subject which Twentieth Century-Fo will distribute, was shown last week to a grou including Army Signal Corps personnel, film ex ecutives and the trade press, in a projection roo in the Paramount Building, New York. The pic ture carries the recommendation of the War Man power Commission.

Mrs. Anna Rosenberg, Regional Director of th War Manpower Commission, who attended, sai after the screening. "I know of no way of bringin home the war need any better than visuall through the screen." Sam Dembow, film con sultant to the War Department, expressed hi appreciation to Mrs. Rosenberg for her assistanc and to the Signal Corps for their work in produc ing the film.

Lt. Col. C. J. Ballin, of the Signal Corps, repre sented the Army Pictorial Service, which produce the subject for the War Department. It was re leased January 18.

Kamber Assistant Chairman On WAC Distributor Unit

The appointment of Bernard M. Kamber, direc tor of special events at United Artists, as assis ant chairman with Edward M. Schnitzer on th War Activities Distributors Committee, was an nounced this week by Grandwell L. Sears, vice president in charge of United Artists distribu tion, and WAC distributor chairman. M Kamber will act in a supervisory capacity assis ing Mr. Schnitzer on many phases in connectio with the new distributor's setup for future industr drives. With Mr. Schnitzer now visiting the com pany's southern exchanges on both company an WAC business, Mr. Kamber has already assume his new duties, assisting Mr. Sears.

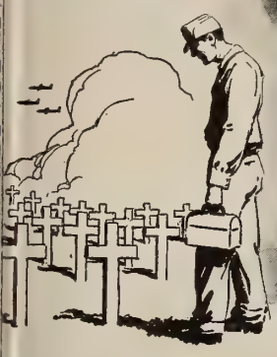
Unger To Conduct Three UA District Sales Meetings

J. J. Unger, United Artists western divisio manager, left Wednesday on a trip to the ex changes under his supervision. He will conduc district sales meetings in Chicago, St. Louis an San Francisco. Each of the three meetings wi be attended by branch managers and salesme from exchanges in each district. Dates and place of the meetings are now being arranged. M Unger is scheduled to return to the home offic in about four weeks.

"WHAT'S YOUR NAME?"

THAT'S THE TITLE OF A THRILLING PICTURE TO RUN WHILE BRAVE BOYS HOLD THE LINE ON THE WESTERN FRONT

"I might have saved lives by staying on my job!"



ARE 9 MINUTES OF YOUR SCREEN-TIME WORTH ONE LIFE?

The most thrilling, timely film of the day—"WHAT'S YOUR NAME?" It will hold your audience spellbound and simultaneously inspire them to be faithful to the boys dying on the Western Front. That's what's in *your* power to do! "WHAT'S YOUR NAME?" is absorbing to watch—and you'll be doing your nation a service in the war's critical phase by faithfully showing it.

AVAILABLE GRATIS AT ALL 20th CENTURY-FOX EXCHANGES
Presented by the War Dept. Produced by Army Pictorial Service, Signal Corps.

★ ★ ★ *Sponsored by War Activities Committee of Motion Picture Industry, 1501 Broadway, N. Y. C.* ★ ★ ★

Box Office Champions for Month of December

AND NOW TOMORROW

(Paramount)

Associate producer, Fred Kohlmar. Directed by Irving Pichel. Screenplay by Frank Partos and Raymond Chandler, from novel by Rachel Field. Musical score, Victor Young. Director of photography, Daniel L. Fapp. Song, "And Now Tomorrow", by Victor Young and Edward Heyman. Cast: Alan Ladd, Loretta Young, Susan Hayward. Release date, November 24, 1944.

HOLLYWOOD CANTEEN

(Warner Bros.)

Produced by Alex Gottlieb. Directed by Delmer Daves. Original screenplay by Delmer Daves. Musical numbers created and directed by LeRoy Prinz. Photographed by Bert Glennon. Cast: Jack Benny, Joe E. Brown, Eddie Cantor, Joan Crawford, Bette Davis, John Garfield, Barbara Stanwyck, Jimmy Dorsey and Band. Release date, December 30, 1944.

PRINCESS AND THE PIRATE

(RKO-Goldwyn)

Produced by Samuel Goldwyn. Associate producer, Don Hartman. Director, David Butler. Screenplay by Don Hartman, Melville Shavelson and Everett Freeman. Adaptation, Allen Boretz and Curtis Kenyon. Suggested by a story by Sy Bartlett. Song, "Kiss Me in the Moonlight", by Jimmy McHugh and Harold Adamson. Music, David Rose. Directors of photography, Victor Milner, William Snyder. Technicolor director, Natalie Kalmus. Cast: Bob Hope, Virginia Mayo, Walter Brennan. No definite release date set.

FRENCHMAN'S CREEK

(Paramount)

Executive producer, B. G. DeSylva. Associate producer, David Lewis. Directed by Mitchell Leisen. Screenplay by Talbot Jennings, from novel by Daphne du Maurier. Director of photography, George Barnes. Technicolor director, Natalie Kalmus. Musical score, Victor Young. Cast: Joan Fontaine, Arturo de Cordova, Basil Rathbone, Nigel Bruce, Cecil Kellaway. Release date, December 22, 1944.

THIRTY SECONDS OVER TOKYO

(Metro-Goldwyn-Mayer)

Produced by Sam Zimbalist. Directed by Mervyn LeRoy. Screenplay by Dalton Trumbo. Based on the book and Collier's story by Captain Ted W. Lawson and Robert Considine. Directors of photography, Harold Rosson, Robert Surtees. Musical score, Herbert Stothart. Cast: Spencer Tracy, Van Johnson, Robert Walker, Phyllis Thaxter. Release date, January, 1945.

WINGED VICTORY

(Twentieth Century-Fox)

Produced by Darryl F. Zanuck. Directed by George Cukor. Screenplay by Moss Hart, author of original stage play. Director of photography, Glen MacWilliams. Music, Sgt. David Rose. Cast: Pvt. Lon McCallister, Jeanne Crain, Sgt. Edmond O'Brien, Jane Ball, Sgt. Mark Daniels, Jo-Carroll Dennison. Release date, December, 1944.

Republic Appoint Two New Distric Sales Managers

Announcement by James R. Grainger, preside and general sales manager of Republic, of the pr motion of Nat E. Steinberg and N. J. Colquho to the posts of district sales managers featured t closing session of the company's three-day regior sales conference in Chicago last week. After t meeting, Mr. Grainger, Herbert J. Yates, S chairman of the board; William Saal, his exec tive assistant; Allen Wilson, studio vice-preside and Joseph Schildkraut, departed for Hollywo and the final regional conference, to be held Jar ary 22-23.

In the new district lineup, Mr. Steinberg w cover the prairie district, which includes St. Lou Kansas City, Des Moines and Omaha. Mr. Colc houn is assigned the southeastern district w supervision over Dallas, Oklahoma City and Me phis. Will Baker heads the midwestern distri Chicago, Indianapolis, Milwaukee and Minneapol Merrit Davis, southern, Atlanta, Charlotte, N Orleans and Tampa; Maxwell Gillis, eastern, N York, Philadelphia and Washington; Sam Sep win, central, Detroit, Cincinnati, Cleveland a Pittsburgh; Jack Davis, New England, Bost New Haven, Buffalo and Albany; Francis Ba man, western, Los Angeles, San Francisco, Po land, Seattle, Salt Lake City and Denver.

Mr. Grainger, Edward Walton, assistant ge eral sales manager, and Walter L. Titus, Jr., cently appointed to head exchange operatio visited the Kansas City branch before their parture for the studio conference. Steve Edwar director of publicity, visited the Mesabi iron ran in Minnesota to gather background material "The Iron Master," and made preliminary arran ments for a premiere in Duluth. He will atte the coast meeting.

In addition to the district and home office exec tives, the Chicago conference was attended Winfield Snelson, Atlanta; Harold Laird, Tamp J. H. Dillon, Charlotte; L. V. Seicshnaydre, N Orleans; Lew H. Andrews, Memphis; Glen A Oklahoma City; William Feld, Des Moines; J. Frackman, Milwaukee; W. M. Grant, Minneapol Harry Lefholtz, Omaha, and Robert F. Withe franchise holder in Kansas City.

The exchange executives who will be present Hollywood are J. T. Sheffield, franchise hold and managers F. M. Higgins, Seattle; J. H. Sh field, Portland; Gene Gerbase, Denver; Harold Fuller, Salt Lake City; L. W. Marriott, L Angeles, and Sid Weisbaum, San Francisco.

Sees Films Best Television Media

Ralph B. Austrian, executive vice-president of RKO Television Corporation, in an address before the Cincinnati Industrial Advertisers Club January 16 expressed the belief that television "will become one of the greatest mediums for advertising and sales promotion we have ever known" and added that in his opinion "the motion picture film is the best medium to convey this mesage."

In answering the statement of a network executive who declared that films for a while may supply part of the programming for television and for a limited time the public would tolerate films, Mr. Austrian observed: "Tolerate is his word. May I humbly call attention to the fact that over 80 million people a week go to the motion pictures and pay for it? The annual box office "take" in 1943 was $1,800,000,000, and it was higher in 1944. I think therefore, that if we give good entertainment on film for nothing, they would not only "tolerate" it but would welcome it in comparison with some of the live talent shows it has been my misfortune to see."

In discussing the film program, Mr. Austrian cited its power to remove all "the program handicaps and restrictions." "For example," he said, "should the script call for an authentic street scene in Calcutta or Miami, a blizzard in Alaska, or a storm at sea, it would be available from the extensive film libraries maintained by RKO in Hollywood or Pathe News in New York."

Mr. Austrian spoke under the general subject of "Television—Its Effect on Advertising and Public Relations."

Fire Destroys Theatre

The 200-seat Lyric theatre, the only house in Guthrie, Ky., was destroyed by fire last week, originating in the boiler room. The loss is estimated at $50,000.

Senate Unit Votes Favorably On Porter's FCC Post

The Senate Interstate Commerce Committee Monday voted a favorable report on the President's nomination of Paul Porter to be a member of the Federal Communications Commission to succeed former chairman James L. Fly. Mr. Porter's nomination originally was sent to the Senate for confirmation toward the end of the last session but was not acted upon before Congress adjourned. The President thereupon gave Mr. Porter a recess appointment and re-submitted his nomination later.

Joyce Sees Television as Potent Post-War Force

Speaking on "The Influence of Television Our Post-War Economy" before the Advertisi Club of Washington, Tuesday, T. F. Joyce, gene manager of the radio, phonograph and televisi department, RCA Victor Division, Radio Corpo tion of America, drew a picture of the history television and expressed unlimited faith in future.

He said, "television will bring into the hon of the American people the world's greatest ent tainment and sporting events of local, as well national, interest as they happen." Mr. Joyce a pictured television "as a vital force in the field education."

In the post-war economic world, he said, "te vision promises to be a powerful factor, beca of its power as a communications medium, stimulate the desire for goods and services. T immediate post-war development can, and w contribute forcefully to a healthy economic a business life."

Pollock Sells Novel

The World Publishing Company, New Yo has announced the acceptance of a book call "Your Baby, Sir" by Louis Pollock, former dir tor of advertising and publicity of United Artis for publication in autumn.

Columbia Pictures

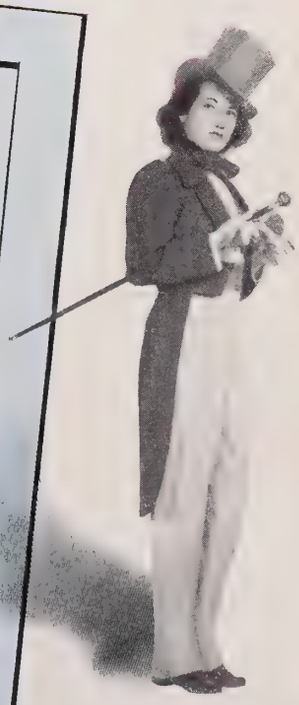
presents with pride

A Song to Remember

the finest picture in its history... destined to rank with the greatest attractions since motion pictures began...

Pre-Release Engagements

RADIO CITY MUSIC HALL
NEW ORLEANS... ORPHEUM
BOSTON... LOEW'S STATE & ORPHEUM
CINCINNATI... RKO CAPITOL
ST. LOUIS... LOEW'S STATE
SAN FRANCISCO... ORPHEUM
OAKLAND... ROXY
BUFFALO... LAFAYETTE
DALLAS... PALACE
LOS ANGELES... HILL ST. & PANTAGES



THERE is much to be said for the principle that a motion picture producer should speak to the public only through pictures—that he put what he has to say on celluloid, and leave other media to other men.

For the most part I have adhered to that principle. But once in many years there comes a motion picture that is so far from the beaten track, so outstanding in its way, that a word of comment from a man in Hollywood may be in order. A SONG TO REMEMBER is that kind of a picture.

The Columbia studios have had the good fortune to inaugurate two major trends in motion picture production. One, the trend toward gay, light-hearted romantic comedy, began with IT HAPPENED ONE NIGHT. The other, which involved the introduction of fine operatic music to the screen, started with ONE NIGHT OF LOVE.

With A SONG TO REMEMBER, it is my humble belief, a new field is opened to creative activity on the screen . . . the intimate blending of glorious music with the unfolding of a warm, emotional story, incident by incident. It is inherent in this picture that the music springs from the story itself . . . just as the story springs from the heart.

To Sidney Buchman, who wrote A SONG TO REMEMBER, and who was in charge of its production, and to Charles Vidor, whose imaginative direction contributed so eloquently to its final expressiveness, go my heartfelt thanks. I know that you, too, will feel that they have succeeded in opening up new vistas of screen entertainment.

PRESIDENT, COLUMBIA PICTURES

COLUMBIA PICTURES PRESENTS

A Sidney Buchman Production

A Song to Remember

starring

Paul MUNI & *Merle* OBERON

WITH CORNEL WILDE

NINA FOCH • GEORGE COULOURIS

Screen Play by Sidney Buchman

Directed by CHARLES VIDOR

IN TECHNICOLOR

PRINTED IN U.S.A.

THEATRE TELEVISION'S SLICE OF SPECTRUM MUST WAIT

FCC Report Cites Need of Further Study; Assign Experimental Band

Washington Bureau

No provision will be made to assign space for either theatre or color television until they are more nearly perfected, and post-war television broadcasting will have fewer channels than now. Thus this week the Federal Communications Commission reported on proposed allocations of the frequencies from 25,000 to 30,000,000 kilocycles.

Based on hearings conducted by the commission from last September 28 through November 2, the report will be the subject of oral argument before the commission beginning February 14.

Commercial television will remain approximately where it is now, in the lower part of the spectrum, but instead of the present 18 channels at intervals from 50 to 294 megacycles, it will have six channels from 44 to 84 mc. and six from 180 to 216 mc. No provision was made for television channels between 225 and 300 mc., the commission explaining that all those frequencies are required for Government services.

Space Is Allocated for Experimental Operation

The assigned channels will be six mc. wide, but to permit the development of color pictures and of higher definition monochrome pictures through the use of wider channels, the commission gives space for experimental operation between 480 and 920 mc.

The omission of theatre television from the specific allocations was based on the fact that it is still in the experimental stage and will become the subject of major research after the war. However, the commission will consider applications for experimental operations involving intracity transmission, including studio to transmitter, remote pickup, and intracity multiple address stations on frequencies between 480 and 920 megacycles and in six of the channels assigned to relay service.

Producers, on whose behalf John V. L. Hogan of the Research Council of the Academy of Motion Picture Arts and Sciences, asked for three or four channels in the 30 mc. and 150-200 mc. band, will be given part use of 22 channels in the 25-28 mc. and four channels in the 156-162 mc. bands for "walkie-talkie" and point-to-point communication, sharing those frequencies with other classes of stations requiring intermittent use of radio communication.

Say Film Industry Does Not Need Full Time Service

The commission explained that the motion picture industry did not require full time service, but it was pointed out that "although not very extensive use has been made of frequencies assigned to motion picture stations in the past, it appears that at least on occasion these stations have been the only means of communication involving safety of life and property."

Dealing with the problem of television, the report showed that at present six commercial stations were in operation, three under construction, and 100 applications on file. Three experimental stations are rendering limited program service, and it is estimated that about 7,000 receiving sets are in use.

The twelve channels assigned to television include only three of those now allocated to this service, and are as follows: Channel No. 1, 44-50 mc.; No. 2, 54-60 mc.; No. 3, 60-66 mc.; No. 4, 66-72 mc.; No. 5, 72-78 mc. (after removal of aviation markets centering on 75 mc.); No. 6, 78-84 mc.; No. 7, 180-186 mc.; No. 8, 186-192 mc. (now assigned); No. 9, 192-198 mc.; No. 10, 198-204 mc.; No. 11, 204-210 mc. (now assigned), and No. 12, 210-216 mc. (now assigned).

The question of the width to be given the television channel was one of the most important involved in this phase of the allocations, it was indicated in the report.

Wide Channel System Can Be Developed for Broadcasting

"The commission is fully convinced that by virtue of the recent developments in the electronic art, a wide channel television broadcasting system, utilizing frequencies above 400 mc., can be developed, and the transmission of higher definition monochrome pictures and high definition color pictures achieved," it said.

"The commission is also convinced that all of the improvements that have been made possible in the transmission and reception of monochrome pictures by recent developments in the electronic art cannot be utilized in the 6-mc. television channel. However, the commission does not believe that broadcast service to the public through the use of a six-mc. channel, with the improvements presently available over pre-war developments, should be abandoned and commercial television held in abeyance until a wide channel system in the ultra-high frequencies can be developed and proven. Therefore, we have endeavored to assign to television broadcast as many six-mc. channels below 300 mc. as possible in the light of the needs of other services for frequency space in the same part of the spectrum."

In addition to the 12 channels allocated this service, it was pointed out, present Television Channel No. 7—102-108 mc.—has been left unassigned and in awarding it to a specific service consideration will be given to the requirements of video.

Could Authorize Seven Stations in One City

"On the basis of the foregoing allocations," the commission explained, "it will be possible to authorize seven television stations in one city if the need therefor is shown. Four of these stations can be assigned in the six channels below 100 megacycles and the other three in the six channels available between 180 and 216 megacycles."

Announcing its decision to reserve the 480-920 mc. area for television experimentation, the commission urged the industry to undertake "comprehensive and adequate" research in that area.

"The importance of an adequate program of experimentation in this portion of the spectrum cannot be over-emphasized," it was stated, "for it is obvious from the allocations which the commission is making for television below 300 megacycles that in the present state of the art the development of the upper portion of the spectrum is necessary for the establishment of a truly nationwide and competitive television system."

At the same time, the commission warned that "the demand for space in the spectrum is so great that each station and service is expected to make the best uses of its facilities and one of the underlying principles is that where, within a reasonable time, a particular station or service has not made full usage of its assigned or allocated facilities consideration would be given to the needs of others.

FCC Will Watch Use of Television Channels

"Cognizance is taken of the fact that even a single television channel requires more spectrum space than is assigned to all the stations of some other services. Therefore, while television stations will be licensed as at present on an unlimited time basis, if after a reasonable period licensees are not using the facilities sufficient to warrant an unlimited assignment, consideration will be given to applicants for all or part of the time."

A possibility that television will not be permitted uninterrupted use of the channels assigned it is raised in a reservation by the commission that all of them except Nos. 6, 7 and 8 may be used on a non-interfering basis by non-governmental taxed or mobile services and Nos. 7 and 8 by governmental fixed and mobile services.

The number of F-M channels for commercial use will be increased from 35 to 70, and non-commercial educational F-M will be given 20 instead of the present five channels, but to provide room for future expansion, the frequencies from 102 to 108 mc. will be left unassigned for the present.

Stations now operating will not be moved to the new frequencies until new receivers capable of operating in that area are available.

CBS ENGINEER PRAISES REPORT

The advocates of "low-frequency, low-definition television are stripped of all hope that television will remain at that level," Paul W. Kesten, executive vice-president of the Columbia Broadcasting System, declared Tuesday in commenting on the proposed frequency allocation plan issued by the Federal Communications Commission in Washington. Mr. Kesten said that, while the report permits "narrow-band, coarse-screen commercial television" to go ahead, "it takes away the wave lengths needed to establish even such a system on an adequate nationwide basis. . . . Thus, in effect, the Commission actually proposes six times as much space in the spectrum for the new and better pictures as for the pre-war pictures." He interpreted the report as indicating the Commission's belief television should move promptly into the higher frequencies. CBS has urged a delay in specific channel assignments until color television can be developed.

BRITISH INDUSTRY TO SEEK TAX CUT

Figure 50% of Fiscal Year National Gross Paid to State in Direct Tax

by PETER BURNUP
in London

No overt move has yet been made, but behind the scenes of the industry's politics this side there has been considerable activity directed towards persuading the British Government to reduce motion picture's taxation burdens.

Warnings of the dangers inherent in the present incidence of levies the industry is called upon to bear have been uttered by authorities. At the last fiscal year's end, an approximate over-all amount of £80,000,000 (about $320,000,000) had been paid into British cinema box offices in the course of the previous 12 months, of which at least 50 per cent had been handed over to the Exchequer in direct taxation.

That proportion of contribution to national revenue would stagger motion picture operatives in other countries, leaders of Britain's industry allege. Patient analysis of returns made to Washington and such other official data as are vouchsafed by the U. S. Department of Commerce and are available here support the assertion.

Figure Expected to Increase

Moreover, it appears quite certain that at the nation's accounting in April next — the Exchequer year ends March 31—the figures recorded above of theatre takings and the correlative levies made upon them by the tax gatherers, will be exceeded. All the signs point that way in spite of a falling off in attendance at theatres in London and other "Southern England" centres, lately the target for Hitler's V-bombs.

Assuming maintenance of prevailing conditions in the last three months of the budget year it will be found that an over-all aggregate of 85 to 87 millions of pounds will have been paid by filmgoers into the box office, of which—so it is reliably computed—no less than 51 per cent (maybe 52) will pass to the State in direct taxation.

For it is an anomaly of this country's taxation structure, in so far as entertainment is concerned, that the greater the amount earned the bigger the tax percentage.

Taxed to Utmost Now, Is Claim

It is that circumstance which causes concern to the more forward looking among the industry's leaders; is frequently the subject of grave warning in their public utterances. For, so they urge, exhibitors—and through them the whole industry, for unless exhibitors prosper the industry must perish—are taxed now to the uttermost. At the outbreak of the war the approximate percentage of box office receipts which went in entertainment tax was 13 per cent. Today it is 39 per cent. There are, of course, other and immense duties—for example, the wartime excess profits tax—which the industry must meet in common with all other industries.

But—so it is said—the discriminatory entertainment tax, special to the industry, must be reduced as soon as the present time of prosperity comes to an end; otherwise exhibitors will find it impossible to continue trading. The tax, at its present incidence, can be met while audiences continue at their current high level. Once that level falls, as in the opinion of most it assuredly will, and with overheads, like capital charges, wages bills, maintenance and so forth, remaining static, the trading exhibitor just won't be able to balance his books.

Abundant evidence of that circumstance is to be found in the experience of the London exhibitors. They have, in the cant phrase, carried the baby ever since the bombings of Britain started. Many of them have lost their theatres. Many of the others have just kept their heads above water. There may have been large-scale evacuations from their areas. People may have been afraid to leave the security of their homes or their shelters at night.

Provincial Exhibitors Disturbed

It is the experience of the London exhibitor called upon to meet wartime taxation under wartime abnormalities which is beginning to disturb the provincial brethren enjoying at the moment an all-time high in prosperity.

No responsible person in the industry seeks to evade his proper dues at this time of the country's gravest emergency. J. Arthur Rank, for example, goes on record with the following: "I have been in full accord with the policy of His Majesty's Government that all possible should be done to ensure that inflation be restricted during this period of heavy expenditure to pay for the war, and have faced cheerfully the fact that the companies under my control have had to pay excessive sums in taxation. . . ."

That is a sentiment characteristic of Mr. Rank, prudent operator not only of the greatest aggregation in Britain of motion picture activities but of vast companies in other fields.

"But," he goes on, "I must say that the film industry as a whole, if it is to be successful, cannot continue to pay taxation at its present rate in the post-war years. . . . It is my considered view that we must look to an alleviation in the entertainment tax after the end of the present hostilities."

Is Question for People

Mr. Rank declares that this is no issue for the industry alone; maintains that it is a question for the people at large; suggests that they —the populace of this land—must demand a reduction of the tax, so that the entertainment to which they are entitled may continue to be purveyed to them.

There's an indication there of the lines of approach which presently will be made to the Chancellor of the Exchequer by the industry.

Momentarily, the London Branch of the Cinematograph Exhibitors Association is the sole center of activity in this regard. London, some months ago, urged upon the association's general council that exhibitors badly hit in the bombing blitz should have alleviation of tax specially accorded them. The general council didn't much like the idea, and politely shelved the suggestion.

But other branches now, looking ahead apprehensively, discern the danger signal. Views are being earnestly canvassed. The betting is that Sir Alexander Boyne King, famed Scottish exhibitor and leader of causes forlorn and otherwise, will presently be approaching the Chancellor of the Exchequer in his comrades' behalf.

Ontario Warns o Possible Return Of Ticket Tax

by W. M. GLADISH
in Toronto

The Ontario Government has warned t a resumption of the Provincial Amusem Tax, dropped in 1937, may be necessary the near future because of the need for ditional revenue to meet an education-subs commitment, Premier George A. Drew hav carried out a promise at election time to e taxation for property-owners with a substan grant for schools.

The move, however, is facing a difficu which may not have been foreseen. The sit tion is that all theatre admission prices w frozen by the Federal Wartime Prices Trade Board more than three years ago a war measure to help avoid any trend tow inflation. The exhibitors, in the past, h added the amusement tax to regular admiss scales whenever imposed and have made plain to the public why such increases h been imposed. When the Ontario amusem levy was abolished, the exhibitors promp wiped off the additional fee.

Would Be Added to Price

Ontario theatre operators promise that revived amusement tax would be added existing price in toto but there is a catch this plan. The Order-in-Council of the D minion Government prohibits any increase theatre-admission scales for the duration. T alternative is the absorption of the Onta impost by the exhibitors, which they can and will not do.

Another angle to the new problem is t The Federal Government collects an amu ment war tax of 20 per cent on theatre gro and if exhibitors pay the proposed Ontario out of theatre revenue the Federal Dep ment of National Revenue will still want 20 per cent of grosses, thus imposing a tax taxes paid to the Provincial Government.

The Federal Government imposed its per cent levy on grosses and also peg admission scales for the duration. Likewise, Federal Treasury collects 100 per cent excess profits as another war measure and d not take into account that a company may h a poor business year through misadventure war trends. Further, no liquid reserve can built up with which to meet a possible slu after the war.

Thus, bound on all sides by governm action and faced with higher operating c despite measures to control prices of equipm and supplies as well as wages of employ Ontario theatre proprietors face the prospec a further tax which they legally cannot p on to the public.

Session Opens February 15

The amusement tax subject is expected be dealt with at the session of the Onta Legislature which opens at Queen's P Toronto, February 15 but before it can be into effect, something obviously will have be done with the Federal regulations. Th is the thought that the Dominion and Onta Governments will have to get together on matter. The Ontario exhibitors do not w a Provincial tax at all and, definitely, t would not want to absorb the proposed per cent impost after paying the Federal of 20 per cent on box office grosses. suggestion is that the Dominion share its with the province of Ontario.

THE HOLLYWOOD SCENE

COMPLETED

MGM
Hidden Eye
Hold High the Torch

PARAMOUNT
Virginian
Lost Weekend
Affairs of Susan

UNITED ARTISTS
Walk in the Sun (Bronston)

STARTED

COLUMBIA
Over 21
Ten Cents a Dance

MGM
Yolanda and the Thief
Harvey Girls

MONOGRAM
Stranger from Santa Fe

PRC
Enchanted Forest
Untitled Buster Crabbe

WARNERS
Three Strangers

SHOOTING

COLUMBIA
Fighting Guardsman
Thousand and One Nights

MGM
Her Highness and the Bellboy
Weekend at the Waldorf

MONOGRAM
Docks of New York

PARAMOUNT
Masquerade in Mexico
Too Good to Be True

PRC
Phantom of 42nd Street

RKO RADIO
Those Endearing Young Charms
Johnny Angel
Spanish Main
Invisible Army
Along Came Jones (International)

REPUBLIC
New Faces of 1945
Fatal Witness
Road to Alcatraz
Return at Dawn

20th CENTURY-FOX
State Fair
Colonel Effingham's Raid
Bell for Adano
Captain Eddie

UNITED ARTISTS
Paris — Underground (Bennett)
Story of G.I. Joe (Cowan)
Guest Wife (Skirball-Manning)

UNIVERSAL
Senorita from the West
Night in Paradise
That's the Spirit

WARNERS
Mildred Pierce
This Love of Ours
Hotel Berlin
Big Sleep

40 New Features in Work; MGM Starts 2 in Color

Hollywood Bureau

Several days of foggy weather delayed work in action pictures and Westerns, but did not affect more pretentious product. Eight new films went before the cameras last week, and six others to the cutting rooms. As of the weekend, there were 40 features in work, an increase of two over the preceding week.

MGM launched two Technicolor productions, "Yolanda and the Thief" and "The Harvey Girls." Arthur Freed is the producer of both. "Yolanda" is directed by Vincente Minnelli, with Fred Astaire, Lucille Bremer, Frank Morgan, Leon Ames and Mildred Natwick in a light-hearted fantasy concerning a convent-reared girl who falls in love with two confidence men. The locale is a mythical South American republic.

"The Harvey Girls" tells of the establishment of the famous Fred Harvey eating houses along the route of the Santa Fe Railroad in the 90s. George Sidney is directing a cast which includes Judy Garland, Ann Sothern, John Hodiak, Edward Arnold, Ray Bolger, Virginia O'Brien, Selena Royle, Marjorie Main and Mary Mullen.

Columbia put "Over 21" into work, with Sidney Buchman producing. This is probably the last film which Mr. Buchman will produce for Columbia before entering the independent field. It is the story of a newspaperman who, despite the fact that he is over age, longs to get into the armed services, and after many trials and tribulations successfully completes the training for officer candidate. Charles Vidor is directing and the cast includes Irene Dunne, Alexander Knox, Charles Coburn, Loren Tindall and Jeff Donnell.

Will Jason Is Directing "Ten Cents a Dance"

The second Columbia entry is "Ten Cents a Dance," which Will Jason is directing for producer Michel Kraike. It's about two soldiers on furlough, and how they become acquainted with the hostesses at a dance-hall. Romance, not unnaturally, results. The principal players are Jane Frazee, Jimmy Lloyd, John Calvert, Robert Scott, Joan Woodbury and Dorothea Kent.

Warners' new feature is "Three Strangers," Wolfgang Reinhardt's first production for the studio under his new contract. Jean Negulesco directs the mystery-drama, which has Geraldine Fitzgerald, Sydney Greenstreet, Peter Lorre, Alan Napier, Robert Shayne, Joan Loring and Dick Erdman in leading roles.

PRC trained cameras on two: "Enchanted Forest," and an untitled Buster Crabbe Western. Jack Schwarz is producing "Enchanted Forest," which is in color. Lew Landers is directing, and the principal players are Edmund Lowe, Brenda Joyce, Harry Davenport, Billy Severn and John Litel. The story concerns a group of neurotics who acquire a healthier attitude toward life through residence in a California forest.

In addition to Crabbe, the Western presents Al St. John and Sidney Logan. Sigmund Neufeld in producing, Sam Newfield directing.

Monogram started work on a Western titled "Stranger from Santa Fe," with Johnny Mack Brown, Raymond Hatton, Beatrice Gray, Jack Ingram, Ray Elder, Jimmy Martin, Lewis Hart and Bud Osborne in the cast. Lambert Hillyer is directing. No producer has been assigned as yet.

Skirball Plans Four Films Budgeted at $6,000,000

Increasing activity among Hollywood's independent producers is reflected in Jack Skirball's schedule for 1945. Four major films, including one completed and one in production, with a total budget of $6,000,000, will be made by Skirball and his associates during the year for United Artists. That the number may be expanded is indicated by acquisition of additional story material and tentative player agreements.

The first to reach the 1945 market will be "It's in the Bag," starring Fred Allen. Currently in work is "Guest Wife," co-starring Claudette Colbert and Don Ameche. In preparation are "French Town" and "Genius in the Family." The latter is based on the life of Hiram Maxim, the inventor.

Personnel Intelligence About Hollywood

Joe Santley's first directing assignment under his new Warner contract will be "Shadow of a Woman" from the novel by Virginia Perdue. Alexis Smith, Helmut Dantine and Craig Stevens are set to head the cast of the mystery-drama, which William Jacobs will produce. . . . Josef von Sternberg has joined David O. Selznick's production staff.

MGM has purchased "Heaven on a Picket Fence," an original screenplay by Nita Wilschke, and assigned it to Sam Marx for production. It's a post-war story, episodic in character. . . . "The Flying Serpent," an original by Jack Nevell, has been bought by Sigmund Neufeld, who will produce it for PRC. Sam Newfield will direct. . . . Independent producer Phil Ryan has purchased the screen rights to "It's Killing, My Dear," a melodrama by Robert Mansfield.

Hillary Brooke has been signed by Universal producer-director Roy William Neill to play the feminine lead in "Invitation to Death," which stars Basil Rathbone and Nigel Bruce. . . . William Nigh has been signed to direct "Divorce," which Kay Francis and Jeffrey Bernerd are to co-produce for Monogram.

Chandler to Write Original Mystery for Paramount

Jinx Falkenburg has been selected by Columbia to star in "The Gay Senorita," a musical whose background will be the Latin-American colony of Los Angeles. . . . Agnes DeMille has been signed by Mary Pickford to do the choreography for "One Touch of Venus," which Sam Coslow will produce.

Raymond Chandler, author of "The Big Sleep" and "Farewell, My Lovely," has been signed to write an original screenplay for Paramount. It will be a murder mystery, and John Houseman will produce it. . . . Gordon Douglas has been assigned to direct "First Man Into Tokyo" for RKO Radio. . . . Barbara Perry, the dancer, will have a featured spot in Republic's "New Faces of 1945." . . . MGM has signed Preston Foster to a long term contract, and assigned him a leading role in "The Harvey Girls."

Phil Silvers, Vivian Blaine, Cappy Downs and Yvonne Vautrot have all had their Twentieth Century-Fox contracts extended. . . . Arthur St. Clair has joined PRC as a staff writer. . . . Mary Phillips will play the leading character role in "Kiss and Tell," which Sol Siegel will produce for Columbia release. . . . Benson Fong has been signed for the role of Charlie Chan's son in "The Radar Mystery," which James S. Burkett will produce for Monogram. . . . Bill Rice has been appointed assistant publicity director at Warners, following the resignation of D. D. Durr.

Loew's Books "Rainbow"

Following a 14-week run of "The Rainbow," Artkino release, at the Stanley theatre, New York, Loew's circuit has booked the picture for showing in several Loew's metropolitan theatres, starting January 23.

Famous Players Circuit 25 Years Old Next Week

by W. M. GLADISH
in Toronto

FAMOUS Players Canadian Corporation will be 25 years old January 23 and the company jubilee is being marked by special screen programs in the circuit's 340 theatres up and down Canada and in Newfoundland and by celebrations in keeping with wartime conditions.

On the night a quarter of a century after the early organizers received their charter of incorporation a gathering will take place at the Royal York Hotel, Toronto, to inaugurate the 25-Year Club, in which will be inducted the employes who have served the company continuously from the start. There are 37 workers who are qualified for membership in the charter chapter of the club and they will be presented with gem-studded emblems, certificates of commendation and the gift of either a $100 War Bond or an inscribed gold watch. These originals range from doormen, projectionists, cashiers and managers to bookers, headoffice veterans and a company director, the last-named being Noël G. Barrow, secretary.

In the top role of celebration observance is J. J. Fitzgibbons, president of Famous Players Canadian, who succeeded N. L. Nathanson when the latter resigned in 1940 and who had been active in the affairs of the circuit for a previous decade as director of theatre operations.

Had Obtained Canada Franchise

On January 23, 1920, Famous Players Canadian was incorporated with the following directors, who included leading Canadian industrialists and financiers: The late N. L. Nathanson, J. P. Bickell, J. P. Tudhope, W. D. Ross and W. J. Sheppard, the latter of Waubashene, Ont.

They had obtained the Famous Players-Lasky franchise for Canada, which had been held by the Allens and bought all shares in Paramount Theatres, Limited, Toronto, and a number of other theatre companies. They started out with ownership or substantial interest in 18 theatres in Ontario and British Columbia and, in the 25-year period the circuit has expanded almost 20-fold.

The scope which Famous Players has attained is indicated in the following few figures: Its theatres are patronized by 2,000,000 people each week on the average; the company paid $10,343,158 in taxes of all kinds during 1943, the last calendar year for which totals are available, and the annual payroll is $6,000,000.

Foremost in War Effort Aid

The Canadian circuit has been foremost in supporting the war effort through personal service, War Bond campaigns and complete cooperation with Government departments. One measure of war support by employed personnel is found in the Honor Roll which shows that 980 men and women of the company have enlisted in the armed forces and have been serving in all parts of the world, the records showing that 40 former employes have been killed or are missing while 10 others are prisoners of war.

The 18 theatres which formed the original nucleus of the circuit included the following: Regent, Galt; Regent, Guelph; Strand, Kingston; Strand, Ottawa; Teck, Family, King George, Garden and Alhambra of Toronto; Savoy of Hamilton and the Royal, Port Hope,

J. J. FITZGIBBONS

all of which had been operated by Paramount Theatres, Limited; Dominion, Vancouver; Dominion, Victoria; Dominion, Nanaimo, and the Rex, Revelstoke, which were units of B. C. Paramount Theatres, Limited, Vancouver; Regent Theatres, Limited, Toronto; Strand Theatre, Toronto, and the Broadway at Vancouver, which were separate enterprises.

A contest for managers has been arranged in conjunction with the exploitation campaign for the company jubilee and the winners of the competition are to be presented with plaques of distinction at the next managers' conference. Accessories for the campaign include six radio transcriptions, trailers, posters and other display material and extensive newspaper advertising and publicity features ranging from slug mats to full-page displays. The general theme of the campaign is the slogan: "Famous Players—Celebrating 25 Years of Leadership in Entertainment."

Rosenberg Chairman of Information Committee

Frank P. Rosenberg, director of advertising and publicity for Columbia Pictures, has been elected chairman of the eastern division of the Public Information Committee of the Motion Picture Industry. Glen Allvine is secretary. Mr. Rosenberg succeeds Hal Horne, advertising and publicity chief of 20th Century-Fox, who has occupied the post for the past six months. The new chairman will serve for a similar period. John Joseph, Universal advertising and publicity head, Tuesday was elected chairman of the western division in Hollywood.

Columbia Votes Dividend

The board of directors of Columbia Pictures at a meeting January 10, declared a quarterly dividend of 68¾ cents per share on the $2.75 convertible preferred stock of the company, payable February 15 to stockholders of record February 1.

Sudekum on Commerce Board

Tony Sudekum, president of the Crescent Amusement Company, has been reelected a member of the board of directors of the Nashville Chamber of Commerce.

Paramount Plans 29 Films in 1945

Paramount's production schedule for the curre season calls for 22 features, including productio from Hal Wallis, B. G. DeSylva and Cecil DeMille, Y. Frank Freeman, Paramount vi president and studio head said in an interview New York last Friday.

The company, in addition, will have six or sev features from the William Pine-William Thom combination, for a total of 28 or 29 features t year. The number is the same as the compan schedule for last year.

Paramount's backlog of completed pictures been reduced, Mr. Freeman stated, and may further reduced in 1945, indicating that relea for the current season may exceed in numbers new production schedule.

The impending industry raw stock cut viewed by Mr. Freeman as potentially the m serious wartime problem to confront the indus to date. While declaring that its full effects can be anticipated at the present, and that the proble it entailed would have to be met when they aro he said that it was entirely possible that the p posed raw stock reduction could dislocate prod tion schedules.

Owen Returns to Paramount Sales

Hugh Owen, general sales manager of Vangu Films, Inc., returns to Paramount Pictures ea in February as divisional sales manager of newly created New York and southern divisi according to Charles M. Reagan, vice-president charge of sales for Paramount. Mr. Owen Paramount in April of last year as eastern divisi manager to accept the Vanguard post.

Under the divisional plan which will go i effect when Mr. Owen rejoins Paramount, exchanges will be divided as follows:

Eastern division, under the supervision of W liam Erbb: Boston, New Haven, Albany, Buffa Philadelphia, Pittsburgh and Washington. N York and southern division, under the supervisi of Mr. Owen: New York and New Jersey, lanta, Charlotte and New Orleans. Central divisi under the supervision of James J. Donohue: Cle land, Cincinnati, Detroit, Indianapolis, Chica Milwaukee, Dallas, Minneapolis, Oklahoma C and Memphis. Western division under the sup vision of George A. Smith: Kansas City, Louis, Des Moines, Los Angeles, San Francis Portland, Seattle, Denver, Salt Lake City a Omaha. Oscar Morgan will continue as short s jects sales manager.

Jack Benny to Set Up Own Production Company

Jack Benny, at a press luncheon given in honor by the National Broadcasting Company New York last Friday, disclosed that he in New York to make arrangements to set up own film production company and to particip in the March of Dimes campaign. It is und stood that while he is in New York, financi for the company will be discussed with banki interests and releasing plans for the films pr ably will be set, the total of which Mr. Ben did not disclose.

Paskow To Handle Warner Film Tieup Activities

Robert Paskow, for more than 10 years direc of advertising and publicity for Warner Theat in the New Jersey zone, has joined the Warr Bros. Pictures home office advertising and pu licity department under Mort Blumenstock handle commercial tieup activities on all Warr pictures, both features and shorts. Mr. Pask has been associated with the Warner organizati since 1926. In his new post he will function rectly under Larry Golob, eastern publicity ma ager.

YOU HAVE A DATE

WITH A BEAUTIFUL PICTURE...

TONIGHT AND EVERY NIGHT !

The SCREEN'S FIRS
DRAMAT
...glittering with g
COLUMBIA
PICTURES
presents
Rita
HAYWORTH
TONIGHT
EVERY
WITH JANET BL
MARC PLA
Screen Play by Lesser Samuels and Abem Finkel • Songs by
PRINTED IN U.S.A.

Turn to the LIFE *AD, please .....*
50,000,000 FANS have a date to see it . . . and other ads . . . in national magazines!

YOU HAVE A DATE WITH A BEAUTIFUL PICTURE...the musical drama of your dreams... in TECHNICOLOR!
COLUMBIA PICTURES presents
Rita HAYWORTH
TONIGHT AND EVERY NIGHT
JANET BLAIR · LEE BOWMAN
MARC PLATT · LESLIE BROOKS
Screen Play by Lesser Samuels and Abem Finkel
Songs by
Jule Styne and Sammy C
Produced and Directed
VICTOR SAVIL

Youngman Joins Decree Committee For Arbitration

Gordon E. Youngman, vice-president and general counsel for RKO, last week was named by the five consenting companies as their representative on the budget committee which votes appropriations for the operation of the motion picture arbitration tribunals.

Mr. Youngman takes the post vacated by Joseph Hazen, who resigned from Warner Bros. last summer. Other representatives on the committee are George Alger, for the appeal board, and Wesley Sturges, for the American Arbitration Association. Costs of operating the tribunals are estimated to be about $300,000 yearly, about $25,000 a month.

R. J. Brunet, operating the Imperial theatre, New Orleans, last week filed a combination some-run, clearance complaint against Twentieth Century-Fox, charging refusal to license except on terms calculated to defeat Section 6 of the Consent Decree. It is further alleged that the 15-day clearance after the Bell theatre, and the 75 days after the Arcade and Rivoli, all New Orleans, were unreasonable.

The complainant asked product in accordance with Section 6 and reduction of the clearance of the Arcade and Rivoli over the Bell to a maximum of 15 days so that complainant may play fourth run granted by the defendant not more than 30 days after the Arcade and Rivoli.

The Arcade and Rivoli are operated by United Theatres, the Bell by Mortimore and Shiell.

In Detroit, the clearance complaint originally brought by Sol Krim, operating the Krim theatre, Highland Park, Mich., against the five companies, was dismissed. Complainant asked that the seven-day clearance on Paramount, RKO, Loew's and Warner product, after the Palmer Park theatre, be eliminated and the substitution of a provision reading "21 days after availability dates of key run theatres." Elimination of the seven-day clearance on Warner product, after the Highland Park and Woodward Grand theatres was also sought.

The Association's New Haven office has been moved from the Second National Bank to the Liberty Building. No motion picture cases have been filed there in over six months.

Cohen Tours Foreign Area; To Hold Panama Meeting

Wolf Cohen, vice-president of Warner Bros. Pictures International Corp. in charge of Latin-America, Australia and the Far East, leaves New York January 29 for a trip through his territories, with a stopover in Panama, where he will hold a sales meeting for managers and supervisors of nearby countries.

Mr. Cohen's first stop on leaving New York will be the Burbank studio, then to Mexico City and Panama. Among those attending the conference there will be Peter Colli of Havana, supervisor for Cuba, Trinidad, Porto Rico, Venezuela and Panama; Armando Trucios, from Lima, Peru, who has been appointed supervisor for Ecuador, Bolivia and Colombia as well as Peru; Lester Cohen, formerly manager in Trinidad, who is taking up his new post as manager for Panama and Central American countries, and Stanley Gaiter, manager for Colombia, who will come from Cali.

Following the Panama meeting, Cohen sails for Sydney, Australia, where he will spend several months in a survey of that market, as well as New Zealand.

Continue Unofficial Curfew

Theatremen viewed with interest the proposals of the November grand jury, which ended investigation of juvenile delinquency in Philadelphia, that the unofficial 'teen age curfew be continued instead of enacting a rigid curfew law for minors. Among the conclusions and recommendations was the enactment of appropriate legislation which would prohibit the admittance of children 17 or under to any film theatre between the hours of 10:30 P.M. and 10 A.M., whether accompanied by an adult or not.

SHORT PRODUCT PLAYING BROADWAY

Week of January 15

ASTOR

Safety Sleuth ..... ***MGM***
Brought to Action ..... ***WAC-UA***
Feature: Meet Me in St. Louis ..... MGM

CAPITOL

Wandering Here and There ..... ***MGM***
Brought to Action ..... ***WAC-UA***
Feature: Music for Millions ..... MGM

CRITERION

Mouse Trouble ..... ***MGM***
Brought to Action ..... ***WAC-UA***
Feature: Can't Help Singing ..... Universal

GLOBE

Harry Owens and His Hawaiians . ***Vitaphone***
September In the Rain ..... ***Vitaphone***
Feature: Tomorrow the World ..... United Artists

HOLLYWOOD

Brought to Action ..... ***WAC-UA***
Champions of the Future ..... ***Vitaphone***
The Old Grey Hare ..... ***Vitaphone***
Feature: To Have and Have Not ... Warner Bros.

RIALTO

Its Nifty to Be Thrifty ..... ***Paramount***
Moving Aweigh ..... ***Paramount***
Brought to Action ..... ***WAC-UA***
Feature: Main Street After Dark ..... MGM

RIVOLI

Dear Old Switzerland ..... ***20th Cent.-Fox***
Brought to Action ..... ***WAC-UA***
Feature: Keys of the Kingdom .... 20th Cent-Fox

STRAND

Odor-able Kitty ..... ***Vitaphone***
Outdoor Living ..... ***Vitaphone***
Brought to Action ..... ***WAC-UA***
Feature: Hollywood Canteen ..... Warner Bros.

Rank Acquires Control of Denham Laboratories

J. Arthur Rank has completed his British industry coordination program with the purchase, announced in London Monday, of Sir Alexander Korda's controlling interest in the Denham Laboratories, bought through Denham and Pinewood Studios.

The board of directors of the laboratories will reorganize, with Mr. Rank as chairman, replacing Harold Boxall. Other members up to now have been Sir David B. Cunynghame, William Harcourt, John Jacksop, John Pendleton, John Sutro and Randal Terraneau.

The wartime interlocking directorates of the Denham Laboratories and George Humphries and Company, Ltd., will be discontinued. Comdr. A. W. Jarratt, RNVR, is chairman of the Humphries board, which also includes Mr. Boxall, Mr. Terraneau, Charles J. Goldsmith and Bernard Charles. The Denham management staff, however, will remain unchanged. Mr. Boxall is managing director.

Krellberg To Finance Plays

Sherman S. Krellberg, president of Principal Film Exchange, and John Wildberg, theatrical producer, have incorporated Theatre Securities Syndicate in New York for $250,000 to finance and underwrite Broadway plays. Mr. Krellberg and Mr. Wildberg are principal owners of the Belasco theatre and are interested in several Broadway plays.

Levinson a Captain

Edward Levinson, son of Colonel Nathan Levinson, head of the Warner Bros. studio sound department, has been promoted to captain in the Army Signal Corps. He is stationed at Astoria, L. I.

Strict Manpower Controls Seen for Film Industry

Further manpower shortages in the film industry were seen likely Tuesday when the War Manpower Commission revised its list of critical and essential workers as a guide for Selective Service Boards in the drafting of men in the 26-29 age group.

Only about one-third of the occupations originally listed as critical are retained in that category, no occupaions in the film industry being so rated.

Continued as essential were: production of technical and vocational films for the armed forces and war industries; film processing; newsreels and the development of sensitized film.

Members of the essential classification will be among the first of the 200,000 draftees between 26 and 29 to be inducted by July 1.

The new list followed last week's severe order issued in Omaha by Area Manpower Director, William Parkinson, the first placing a 10-day embargo on the hiring of all male employees, except by a selected group of 27 war plants and high-priority firms behind on war production schedules.

The second cut back employment ceilings from 100 per cent of the June figure to 90 per cent. No firm in the non-essential class, which includes the theatre industry, may hire any person until the establishment's employment total drops below the 90 mark.

Might Force Worker "Loans"

Mr. Parkinson said that if these measures did not produce the needed men, "loans" of manpower might be forced from non-essential establishments.

In Washington, WMC officials pointed out that regional directors had authority, within the broad pattern of the national regulation, to take such steps as might be necessary to meet local conditions. Although there were no reports of similar action in other areas, spokesmen said that such orders might well be issued in other areas where comparable situations develop.

Such actions, it was pointed out, might be taken by regional directors without reference to Washington, and they were encouraged to use their judgment as to what was required in their jurisdictions.

"The situation is rather tense, and we may reasonably expect local action of this nature, but it is not part of any broad national movement," a Commission official explained.

Plan to Aid Recruiting

Meanwhile, plans for the industry's cooperation in recruiting war workers were set Monday in New York when members of the War Activities Committee met with representatives of the Commission and the Army Second Service Command.

Harry Brandt, national chairman of the theatre division of the industry's manpower committee, named Leo Brecher as liaison between the WMC and the War Activities Committee for the New York area, and Frank Damis for New Jersey.

Four two and one-half minute trailers, "Silence," "Just for Remembrance," "Hands," and "Have You Killed a Jap," have been prepared for distribution by the Second Service Command.

Weyer Installed as Barker of Philadelphia Variety Club

Clint Weyer was installed as the eleventh chief barker of the Philadelphia Variety Club at a dinner at the Ritz Carlton Hotel in that city, attended by more than 150 members and guests. Mr. Weyer succeeded Frank L. McNamee. Other officers are: First assistant chief barker, Ted Schlanger; second assistant, David Supowitz; dough guy, Jack Greenberg; property master, Alfred J. Davis; house chairman, Michael Felt; fixer, Harry N. Ball; canvassmen, Ben Amsterdam, Jack Beresin, Harry Blumberg, James R. Clark, William J. Clark, Jay Emanuel, Michael Felt, Sam Gross, Dr. Leon Levy, Frank McNamee, Edgar Moss and Earle W. Sweigert.

SOMETHING TO
ROAR
ABOUT!

Isn't it Wonderful!

M-G-M GETS

"No company has ever done it before. Again M-G-M makes history!"

5

OUT OF THE

"10 BEST PICTURES" OF THE YEAR!

—IN FILM DAILY'S NATIONWIDE POLL!

The Winners!

MADAME CURIE
DRAGON SEED
THE WHITE CLIFFS OF DOVER
GASLIGHT
A GUY NAMED JOE

AND HERE ARE M-G-M HITS FOR 1945 HONORS!

MEET ME IN ST. LOUIS . . . *in Technicolor* . . . Judy Garland, Margaret O'Brien

THIRTY SECONDS OVER TOKYO . . . Spencer Tracy, Van Johnson, Robert Walker, Phyllis Thaxter

THE THIN MAN GOES HOME . . . William Powell, Myrna Loy

BETWEEN TWO WOMEN . . . Van Johnson, Lionel Barrymore, Gloria DeHaven, Marilyn Maxwell

NATIONAL VELVET . . . *in Technicolor* . . . Mickey Rooney, Donald Crisp, Elizabeth Taylor, Jackie Jenkins

THIS MAN'S NAVY . . . Wallace Beery, Tom Drake, James Gleason

MUSIC FOR MILLIONS . . . Margaret O'Brien, Jose Iturbi, Jimmy Durante, June Allyson

THRILL OF A ROMANCE . . . *in Technicolor* . . . Esther Williams, Van Johnson, Frances Gifford, Lauritz Melchior, Tommy Dorsey and his Orchestra

WEEKEND AT THE WALDORF . . . Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, Robert Benchley

THE VALLEY OF DECISION . . . Greer Garson, Gregory Peck, Lionel Barrymore

ANCHORS AWEIGH . . . *in Technicolor* . . . Frank Sinatra, Kathryn Grayson, Gene Kelly, Jose Iturbi, Rags Ragland, Carlos Ramirez

THE PICTURE OF DORIAN GRAY . . . George Sanders, Hurd Hatfield, Donna Reed, Angela Lansbury, Peter Lawford

HOLD HIGH THE TORCH . . . *in Technicolor* . . . Elizabeth Taylor, Frank Morgan and Lassie

WITHOUT LOVE . . . Spencer Tracy, Katharine Hepburn, Lucille Ball

FOR OUR VINES HAVE TENDER GRAPES . . . Edward G. Robinson, Margaret O'Brien, James Craig, Jackie Jenkins

ZIEGFELD FOLLIES . . . *in Technicolor* . . . Fred Astaire, Lucille Ball, Lucille Bremer, Fanny Brice, Judy Garland, Lena Horne, Gene Kelly, James Melton, Victor Moore, William Powell, Red Skelton, Esther Williams

KEEP YOUR POWDER DRY . . . Lana Turner, Laraine Day, Susan Peters

SON OF LASSIE . . . *in Technicolor* . . . Peter Lawford, Donald Crisp, Lassie and Laddie

THE CLOCK . . . Judy Garland, Robert Walker

21st YEAR OF LEADERSHIP
MGM

IT'S ANOTHER FRIENDLY YEAR!

Dimes Pledges Go Over 13,000 Mark For New Record

With more than 13,000 theatre pledges to participate in the 1945 March of Dimes received by national headquarters by midweek, indications were that the 14,000 mark would be reached by January 19. This number considerably exceeds the total of houses pledged at the same period in the 1944 campaign.

Six more state chairmen have reported that their states have passed the high-water mark of last year's drive by exceeding the previous enrollment. The chairmen are: Frank H. Ricketson, Colorado; J. O. Brooks and Paul Schlossman, Michigan; Arthur Lehman, Mississippi; Fred Schwartz, Sam Rinzler, Max Yellen and J. Meyer Schine, New York; Moe Silver, Ted Schlanger and Sidney Samuelson, Pennsylvania; and William C. Sears and W. H. Workman, Minnesota.

Joseph R. Vogel, circuit chairman, has reported that two-thirds of all circuits of 10 or more theatres have pledged themselves to book the strongest possible attractions during the collection week, January 25-31.

M. A. Lightman, Arkansas, reported that all theatres in his state except 17 small towns had signed. With the exception of a dozen houses remaining unpledged, the theatres of Connecticut were 100 per cent in the drive, reported I. J. Hoffman, state chairman.

Dedication of the Times Square "Dimes" display in New York, as part of the War Activities Committee's Statue of Liberty exhibit, is scheduled for noon, January 25. Edward C. Dowden, special events chairman, is planning a parade with military bands, stars of stage and screen, addresses by Mayor Fiorello LaGuardia, Basil O'Connor, president of the National Foundation, and Harry Brandt of the national committee. A large screen, featuring Trans-Lux rear-projection, is being erected by Lester Isaac and M. D. O'Brien of the Loew projection department. The Greer Garson "Miracle of Hickory" appeal trailer will be projected continuously, afternoons and evenings, during the drive.

Each day a different Broadway theatre will be in charge of obtaining contributions to the several hundred glass jars, each bearing the name of a different child. The appeal will be: "Give in the name of your child!"

Paula Gould, publicist for Loew's State, New York, has arranged to have a special "Dimes" appeal by little Margaret O'Brien recorded. This record will be amplified continuously during the drive as part of a perambulating street display on Broadway.

Wylie Named New Haven UA Branch Manager

Ray Wylie, United Artists Buffalo salesman, has been promoted to branch manager at New Haven Exchange, Carl Leserman, U.A. general sales manager, announced Monday. Mr. Wylie has been with United Artists for 12 years in Minneapolis, St. Louis and Buffalo. He succeeds William S. Shartin, transferred to Pittsburgh. Morton Magill, Pittsburgh branch manager, has been transferred to Philadelphia, where he succeeded Harry Bodkin, resigned. Mr. Leserman also confirmed the appointment of Jack Wrege as assistant to J. J. Unger, western division manager.

Decency Legion Reviews Ten New Pictures

The National Legion of Decency this week reviewed 10 new films, approving seven and finding three objectionable in part. In Class A-1, unobjectionable for general patronage, are: "Ghost Guns," "Gun Smoke," "His Brother's Ghost," "She Gets Her Man," "This Man's Navy." In Class A-2, unobjectionable for adults, are: "Adventures of Kitty O'Day" and "Having Wonderful Crime." In Class B, objectionable in part, are: "Delightfully Dangerous," "House of Frankenstein" and "2,000 Women."

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 39—How allies stopped Nazi break-through on Western Front. . . . Byrnes calls for return of workers to their jobs. . . . Meet "Bat Eye" boys, Marine night air aces of Leyte. . . . Names in the news. . . . Sports.

MOVIETONE NEWS—Vol. 27, No. 40—Battle of Philippines: Ormoc fighting, Mindoro invasion. . . . New mammoth Army transport plane introduced. . . . Facts about your income tax. . . . Furloughs for heroes.

NEWS OF THE DAY—Vol. 15, No. 237—Americans hold back Nazi drive. . . . Malmady holds. . . . Bastogne defense. . . . Gen. MacArthur the man of the hour. . . . Firemen killed in big New York blaze.

NEWS OF THE DAY—Vol. 15, No. 238—Miracle drug saves life of prize bull. . . . 1,300 wounded heroes home from battle front . . . latest war films from Philippines. . . . Year's first bathing beauty parade.

PARAMOUNT NEWS—No. 40—Byrnes tells reasons behind new manpower moves. . . . Gen. Clarke succeeds Gen. Alexander as supreme commander in Italy. . . . C-47 transport planes en route to parachute 1,500 tons of supplies to besieged defenders of Bastogne. . . .

PARAMOUNT NEWS—No. 41—Tax payers attention . . . Philippines road to Manila. . . . War heroes return. . . . Animal in the headlines.

RKO PATHE NEWS—Vol. 16, No. 42—German offensive broken. . . . Byrnes tells manpower needs.

RKO PATHE NEWS—Vol. 16, No. 43—Philippine Yanks storm Ormoc and Mindoro. . . . Campaign veterans return to U.S.A. . . . Explain March income tax return.

UNIVERSAL NEWS—Vol. 18, No. 363—German drive rolled back by Allies. . . . Flying angels in major role at war front. . . . Byrnes calls for greater production. . . . Fire sweeps New York warehouse.

UNIVERSAL NEWS—Vol. 18, No. 364—MacArthur closes in on Manila. . . . Winner of Chicago press photographers. . . . New super-transport for Army. . . . Income tax returns due.

ALL AMERICAN NEWS—Vol. 3, No. 117—Chicago digs out of almost a foot of snow. . . . Retires after serving Presidents for 21 years. . . . New theatre in Washington, D. C. . . . Baltimore honors Ration Board. . . . World champ's baby. . . . Party for servicemen.

Industry to Meet Again on Stock

Distributor representatives will meet in Washington with the War Production Board February 1 for further discussions of the industry's raw stock allotment for the first quarter. They expect to be advised of allocations either before the meeting or at its opening. Under the current agreement, the companies are permitted to use for the first quarter up to 50 per cent of the footage they consumed for the last quarter of 1944.

George J. Schaefer, chairman of the War Activities Committee and the industry's liaison with WPB in the raw stock discussions, met with officials in Washington this week to study the situation. He familiarized himself with details of stock use by Government agencies, and urged as liberal an allotment for the industry as possible.

It is expected that the WPB will enlarge the Industry Advisory Committee, already composed of representatives of the major companies, to include representatives of independent producers, who recently requested this action. The present membership numbers 11 men.

Eleven Pictures Get Sound Nominations

Eleven pictures have been nominated for consideration of the sound recording awards committee of the Research Council of the Academy of Motion Picture Arts and Sciences in Hollywood.

The pictures will be screened under identical conditions for the committee and the one selected as best, from the sound-recording point of view, will be the subject of an award at the Academy's annual awards ceremony on March 15.

Nominated were: "Cover Girl," by Columbia; "It Happened Tomorrow," Sound Service; "Casanova Brown," Samuel Goldwyn Studio; "Kismet," M-G-M; "Double Indemnity," Paramount; "Voice in the Wind," RCA; "Brazil," Republic; "Music in Manhattan," RKO-Radio; "Wilson," 20th-Fox; "Phantom Lady," Universal; "Hollywood Canteen," Warners.

Rathvon Appoin Red Cross Drive Area Chairmen

N. Peter Rathvon, national chairman of the dustry Red Cross War Fund Week for 1945, week named 55 exhibitors who will serve as change area chairmen throughout the United S and Insular Possessions during the drive, the beginning March 15.

The appointees and the areas they will supe are: C. J. Latta, Albany; R. B. Wilby and C Lam, Atlanta; Samuel Pinanski and Nathan Y ins, Boston; Ed Fay, Rhode Island; Rober Murphy, Buffalo; H. F. Kincey, Charlotte; Balaban and Jack Kirsch, Chicago; Col. Ar Frudenfeld and P. J. Wood, Cincinnati; M Fine and P. J. Wood, Cleveland; R. J. O'Dor Henry Reeve and Don Douglas, Dallas; Ricketson, Denver; A. H. Blank, Des Moine

Earl Hudson and Ray Branch, Detroit; Wolf, Indianapolis; Freeman Smith, Kentu Elmer Rhoden, Kansas City; Charles Skouras R. H. Poole, Los Angeles; M. A. Light Memphis; Harold Fitzgerald, Milwaukee; Friedl, Minneapolis; I. J. Hoffman, New Ha E. V. Richards, New Orleans; Fred J. Schw and Sam Rinzler, New York; Harry Lowen and Frank Damis, Northern New Jersey.

L. C. Griffith, Oklahoma City; William Mis Omaha; Earle W. Sweigert, Philadelphia; M Silver and M. Finkel, Pittsburgh; O. J. M Portland; Harry Arthur, St. Louis; Sam L. lette, Salt Lake City; B. V. Sturdivant and Cooper, San Francisco; Frank Newman and J Hone, Seattle; John J. Payette and Carter Ba Washington; I. J. Rappaport, Maryland; W Crockett, Virginia.

Exchange area chairmen outside the Contin United States are: Homer Garvin, Alaska; R O. Schoham, Puerto Rico; V. Fredericksen Croix, and Clarence Payne, St. Thomas, V Islands.

Columbia Exploiteers Back For "Remember" Openings

Columbia field exploiteers are back in the ritories following a three-day meeting held week in New York with advertising and pub director Frank P. Rosenberg and exploit chief Harry K. McWilliams. The purpose o meeting was to formulate exploitation plans the Paul Muni-Merle Oberon Technicolor sta "A Song to Remember," and the men have m into St. Louis, Cincinnati, Boston and New leans, where the film will be shown first.

Jules Serkowich and Myron Eichler are i Louis, where the film opens at Loew's S January 25; Lee Septembre and William Sh have gone to Cincinnati for the January 25 ing at RKO Capitol; Abe Bernstein and Rosenbaum are preparing for the Boston pren to be held January 25 at Loew's Orpheum State, and Henry G. Morris is in New Orlear handle the opening at RKO Orpheum on J ary 25.

Mike Newman, Al Rote and Sammy Siegel dled the first San Francisco showing at Orpheum, and the first Oakland screening a Roxy, both January 18.

Fisher Joins Warner Staff

Franklin Fisher has been added to the Wa Bros. field public relations staff under Wi Brumberg, it has been announced by Mort B enstock, head of advertising and publicity i east. Mr. Fisher for the past several years covered film and stage news for New Eng newspapers. Before that he was associated *Guide Magazine* in New York, with the old B *Transcript*, the Boston *Telegram*, and the Ea Press Association.

RCA Names Heidenreich

Max N. Heidenreich has been named manager for Radio Corporation of America equipment in the 15 southern states.

M·G·M shorts keep rolling along!

A CRIME DOES NOT PAY SUBJECT (2 reels)
DARK SHADOWS
Psychiatry probes the mind for murder!

A PETE SMITH SPECIALTY
SAFETY SLEUTH
Accidents are funny—when they happen to Joe Beetlebrain

AN M-G-M CARTOON (In Technicolor)
MOUSE TROUBLE
Tom and Jerry in their scrappiest fun

JOHN NESBITT'S PASSING PARADE
A LADY FIGHTS BACK
Saga of the great French ship Normandie!

FITZPATRICK TRAVELTALK (In Technicolor)
WANDERING HERE AND THERE
The acknowledged leader in travel—first class!

and very merrily too!

AS BOSLEY CROWTHER SAID IN THE N. Y. TIMES

"A lot of meat and solid substance is in short-length films and a diet habit is being formed."

On any movie menu you'll find the most nourishing of them are M-G-M. Here are some current and choice selections. It's truer than ever: "M-G-M—the Long and the Short of it."

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORT What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Columbia

IMPATIENT YEARS, THE: Jean Arthur, Lee Bowman, Charles Coburn—This is not so good for small towns. Jean Arthur is no big draw here. Played Monday, Tuesday, Dec. 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

IMPATIENT YEARS, THE: Jean Arthur, Lee Bowman, Charles Coburn—Good picture and we had fine business on this one.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

JAM SESSION: Ann Miller, Jess Barker—Good musical. The snowstorms held up the business. Played Friday, Saturday, Jan. 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STARS ON PARADE: Lynn Merrick, Larry Parks—Just so much film thrown away that could have been used for some good purpose.—J. W. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

Metro-Goldwyn-Mayer

CANTERVILLE GHOST: Charles Laughton, Margaret O'Brien—We had good business on this one. Matinee business was off but it was no fault of the picture. Played Thursday-Saturday, Dec. 21-23.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

RATIONING: Wallace Beery, Marjorie Main—This is possibly the best comedy to come out of these war times. It was enjoyed by all. Played late but business was excellent, with many seeing it for a second time. Played Sunday, Monday, Dec. 31, Jan. 1.—Robert E. Floeter, Burton Theatre, Flint, Mich. Suburban and city patronage.

THREE MEN IN WHITE: Lionel Barrymore, Van Johnson—Good. Business up some. Played Tuesday-Thursday, Dec. 26-28.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Paramount

AND THE ANGELS SING: Fred MacMurray, Dorothy Lamour—This picture was in the top allocation but does not deserve tops. It is just ordinary screen fare, of which we have had plenty. Played Sunday-Tuesday, Dec. 24-26.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

DOUBLE INDEMNITY: Barbara Stanwyck, Fred MacMurray—Not much for small towns. It is just a talker. No business after the first day. Played Thursday-Saturday, Dec. 7-9.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

GOING MY WAY: Bing Crosby, Barry Fitzgerald—Although the weather was 30 below zero this picture brought them out to give us top business for the year. It is about the best this year. Played Monday-Wednesday, Dec. 25-27.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

HAIL THE CONQUERING HERO: Eddie Bracken, Ella Raines—This is about average, but nothing big because there is too much gab.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

HENRY ALDRICH'S LITTLE SECRET: Jimmy Lydon, Charlie Smith—One of the best pictures Henry has made. It did average business. Played Tuesday-Thursday, Dec. 19-21.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—Pleased all. What more can you ask?—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Ca. Rural patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—Fair picture.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

STANDING ROOM ONLY: Paulette Goddard, Fred MacMurray—Very good picture with plenty of laughs. Played Monday-Wednesday, Dec. 4-6.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—Played this Christmas Eve and Christmas Day to the best Christmas business on record. My Christmas business is usually down, but this was not true with the picture. Cooper is always good. Played Sunday, Monday, Dec. 24, 25.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

RKO Radio

CASANOVA BROWN: Gary Cooper, Teresa Wright—This seemed to please the majority. I class it as a good picture for any spot. However, I do not consider it big enough to warrant all that was promised for it.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—Some of the intelligentsia spoke well of it but this film is definitely not for the younger set or the action fans. The acting is superb and the story is interesting.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

RIDING THE WIND: Tim Holt—This is a fair Western that would have done O.K. if it hadn't been for the blizzard. Played Friday, Saturday, Jan. 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SEVENTH VICTIM, THE: Tom Conway, Kim Hunter Some more film thrown away. Why don't they put this film into something worth while. I thought there was film rationing.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

SNOW WHITE AND THE SEVEN DWARFS: Disney Cartoon Features—This reissue did above average business and was well worth bringing back.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

SHOW BUSINESS: Eddie Cantor, George Murphy—Here is an excellent attraction which should have been done in Technicolor. Joan Davis practically steals this from Eddie. This is worth buying. Played Sunday, Monday, Dec. 10, 11.—Robert E. Floeter, Burton Theatre, Flint, Mich. Suburban and city patronage.

STEP LIVELY: Frank Sinatra, George Murphy—This suited the youngsters and we had many good comments from them, but the oldsters turned thumbs down. Good average fare.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

Republic

CALL OF THE SOUTH SEAS: Janet Martin, Allan Lane—Here is a low allocated picture that did outstanding business on Friday and Saturday. Played Dec. 15, 16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

COMIN' ROUND THE MOUNTAIN: Gene Autry—These reissues of Gene Autry are still the best Western I can get. We always have a full house with them. They beat the new Roy Rogers pictures about 20 to 30 per cent.—J. W. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

IN OLD OKLAHOMA: John Wayne, Martha Scott—This picture was shown here late and used on the midweek dates following Christmas. It brought in double the business we anticipated and we can recommend it to any small town exhibitor. Even if you play it late, you won't regret it. Played Wednesday, Thursday, Dec. 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SAN FERNANDO VALLEY: Roy Rogers, Dale Evans—Rogers is O.K., but our patrons didn't have snowshoes, so we suffered. Played Friday, Saturday, Dec. 29, 30.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SOMEONE TO REMEMBER: John Craven, Mabel Paige—This is a very good little picture. It is much better than the title suggests. Business was good and the public seemed to take to it. Played Wednesday-Friday, Dec. 27-29.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

STORM OVER LISBON: Vera Hruba Ralston, Erich von Stroheim—This was a fair spy picture. I recognized my school chum, Ken Ducan. Business was off. There was too much snow. Played Wednesday, Thursday, Dec. 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STORM OVER LISBON: Vera Hruba Ralston, Erich von Stroheim—Played on Friday and Saturday and business was just fair. This probably would not do so well on a midweek bill. It certain has no draw. Played Dec. 22, 23.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

United Artists

JACK LONDON: Michael O'Shea, Susan Hayward—Fine picture wtih only fair box office appeal. It is worth extra exploitation by the exhibitor. Played Tuesday-Thursday, Dec. 26-28.—Robert E. Floeter, Burton Theatre, Flint, Mich. Suburban and city patronage.

Universal

COBRA WOMAN: Jon Hall, Maria Montez—The co was the only factor worth reporting about this pictu The appeal was mostly to those not over 12. This is other class "B" picture sold on a percentage basis w preferential playing time. Played Friday, Saturday, D 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Ca Small lumber town patronage.

FOLLOW THE BOYS: Stage and Screen Entertain—This was a better than average picture but busin was off. Played Sunday, Monday, Dec. 31, Jan. 1.—A. Edwards, Winema Theatre, Scotia, Calif. Small lum town patronage.

GHOST CATCHERS, THE: Olsen and Johnson—Th boys are slipping and so is their box office value. Do expect this one to carry your top bill on a double featu Played Friday, Saturday, Dec. 29, 30.—Robert E. Floe Burton Theatre, Flint, Mich. Suburban and city patr age.

IN SOCIETY: Abbott and Costello—A good com with lots of laughs. Due to a heavy snowfall we did enjoy very good business. Played Sunday-Tuesday, D 31-Jan. 2.—Harland Rankin, Plaza Theatre, Tilbury, O Can.

PARDON MY RHYTHM: Gloria Jean, Patric Know—Very good. I wish we did not have so much snow cause our patrons could not get out. Played Friday, S urday, Dec. 29, 30.—Harland Rankin, Plaza Theatre, bury, Ont., Can.

Warner Bros.

MASK OF DIMITRIOS, THE: Sydney Greenstr Peter Lorre—Didn't go good business. It is not a draw and it was not popular with our patrons. Pla Wednesday, Thursday, Jan. 3, 4.—Harland Rankin, Pl Theatre, Tilbury, Ont., Can.

SHINE ON, HARVEST MOON: Ann Sheridan, Der Morgan—This is one of the better class musicals fr Warners. These down-to-earth musicals are someth the people really want. All the songs are known have been hits in their day and the ordinary little pe who make up the large majority of audiences and foot the bills for the producing companies get real pl ure from such releases as this one. The Technic sequence which rounds out 112 minutes of good enterta ment is very beautiful. Play this in any spot. Pla Thursday, Jan. 4.—A. L. Dove, Bengough Theatre, B gough, Sask., Can. Rural and small town patronage.

Short Features

Columbia

COMMUNITY SING: No. 4—These are popular us. They create a nice atmosphere.—Harland Ran Plaza Theatre, Tilbury, Ont., Can.

COMMUNITY SING: No. 5—Very popular and received.—Harland Rankin, Plaza Theatre, Tilbury, O Can.

GOLDILOCKS AND THE JIVIN' BEARS: Me Melodies Cartoons—Very good. The children and adults liked it.—Harland Rankin, Plaza Theatre, Tilb Ont., Can.

IMAGINATION: Color Rhapsodies—Different and entertaining.—Harland Rankin, Plaza Theatre, Tilb Ont., Can.

MOUSIE POWELL: Film Vodvil No. 1—These are fair. I have seen better but the audience seemed to it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., C

OH, BABY: All Star Comedies—Good comedy. Eve one enjoyed it.—Harland Rankin, Plaza Theatre, Tilb Ont., Can.

Metro-Goldwyn-Mayer

MONUMENTAL UTAH: Fitzpatrick Traveltalks—T is one of the best scenic films that I have ever s In fact, I think that it is the best any exhibitor will see. Just look this one over, boys.—M. Bailey, Str Theatre, Dryden, Ont., Can.

(*Continued on page* 50)

WARNER BROS.' TRADE SHOWINGS OF

"OBJECTIVE, BURMA!"

starring

ERROL FLYNN

with

JAMES BROWN • WARNER ANDERSON
WILLIAM PRINCE • GEORGE TOBIAS • HENRY HULL

MONDAY, JANUARY 29th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	2:30 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	Paramount Sc. Room	1802 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:30 P.M.
Portland	Star Screening Room	925 N. W. 19th Ave.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

SIGN THAT PLEDGE FOR MARCH OF DIMES!

(Continued from page 48)

Paramount

BRONCS AND BRANDS: Sportlights—Good sport reel showing horses and cattle.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TAILS OF THE BORDER: Speaking of Animals—This is one of the best shorts of the season. It is cute and interesting.—Melville Danner, Roxy Theatre, Granite, Okla.

RKO Radio

WEDTIME STORIES: Leon Erroll—Good film fare—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

GANDY'S DREAM GIRL: Terryoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

SOUTH SEA RHYTHMS: Musical—Good. All enjoyed it.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Vitaphone

I AM AN AMERICAN: Featurettes—Very good two-reel subject which every American should see.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

I LOVE TO SINGA: Blue Ribbon Hit Parade—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LISTEN TO THE BANDS: Melody Master Bands—Entertaining musical reel with Milt Britton's band breaking their instruments over each other's heads in a comedy finish.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE OLD GREY HARE: "Bugs Bunny" Specials—Fair film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HARRY OWENS AND HIS ROYAL HAWAIIAN ORCHESTRA: Melody Masters—Here is a nice, tuneful short that fits well with almost any kind of program.—Edward H. Belz, Community Theatre, Athens, Wis.

SEPTEMBER IN THE RAIN: Blue Ribbon Hit Parade—I thought this particular number suffered by comparison with present-day cartoons. It isn't dull, though.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount Executives Plan Eight Regional Meetings

Charles Reagan, vice-president in charge of distribution for Paramount, was to leave New York for the Hollywood studio Thursday, for conferences with production executives preliminary to a series of regional sales meetings. He will discuss production plans with studio executives Y. Frank Freeman, and Henry Ginsberg, and with independent company producers such as Hal B. Wallis, Cecil B. DeMille, B. G. De Sylva and William Pine and William Thomas. He will see completed and partially completed pictures, and watch some shooting.

Following the studio visit, Mr. Reagan will preside at a district sales meeting in San Francisco. This will be followed by meetings at Denver and Kansas City, and then at Dallas, Chicago, and Cleveland. The tour will be concluded with sales meetings in Philadelphia, and New York.

Mr. Reagan's visit to the studio is his first since assuming charge of distribution almost a year ago.

He will be accompanied on his trip to the coast by George Smith, Claude Lee and Robert Gillham and, in his supervision of the various sales meetings, by other home office and field district executives.

Lieut. O'Shea Back in U. S.

Lieutenant James O'Shea, son of M-G-M's eastern sales manager, Edward K. O'Shea, has arrived in New York from England following 16 months there and having had 300 combat hours in fighter planes to his credit. He wears the Distinguished Flying Cross and Air Medal with five clusters.

Eastman Elects Three

Perley S. Wilcox and Herman C. Sievers were elected vice-chairmen and board members of Eastman Kodak Tuesday. Charles H. Flint, vice-president and Kodak Park Work's general manager, was named a director.

Would End Patent Monopoly In All Industries by Law

Spurred by a recent Supreme Court decision that patents had been used as a basis of monopoly in industry, Rep. Jerry Voorhis, Cal., introduced legislation in Congress Monday to amend the patent laws to prevent "monopolistic abuse."

Mr. Voorhis explained that his bill would require the registration of patent agreements, revoke patents which are illegally used to restrain trade or commerce, authorize the Government to intervene in Federal Court proceedings involving the infringement or validity of patents, and permit determination of the validity and scope of patents in anti-trust proceedings. It would not, however, provide for the compulsory licensing of patents, an idea which has long been agitated in Congress.

Pointing out that a patent is a Government-bestowed monopoly, the Congressman asserted: "If one of the major policies of this Government for 50 years has been to prevent restraints of trade in an effort to maintain a free enterprise system, then surely monopoly grants by the Government, which can only be given to promote science and the useful arts, should be withdrawn, if these grants are used against the fundamental policy of this country. Patents today have become of increasing importance because new industrial processes have been developed during the war, and new industrial enterprises will not be able to survive if illegal monopolies bar access to these processes."

Kalmenson Splits Southern District

Redistricting of the southern and southwestern distribution forces of Warner Brothers to provide two district offices in place of the present single headquarters in Atlanta was announced Wednesday by Ben Kalmenson, general sales manager. Mr. Kalmenson said the changes were designed "to provide more effective concentration of sales and distributing services to meet customer needs in one of the largest trading areas in the United States."

Atlanta will remain as the head office of the newly designated Southeastern District, with Ralph L. McCoy continuing as district manager in this territory. His sales area includes Atlanta, Charlotte and New Orleans branch offices.

A newly created southern district has been set up under Doak Roberts, promoted from Dallas branch manager, with headquarters in that city. This district also will take in Oklahoma City and Memphis branches.

J. W. Loewe, branch manager in Oklahoma City, has been promoted to Dallas branch manager, with J. B. Sokley, salesman in the Chicago branch, being elevated to the Oklahoma City managership.

All changes become effective next January 22.

Fielding, Film Actor, Dies; Played in "Bernadette"

Edward Fielding, 65, film character actor, died January 10, apparently of a heart attack, while mowing the lawn of his Beverly Hills home. Mr. Fielding played the part of a priest in "The Song of Bernadette" and of a butler in "Wilson." His name was Elkins Fielding originally. His widow and a daughter survive.

R. D. Chapin

R. D. Chapin, 52, industry veteran, operator of the Plaza theatre, Lyons, Neb., died January 3. He suffered a heart attack while shoveling snow from the roof of his theatre.

Named Red Cross Chairman

William Miskell, district manager of the Tri-States Theatres Corporation, Omaha, has been named local chairman of the annual Red Cross War Fund Drive, it has been announced by Vincent C. Hascall, chairman for Douglas County.

Sherman Buys Ponca House

E. R. Sherman has bought the Ponca theatre, Ponca, Neb., from Orin Andress.

Product Jam Is Eased in Chicago

Release of major company product has be speeded by 25 per cent in Chicago's Loop theatr in the past three months, exhibitors report. Rel from the Loop's product jam had been broug about by the cooperation of distributors and th atre operators who consented not to hold over p tures unless turn-away business actually warrant the action.

United Artists' move to release through ind pendent first run houses when its major accou Balaban and Katz, couldn't furnish playing tin also contributed to speeding releasing.

B&K gave up UA product to the Oriental, independent house, and to other theatres when t circuit's own houses faced crowded schedules. a result, the Oriental cleared "Song of the Op Road," "Three's a Family" and "Dark Water The RKO Palace played "Abroad with T Yanks" and B&K played "Since You Went Awa and is set to show "Guest in the House" at t Roosevelt within the next few weeks.

More MGM Field Personnel Visit New York Office

The second group of MGM field exploiteers a third group of office managers spent this week the New York office visiting various departme heads in line with the decision of William Rodgers, vice-president and general sales ma ager, to have key field personnel familiarize the selves with home-office operations.

The second group of exploiteers included E ory Austin, who covers the Atlanta territor Mark Jenkins, of the MGM Showbuilder trav ing unit, and Todd Ferguson, who handles t Memphis area. The third group of office ma agers embraced Helmor P. Mosley, New Orlea R. W. Royalty, Oklahoma City; G. A. Derri Salt Lake City; and G. E. Weber, New Haven.

J. E. Watson, Cincinnati; Charles C. De dourff, Cleveland, and Norman Linz, Indianapo who are the first group of field exploitation re resentatives to arrive in New York, left last we end for their respective headquarters. Mar Ryan, Buffalo; Lila Goodin, San Francis Hazel Anderson, Omaha, and Eleanor King, De ver, all office managers, were in New York l week.

Rosenberg Rhode Island Manager for M. & P.

Ben Rosenberg, for the past several years ma ager of the Metropolitan theatre, Boston, was pointed district manager for M. & P. Theatres Rhode Island with headquarters in Providen He succeeds William Spragg who has resig and will move to California.

Max Nayor, for the past 10 years manager the Olympia in Boston, succeeds Mr. Rosenb as manager of the Metropolitan, with Har Goldberg, who has been manager of the Mod theatre in Boston becoming manager of Olympia.

Henry Kalis, manager of the Franklin P theatre, returns to the downtown Boston to beco manager of the Modern theatre.

Cinema Lodge Cites Rinzler

Cinema Lodge, B'nai B'rith, will honor Sam Rinzler, New York circuit operator, at a meet January 23 at the Hotel Edison, N. Y. Mr. Ri ler will be cited for his efforts on behalf of industry's participation in the various war dri and charitable undertakings. At the meeti arranged by Albert A. Senft, Mr. Rinzler will presented a scroll by Jack H. Levin.

Ullman Receives Plaque

Frederic Ullman, Jr., president of Pathe Ne was presented with a plaque at the Esquire thea Chicago, by the American Civil Liberties Un last Wednesday in tribute to his work in fost ing tolerance in America, specifically in the R "This Is America" short subject, "New Am cans."

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Promotion Plus Good Business

Something new has been added to War Bond premieres, according to a letter received from R. R. Hope, manager of the Fox State Theatre, Fresno, Calif.

Mr. Hope amended the usual premieres by obtaining sufficient training and previously restricted films from the Army Motion Picture Library to put on a two and a half hour show.

The performance was put on at midnight so that it would not interfere with the regular show. Admission was by purchase of a series "E" War Bond.

Expense to the theatre was nil; film, newspaper ads and other advertising were contributed by merchants. Patriotic citizens purchased 1,685 War Bonds, totaling $140,000, to attend the show.

Another obvious fact, one which is worthy of special consideration during future War Bond Drives, is that 1,685 potential theatre patrons did not see a picture which may soon be scheduled to play at regular admission prices.

△ △ △

Army or Defense Work?

The urgent need for men both in the Armed Forces and in defense plants is inspiring selective service boards to go over the list of deferred men with renewed vigor.

One New York newspaper reported last week that local draft boards were particularly anxious to find the reason why so many from the entertainment field should continue to be deferred and just how rapidly they could be made available either to fight or to work in essential industries.

The situation poses a serious problem for a considerable number of theatremen. The immediate question many are asking of themselves is: "Am I better off to get into an essential industry now and take my chances on post-war opportunities, or shall I enter service, committing my family to sacrifice now and gamble that I am going to return to my old job when the war is over and pick up where I left off?"

Harold J. Fitzgerald, president and general manager of Fox-Wisconsin theatres, recently told us that he had informed all employees, including those in service, that it was his intention after the war to give preference to former workers in the following order:

1. *Men in the Armed Forces who served overseas.*
2. *Men in the Armed Forces who served in this country.*
3. *Men who were ordered into defense jobs by their draft boards.*
4. *Men who resigned to accept defense jobs.*

There are other circuit executives who have signified similar action will be taken, and in most cases it is naturally assumed that returning servicemen will get first consideration.

It's a weighty problem—particularly for those with family responsibilities—and one which does not concern merely the immediate present.

There are also evident profound and serious consequences destined to influence the theatre manager's hopes and aspirations far into the future.

It is with resignation to the inevitable, and the knowledge that there may be no recourse from error, that the theatreman must decide which course to pursue.

△ △ △

The Managers Write

Michael Stranger, Loew manager of the College, New Haven, Conn., was recently moved into the circuit's White Plains (N. Y.) theatre.

Mr. Stranger, who, since ascending to the managerial ranks recently, has been furnishing important contention for the Quigley Awards honors, proves that he is not particular as to his geographic location when it comes to promotion.

He has already consummated a deal whereby he and a staff of 75 volunteer workers will move into the Westchester County Center on the night of January 23 when several thousand fight fans will be gathered there to watch popular boxing bouts.

The fight fans will have an opportunity to contribute their spare change to the Infantile Paralysis Fund, with all proceeds credited to Mr. Stranger and the Loew theatre.

△ △ △

It's been quite a while since we have had a report on a theatre promoted canteen service.

Jack Katz, manager of the Balaban & Katz Roosevelt theatre in Chicago, is the first to revive the idea successfully, resulting in fine publicity breaks for the current engagement of "Hollywood Canteen".

Mr. Katz obtained the cooperation of the American Women's Voluntary Services, set up a sidewalk canteen in front of the theatre and has the women serving hot coffee and doughnuts to the chilled servicemen passing by. A local doughnut shop supplies the refreshments.

—CHESTER FRIEDMAN

3 WEEKS ON THE CRITICS

Motion Picture Herald

"Vera Hruba Ralston is back on skates again in 'Lake Placid Serenade,' dancing with the skill and grace which made her an Olympic champion. Around her Republic has placed a cast of competent performers. It's a large and attractive cast . . . impressive production, fully satisfying."

Boxoffice

"Eye-filling ice spectacles and tuneful numbers by two top name orchestras are the attractions of this production, upon which Republic spent a lot of money . . . the pitch of the entire production is a timely one . . . standout 'names' upon which the exhibitor may capitalize."

Harrison's Reports

"Those who enjoy watching graceful figure skating and lavish production numbers with ice-skating ballets should find much in 'Lake Placid Serenade' to please them. Miss Ralston is an excellent skater, executing her routines with the utmost of ease and grace."

Variety

"Republic has a nifty vehicle in 'Lake Placid Serenade.' Film is a lavish display of spectacle, specialty and girls. Pic, with its ice-skating background, is a timely seasonal film, and will do good biz. Lovely to look at, beautifully built, and a graceful figure on skates, Miss Ralston makes an appealing heroine."

Showmen's Trade Review

"Vera Hruba Ralston's build-up by Republic has been carried along intelligent, showmanly lines. The star never looked better than as a figure skating champion and the production numbers, built around her exceptional ability to carve graceful and intricate patterns in ice, are beautifully staged."

Motion Picture Daily

" 'Lake Placid Serenade' achieves beauty and distinction that augurs well for the wintry box office."

The Independent

"GOOD ENTERTAINMENT. Miss Ralston is highly to be recommended. She is allowed ample opportunity to display the skating talent that made her the figure skating champion of her native Czechoslovakia."

The Film Daily

"Ice spectacle, skating wizardry of Ralston and musical content should prove the making of this picture. A musical cut skillfully to pattern. Fashioned along popular lines, the eye-catching production constitutes a show of ample proportions."

The Exhibitor

"Tuneful skating show is packed with selling angles. Republic has spent plenty of money on this ice show, and the results should justify the expenditure. Ralston is seen to advantage in the skating numbers, which are well-staged, and she gets good support."

I T ' S A R E P U

BROADWAY! SAY IT'S TERRIFIC!

VERA HRUBA RALSTON

in

Lake Placid Serenade

featuring

EUGENE PALLETTE
VERA VAGUE
ROBERT LIVINGSTON
STEPHANIE BACHELOR

with

WALTER CATLETT · LLOYD CORRIGAN
RUTH TERRY · WILLIAM FRAWLEY
JOHN LITEL · LUDWIG STOSSEL
ANDREW TOMBES

RAY NOBLE AND ORCHESTRA
HARRY OWENS
and HIS ROYAL HAWAIIANS

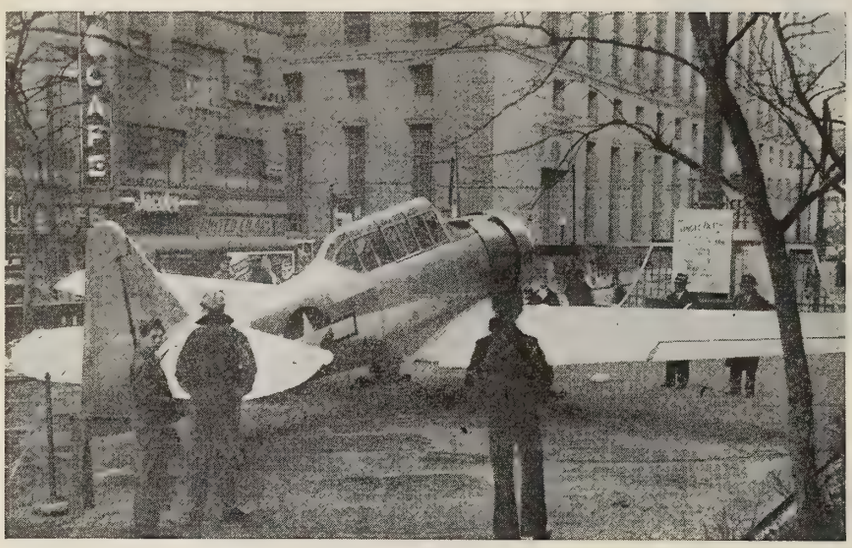
Ice Specialties

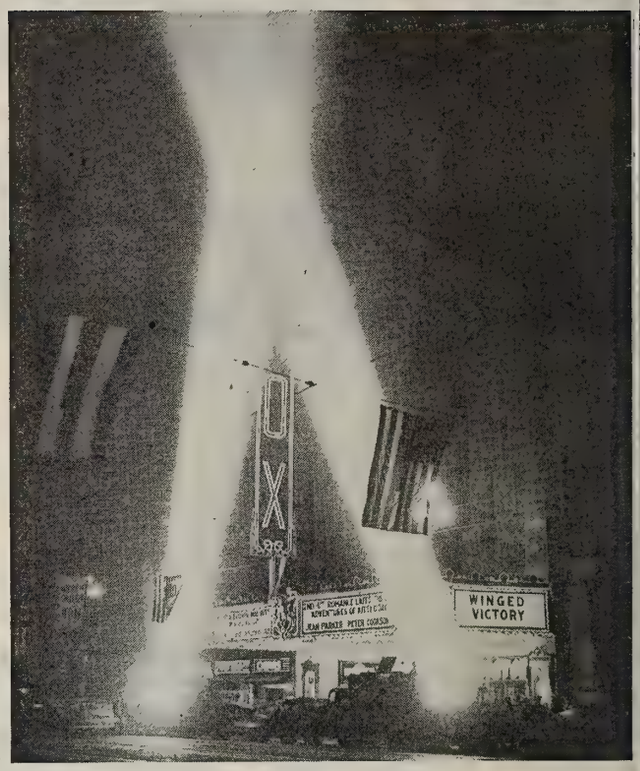
McGOWAN AND MACK · TWINKLE WATTS
THE MERRY MEISTERS
with GUEST STAR
ROY ROGERS
KING OF THE COWBOYS

STEVE SEKELY — DIRECTOR
Original Story by Frederick Kohner
Screen Play by Dick Irving Hyland
and Doris Gilbert

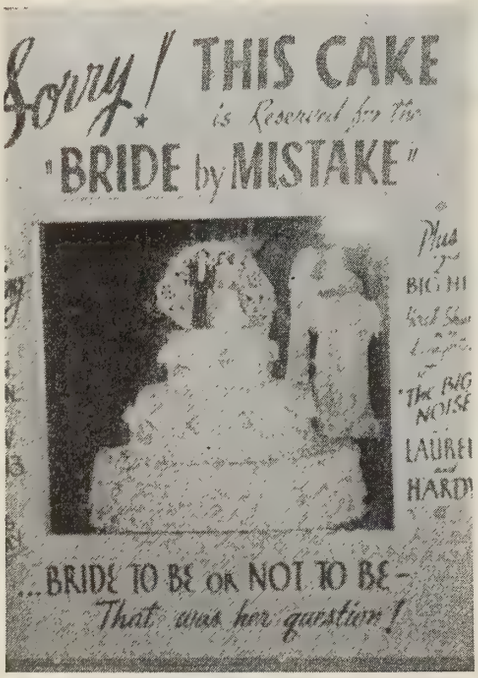
L I C P I C T U R E

Army Tieups for "Victory"





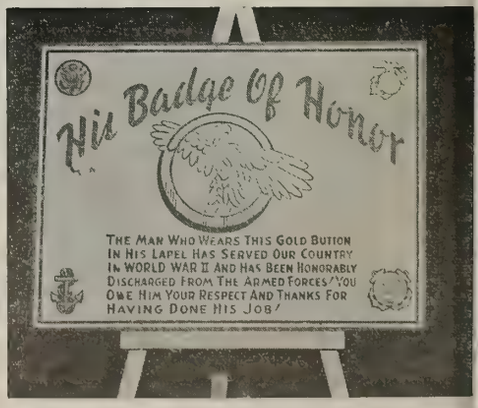
Typical of the cooperation extended by the Army to promote "Winged Victory", above, training plane exhibited in Fountain Square, Cincinnati, for I. Bock of the RKO Palace. Right, anti-aircraft lights and parade were arranged by Fay Reeder to herald film opening at the Fox, San Francisco.



A wedding cake with bride and groom, placed in this attractive shadow box which was animated with flasher bulb arrangement proved real attention getter for manager Cliff Loth at the Uptown theatre, N. Y., as advance plug on "Bride by Mistake".

Pretentious display created by manager Charles Moss at the Criterion, N. Y., for premiere of "Can't Help Singing", embodied full-length star cutouts set against white and gold background; illuminated transparencies on the overhead board and color montages on return panels.

Left, advertising manager Vic Gauntlett arranged this window display publicizing "Canteen" at the Orpheum, Seattle. Right, Fanchon-Marco theatres, St. Louis, acquaint movie-goers with honorable discharge emblems, lobby displays and trailers.



RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	WHAT A BLONDE		THE ENCHANTED COTTAGE		BETRAYAL FROM THE EAST		HAVING WONDERFUL CRIME		PAN-AMERICANA	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Atlanta	RKO Projection Room	191 Walton St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Boston	RKO Projection Room	122 Arlington St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Buffalo	Fox Projection Room	290 Franklin St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Charlotte	Fox Projection Room	308 So. Church St.	Tues. 2/13	2:30 P.M.	Tues. 2/13	3:45 P.M.	Wed. 2/14	2:30 P.M.	Wed. 2/14	3:45 P.M.	Thur. 2/15	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Tues. 2/13	8:15 P.M.	Tues. 2/13	9:45 P.M.	Wed. 2/14	8:15 P.M.	Wed. 2/14	9:45 P.M.	Thur. 2/15	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Tues. 2/13	2:00 P.M.	Tues. 2/13	3:30 P.M.	Wed. 2/14	2:00 P.M.	Wed. 2/14	3:30 P.M.	Thur. 2/15	2:00 P.M.
Des Moines	Fox Projection Room	1300 High St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Tues. 2/13	1:00 P.M.	Tues. 2/13	2:45 P.M.	Wed. 2/14	1:00 P.M.	Wed. 2/14	2:45 P.M.	Thur. 2/15	1:00 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandote	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Memphis	Fox Projection Room	151 Vance Ave.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
New Haven	Fox Projection Room	40 Whiting St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
New York	RKO Projection Room	630 — 9th Ave.	Tues. 2/13	11:00 A.M.	Tues. 2/13	2:30 P.M. 4:00 P.M.	Wed. 2/14	11:00 A.M.	Wed. 2/14	2:30 P.M. 4:00 P.M.	Thur. 2/15	11:00 A.M. 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Omaha	Fox Projection Room	1502 Davenport St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Tues. 2/13	1:00 P.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	1:00 P.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	1:00 P.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 2/13	11:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	11:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	11:30 A.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
San Francisco	RKO Projection Room	251 Hyde St.	Tues. 2/13	10:30 A.M.	Tues. 2/13	1:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	1:30 P.M.	Thur. 2/15	10:30 A.M.
Seattle	Jewel Box Projection Rm.	2318 — 2nd Ave.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Tues. 2/13	9:30 A.M.	Tues. 2/13	10:45 A.M.	Wed. 2/14	9:30 A.M.	Wed. 2/14	10:45 A.M.	Thur. 2/15	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Tues. 2/13	10:30 A.M.	Tues. 2/13	2:30 P.M.	Wed. 2/14	10:30 A.M.	Wed. 2/14	2:30 P.M.	Thur. 2/15	10:30 A.M

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE KEYS OF THE KINGDOM (Twentieth Century-Fox): An outstanding cast of popular stars and the fact that this is the screen adaptation of A. J. Cronin's best selling novel are two approaches to your campaign.

Play up the book angle and go after tie-ups and co-ops with lending libraries, book shops, and a book ballyhoo will attract plenty of attention for you.

The author is sufficiently well known to warrant a contest through schools or libraries for the best essay on "Why A. J. Cronin Is My Favorite Author". Possibly some one in your community knew the author personally, which will make a good newspaper story.

In conjunction with the showing of the film, sponsor a local Book Drive, contacting organization groups to collect books and other reading material for nearby Army Camps or hospitals. Offer special copies of "The Keys of the Kingdom" for donors contributing the greatest number of books and invite them to be your guest at the theatre.

Play up Roddy McDowall, who recently won the *Motion Picture Herald* exhibitor's poll as the Screen's No. 1 Star of Tomorrow. His presence as well as that of Peggy Ann Garner in the cast can be capitalized through promotions and tieups with merchants featuring children's clothing, sporting goods, etc., etc.

Contact the Chinese War Relief Agency for assistance. They can supply you with mailing lists to subscribers, special display material for lobbies, store windows, and etc.

BELLE OF THE YUKON (RKO Radio): Despite the title, this is musical with plenty of comedy and romance.

Ad layouts are very good, stressing the musical background and the featured stars. Lithos will be found colorful and effective for display use.

Get after the music tieups with local orchestras, juke boxes and music shops.

If you have a clever sign shop you can make a novel display by building a totem pole, using heads of the film's stars. This can be in bright colors and should attract plenty of attention.

As an advance teaser stunt, dress up an usher as an old prospector with a pup tent, artificial camp fire, lantern, sleeping bag, and maybe a couple of dogs. Use a placard tieing the exhibit in with the picture.

For street ballyhoo, a dogsled should be excellent if one is available, or the prospector character leading a burro around the streets will go well.

Radio Coverage Aids Groom On "Song of Bernadette"

To usher in his date on "Song of Bernadette" at Loew's State, Memphis, Tenn., Arthur Groom promoted radio announcements on Stations WMC, WRED, WHBQ and WMPS. 10,000 imprinted napkins were distributed to restaurants and drive-ins and a photograph of "Bernadette" was distributed to Bond buyers. Special window displays were landed; car cards and window sheets prominently displayed and a special showing was held for Catholic school children.

Charninsky Constructs Giant Front For "Delinquent Daughters"

Most effective and visible from a distance of a block was the giant front constructed by Louis Charninsky of the Capitol theatre, Dallas, for "Delinquent Daughters," with giant cutouts atop the marquee. Blotters with copy on the front, "The Diary of a Delinquent Daughter," etc., were distributed at banks and office buildings, and paper towels used in the lounges were imprinted with picture copy and playdates.

Staff Week Celebrated By Theatre Group

Hugh Haynes, manager of the Grand theatre, Rocky Ford, Colorado, recently instituted what he called "Staff Week" at his theatre. Cuts were run in the local paper of the entire staff, together with their positions.

Copy over the ads read: "To encourage our employees to take a more active interest in the operation of the Grand theatre, we have inaugurated 'Staff Week'. During 'Staff Week', all features and short subjects are the selection of the Grand theatre staff. It is gratifying to see the splendid job they have done. Sunday through Saturday they have selected a well-balanced program of entertainment that should please everyone. Look below at their selections and don't miss a single one of these outstanding features. Hugh Haynes, Manager."

Cox Gives "Went Away" Advance Teaser Campaign

Five days in advance of "Since You Went Away" at the Kentucky theatre, Lexington, Ky., Bob Cox started his teaser campaign with a quarter page ad the day before opening and extra space on opening day. Bob also plugged the regular admission angle heavily in his ads.

Radio coverage was ample, counter and window displays were promoted in music and book stores; six sheets planted in hotels and roto heralds with merchant's ad on reverse side covering cost were distributed widely.

Clough Hosts Veterans

A good-will stunt recently employed by H. S. Clough at the Strand, Alameda, Cal., was a special show to which the Round Tabler invited wounded veterans from a nearby hospital. Drivers from the Red Cross Motor Corps were enlisted to transport the boys to and from the hospital, and refreshments were served after the show at the Veterans' Memorial Building, through the courtesy of the American Legion Post. Photos were taken for newspaper coverage.

Holds Screening For Service Men

Dalton Burgett, proprietor of the Regent theatre, Dunkirk, New York, put on a very successful exploitation campaign for the engagement of "When the Lights Go On Again" and "The Great Mike." In addition to extra newspaper space, Mr. Burgett utilized 40 x 60 blowups of various newspaper and magazine articles dealing with the problem of the returning veterans which is the theme of the picture.

As guests on opening night were officers of the American Legion, Veterans of Foreign Wars, as well as civic personages. In addition all service men home on leave for the holidays were invited to attend. Jimmy Lydon, who plays his first dramatic role in "Lights," sent a personal letter expressing his pleasure on having that picture selected as the New Year's week attraction, and this was also blown up and put on display in the lobby along with an autographed picture.

For "The Great Mike," Mr. Burgett offered a brand new boy's bicycle as a prize in a contest for the boy most resembling Buzzy Henry. The campaign also included jumbo throw-aways and carefully spotted window cards and the net result was well over average business.

Sutter Enlists Newsboys To Help Sell "Janie"

In advance of "Janie" at the Latonia theatre, Oil City, Pa., Lee Sutter and his assistant, Lucelia Palmer, arranged to have newsboys while on their route call "Janie, the G. I. Girl is coming to town." Three days before opening, these same boys distributed handbills plugging the special admission tickets with "Janie" copy. Two days ahead these boys sold the tickets on the streets. On the opening day five newsboys riding around town each had a title letter on his bike.

Window cards were planted over the entire area and Lee changed the color of his lamping on the marquee to high wattage bulbs carrying out the colors in red and white. On the night of the premiere, the high school cheer leaders appeared on stage where they gave their peppy cheers and ended up with rahs for "Janie."

Fowler Contacts Granges For "Post War Farms"

Jerry Fowler at the Geneva, Geneva, N. Y., put out a mailing card with a three-way plug, one for the MOT Post War Farms, one for his feature, and one for the coming "Wilson." The "Post War Farms" plug got rural patrons who hadn't been in in a long time.

For "Post War Farms," Jerry also contacted various Grange organizations, Co-Op Leagues, Young Farmers, and these all gave him cooperation in putting this timely short over. The secretaries of the various clubs contacted their members, used pamphlets, had it on their bulletin boards, etc.

Paulmier's Program Messages

Gerald M. Paulmier at the Maplewood theatre, Maplewood, N. J., uses the back cover of his house programs for institution copy and local information which he feels will be of interest to his patrons.

Recent messages included in Gerald's programs included War Bond copy, Spar recruiting plugs, Christmas boxes for servicemen, etc., etc.

The New York Times Took the Words Right Out of Our Mouth!

"We confidently predict this picture is one of the best we will see this year!"

Journal-American —

"Taut and gripping drama . . . sustains a tense and compelling mood!"

Daily Mirror —

"One of the most noteworthy cinemas now on Broadway . . . shivery, simon-pure suspense will glue you to your seat!"

Daily News —

"Carries a terrific emotional jolt to the beholder. The feeling of suspense is realistic enough to keep the beholder on tenter-hooks!"

Post —

"Warm and stirring . . . touches the heart-strings and calls forth teary-eyed laughter!"

PM —

"'Mr. Emmanuel' wins a welcome . . . he's the kind of man it is good for all of us to meet!"

And sending "Mr. Emmanuel" to outstanding business at the Gotham Theatre, New York, were these words of praise from the other newspaper critics!

G.C.F. presents

"Mr. Emmanuel"

starring

FELIX AYLMER with GRETA GYNT and WALTER RILLA

From a novel by Louis Golding • Directed by Harold French • Produced by William Sistrom

A Two Cities Films Production

Made in London, England

Yes, Mr. E. (that's you, Mr. Exhibitor), it's from U.A.!

QUIGLEY AWARDS ARE CALLED INSPIRATION TO SHOWMEN

A. MONTAGUE
General Sales Manager
Columbia Pictures Corporation

I really believe that over a period of time the Quigley Awards Competitions have inspired theatre operators to give their very best when presenting worthwhile pictures to their public. We all know the effort that goes into the making of an outstanding picture regardless of the great sums that are spent, and it is really stimulating to see the exertion made each year by the showmen throughout the country in their effort to make the public conscious of the possibilities of the picture, or pictures, exploited.

It is also a thrill to see the efforts applied by some of our great showmen who do not operate important theatres in important situations. Some of them operate very small theatres in small localities and to them, more than to others, I take off my hat. Many of them have so little to work with and yet accomplish so much.

I sincerely hope the Quigley Awards Competitions continue for many, many years. It certainly takes an important place in inspiring all of us.

H. M. RICHEY
Exhibitor Relations
Metro-Goldwyn-Mayer

With more intensive competition just around the corner, it seems to me that better merchandising methods, as exemplified by the Quigley Awards, is the most important subject of the day.

I have found it inspiring to see the excellent campaigns (many of them inexpensive) worked out by the showmen whose work makes them eligible for this honor.

I shall be very happy to serve again as a Judge on the Committee.

P. A. WILLIAMS
Advertising Director
March of Time

These Awards in my opinion are of great value to the motion picture industry and give to the theatre managers recognition of the fine work these men are now doing and could go unnoticed if it were not for the Quigley Awards.

ROBERT M. WEITMAN
Managing Director
Paramount Theatre

In reply to your letter I will be pleased to serve as a Judge on your committee for 1945.

DAN MICHALOVE
Vice-President
National Theatres Amusement Co.

I shall be happy to serve as a member of the committee for the Quigley Awards Competitions in 1945.

JOHN J. FRIEDL
President - General Manager
Minnesota Amusement Company

In answer to your letter, I shall be very happy to be of whatever assistance I can in serving as a judge on the committee for 1945 in the Quigley Awards competition.

H. J. FITZGERALD
President
Fox Wisconsin Amusement Corp.

With reference to your letter, I appreciate the honor of serving as one of the judges of the Quigley Awards and will be very happy to do so.

With the number of new personnel in the industry, there is a greater need than ever before for the encouraging and stimulating of showmanship methods.

"Awards Are Incentive"

The Managers' Round Table serves a very constructive purpos and the Quigley Publications should be complimented for takin that much interest in furthering the proper exploitation and adve tising of great pictures lacking in box office names, which otherwi might pass unnoticed. The Awards are certainly a great incenti for better showmanship.

It will give me pleasure to serve as a Judge on the Committe for 1945, and I thank you for the invitation.—J. R. VOGEL, Vic President, Loew's, Inc.

HARRY C. ARTHUR, JR.
General Manager
Fanchon & Marco

Thank you very much for again allowing me to serve as judge on the Quigley Awards Competition Committee for 1945

The Quigley Awards continues to be one of the most pote incentives for extra effort on the part of all alert showmen. T Awards have proven a genuine stimulant for increased reven in many of our own theatres.

HARRY L. ROYSTER
Operator
Netco Theatres, Poughkeepsie, N. Y.

I will be more than pleased to serve on the Committee for t Quigley Awards Competitions for 1945.

The Quigley Awards are more important today than ev before as they keep alive competitive showmanship at a ti when business is exceptionally good and most of us are inclin to slow up a bit as far as exploitation and merchandising a concerned.

LAWRENCE H. LIPSKIN
Advertising Manager
Columbia Pictures

By giving the men in the field a type of recognition that c serve only to stimulate them to greater efforts, and by providi the additional incentive which only competition can afford, t Awards serve a purpose of outstanding importance.

HARRY GOLDBERG
Director Advertising and Publicity
Warner Bros. Circuit Management

I have always regarded this competition as one of the fin opportunities for showmen throughout the country to demo strate their abilities, because of the many and frequent opportu ties it affords for national recognition.

T. J. CONNORS
Vice-President in Charge of Sales
Twentieth Century-Fox Film Corporation

This will acknowledge receipt of your letter re: the Quig Awards Competitions. Please be advised that I will be very hap to serve as a Judge on the Committee for 1945.

CHARLES RAYMOND
Division Manager
Loew's Theatres, Cleveland, Ohio

Once more I want to repeat what I have said in past years that I think the Quigley Awards are inspiring and responsi for greater effort by showmen everywhere.

Managers Credit Competitions As Spur to Efforts

FRANK LA BAR, JR.

Manager, Imperial Theatre
Asheville, N. C.

I not only read your editorial page but equally as well the promotional and ideas section of the HERALD. I can't imagine how any theatre manager can possibly pass up this valuable section of the MOTION PICTURE HERALD each week. The thoughts and ideas of this section are not only most helpful but will prove more than beneficial to any theatre manager who will see fit to use them. And at the same time, any theatre manager sending in his worthwhile contribution is of equal help to others, for by all using each other's ideas, surely we are taking a part in building and inspiring an even better understanding between the public and ourselves as well as for the entire motion picture industry and for the theatre itself as an institution in its particular community.

F. TREBILCOCK

Manager, Shea's Theatre
Toronto, Ont., Canada

With regard to your recent letter, it is only human to be spurred on to bigger and better things by recognition of one's efforts. Consequently, winning a Quigley Award is placing the spur right where it does its best work.

H. J. ARNOLD

Manager, Indiana Theatre
Terre Haute, Ind.

As the Quigley Awards enter their twelfth year under the sponsorship of MOTION PICTURE HERALD, I wish to express by praise of the Awards as an outstanding stimulant to managers and exhibitors in the exploitation and presentation of motion pictures to the theatre going public.

The Awards definitely create the incentive among progressive managers to put more effort into their showmanship in order to enhance the value of attractions at the box office.

I sincerely appreciate recognition given me by the Judges during the past year and wish the Quigley Awards and yourself the best for 1945.

GERTRUDE BUNCHEZ

Publicity Manager, Loew's Century
Baltimore, Md.

From the beginning of my career as publicist for Loew's Theatres in Baltimore, the Managers' Round Table and Quigley Awards have been a constant stimulation to me to put my better foot forward and to win a Quigley Award.

A Quigley Award to me stands for recognition. To have been a winner of the Bronze Grand Award Plaque not only thrilled me but humbled me; and further created a thirst for more awards and better showmanship from me. For through these awards and the recognition that follows naturally are increases and advancement.

1943 GRAND AWARDS WINNER GIVES PRAISE

In my estimation, there is no doubt that the Quigley Awards are the greatest stimulant to boxoffice ever conceived. They have, in the past eleven years of presentation, done more to place theatre advertising, publicity and exploitation in the esteemed position this branch of theatre operation commands.

The possibility of being presented with a Quigley Award has urged me to exert greater efforts in my exploitational activities. Having been fortunate enough to have my work judged worthy of a Quigley Grand Award, I have avowed to do this single honor justice, by putting forth even greater energy in the future. I feel certain that other young executives, like myself, look upon the Quigley Award as a definite inspiration.

Mrs. J. J. Parker, President of our Company, is as intensely interested in these Awards as I. She fully realizes the box office value derived.—JACK MATLACK, Publicity Director, J. J. Parker Theatres, Portland, Ore.

C. B. KING

Manager, Ritz Theatre
McGehee, Ark.

Congratulations to you and all of your staff on the twelfth year of the Quigley Awards. I think the Quigley Awards are definitely a medium of competition and exchanging of ideas that is an asset to all showmen, in that it will pay dividends at the box office.

It is good to know that your efforts are recognized by officials from the home office.

"VITALLY IMPORTANT" SAYS 1939 GRAND AWARDS WINNER

I have always considered the Quigley Awards vitally important to the man in the field. Firstly, because the Quigley Awards recognize the efforts of the man who is trying to sell his attractions. Secondly, because this recognition brings about salary increases and promotions to more important positions. Thirdly, because Awards which are presented to the hard-selling Round Table Members, prove that their Showmanship does not go by with the mere nod of the head. This recognition and reward serves as a stimulus to do a better job and to try just a little harder the next time.

The Quigley Awards have been very good to me. I am greatly indebted to them for my success. Yes, I have worked hard, but my efforts have been greater because the Quigley Awards have shown appreciation.—LIGE BRIEN, Manager, Warner's Enright, Pittsburgh, Pa.

DALE THORNHILL

Manager, Fox and Orpheum
Atchison, Kans.

There is no question but that the Quigley Awards have been a big factor in stimulating me to put more effort into showmanship to enhance the value of my attractions at the box office.

I think this also true of my brother managers who, whether or not they contribute to the Managers' Round Table, do receive an inspiration from the many fine examples of showmanship that are reproduced on its pages.

MATT SAUNDERS

Manager, Loew's Poli
Bridgeport, Conn.

The Quigley Awards are a source of tremendous stimulation to the managers in the field. The MOTION PICTURE HERALD offers a wealth of ideas that the wise theatre operator will take advantage of.

When the showmanship of a manager is sufficiently outstanding to obtain recognition from the Judges, the head of his circuit is very pleased, and his attention is called to a man who is doing a good job.

ARNOLD GATES

Manager, Loew's Stillman
Cleveland, Ohio

Competition in any field is the force which keeps those involved "on their toes." The Quigley Awards have done much for the Industry towards this end. Like a beacon, they lead the way to better showmanship, and ferret out those making the greatest contributions over a given period.

"Great!" is my word for The Quigley Awards, and I am sure that the opinion must be general.

BILL BRERETON

Director Advertising and Publicity
Basil Theatres, Buffalo, N. Y.

I believe I can vouch for a statement from all of our executives that the presentation of the Quigley Awards does have a stimulating effect on the efforts put forth by all of us.

I, for one, believe it is a very valuable asset to the theatre business, especially from the viewpoint of publicity, exploitation and advertising. Any stimulus emanating from these extra efforts must assuredly aid our box offices.

ROBERT MAYNARD

Manager, Savoy Theatre
Hamilton, Ont., Canada

It's wonderful to be able to contribute ideas toward help and maintenance of such a great industry as ours; keep it up, and don't worry about Canada; we will keep going and sending you our ideas for we all know what these awards mean to us and to our theatres.

Schine Managers Report On Bond Activities

Schine Circuit headquarters in Gloversville, New York, announced special activities and stage presentations in conjunction with all the Bond premieres. In Lexington arrangements were made to have the Army show from Fort Knox appear at the theatre. This was a company of 70 men who gave a very brilliant performance. Ticket sales for the premiere were handled, in addition to the theatre staff, by the Junior Chamber of Commerce, Lion's Club, and every War Bond worker.

At the Glove theatre, Gloversville, a Bond Auction was held in conjunction with a stage presentation, with a $20,000 additional sale of "E" Bonds being received through the articles auctioned off. This included two pairs of nylon stockings, which brought $13,000 in "E" Bonds. The entire program was broadcast over the local station WENT. Anyone 'phoning in to the theatre and purchasing a bond had their name announced over the air. Additional bonds were sold through this medium.

In every situation full page and double truck ads were promoted with the cooperation of local merchants.

Marcks Displays Combat Paintings

Louis Marcks, manager of Schine's Colonial theatre, Norwich, N. Y., secured a set of full-color combat paintings and built a lobby display three by six feet and freshened up his Bond booth with new advertising appeal. All heralds that were used on the theatre mailing list and through other distribution had special Bond plugs.

Through personal contact of local war plants, announcements were made to all employees on the theatre's Bond premiere, in addition to cards being placed on the bulletin boards. Clergymen mentioned the premiere from their pulpits, and the Chamber of Commerce came through with a plug for the show in a bulletin to all members.

Mayor James Flanagan appeared as guest speaker on stage for the opening of the drive, as did other local dignitaries, and the schools cooperated by informing students of the show. Souvenir tickets, at no cost to the theatre, were printed up, and Lou says the special show netted $260,000 in Bond sales.

Other Circuitmen Also Active

Sid Holland at the Palace in Akron, Ohio, enlisted the support of members of his stage shows over a week's period. Artie Shaw invited large Bond purchasers to visit his dressing room, where he autographed the Bonds.

Included in Vaughn Taylor's Bond drive at the Rialto theatre, Phoenix, Ariz., was a special Children's Bond and Stamp premiere, set for a Saturday morning. RKO donated the feature, "My Pal Wolf," which was augmented by color cartoons and a small stage presentation.

Vaughn then contacted the head of the "Schools at War" program and distributed notices for the children to take home with them. The notices carried information to the effect that each child who purchased a Bond or $1.00 worth of Stamps would be admitted free to the special show. Vaughn says the show netted $42,375 in Bonds.

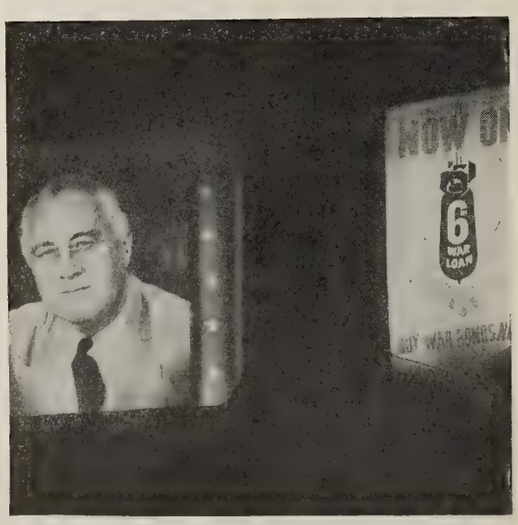
Much was made locally in the papers when, through the efforts of Bob Cox, Kentucky theatre, Lexington, Ky., a football, used recently in the Kentucky-Tennessee game, was auctioned off on stage at a Bond rally and went under the hammer for $105,000 in War Bonds. The sealed bids for the pigskin were opened by Bob, the sale itself being under the auspices of the Junior Chamber of Commerce.

The Junior Chamber arranged a series of vaudeville shows to be presented at the scholos in an effort to stimulate Bond sales, at which Cox was the master of ceremonies. All theatre ads carried a War Bond Auction slug, various merchant cooperative ads were promoted and the local newspapers came through with stories and art work.

The Football Auction brought in $106,000 in Bond sales; the Bond Auction, $60,000; Free Movie Day, $4,600, and the Bond premiere, $501,000, or a total of $671,600.

In conjunction with the first public inspection of the B-29 Bomber at Washington's National Airport, Jack Foxe, manager of Loew's Columbia theatre, sent the Trailer Carav with disc recording system and public addr system out to the airport, together with ty writers, Bonds, applications, typists and girls to take applications.

After one of the professional football gan on a Sunday night, the Redskin players ca down and autographed all Bonds purcha in the Trailer Caravan, which was located front of the theatre. In conjunction with t 30-piece Boys' Band and 25 girls in even attire took applications. Jackson Weaver, nouncer from WMAL, urged passersby to Bonds. He also interviewed wounded vet ans. The ballyhoo was built up in advance broadcast, plus stories in all four papers.



Irving Schwartz at Loew's Boston Road theatre, Bronx, N. Y., rigged up a six-foot screen over his main entrance on which he projected a picture of President Roosevelt flanked by a banner plugging the Sixth War Loan Drive.

Uses Bond Slugs on All Ads

Arnold J. Coffey at the Carolina thea Hickory, N. C., carried Bond slugs on all ads and heralds before and during the dri Guest speakers appeared on stage during drive to make a plea to the audience from stage and plenty of three- and one-sheets w displayed in the lounge, lobby and through the theatre. Bond sales were solicited o the telephone from the theatre Bond bo etc., and Arnold promoted a full page of operative ads from local merchants, toget with scene mats and other newspaper public

As a constant reminder to purchase Bo Charlie Pincus at the Paramount Utah in Lake City, carried a banner across his marq with copy reading: "Put a Bond in the B for Your Yank."

In Erie, Pa., Bob Bowman at the War theatre had an eye-arresting lobby display. contacted one of the local war producing pl and borrowed materials made of plastics used by the Armed Forces. The display planted directly opposite his War Bond bo in the lobby.

D. T. Stalcup at the Gem theatre, Etow Tenn., in his 626-seat house, held a Bond miere of "Rainbow Island," which was sponsored by the local Lion's Club. Sc articles were donated for a Bond auction.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the W effort. Their material is eligible for consideration by the Judges for the Quigley War Showma ship Award.

JAMES BERGEN
RKO Dyker, Brooklyn, N. Y.

CHARLES BOSCHART
Tujunga, Tujunga, Cal.

ROBERT BOWMAN
Warner, Erie, Pa.

JOSEPH BOYLE
Poli Broadway Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

AL BUIST
Rialto, Westfield, N. J.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

HAROLD F. CHESLER
Princess, Bingham Canyon, Utah

MARLOWE CONNER
Capitol, Madison, Wis.

ROBERT COX
Kentucky, Lexington, Ky.

SID J. DICKLER
Belmar, Pittsburgh, Pa.

JACK FOXE
Columbia, Washington, D. C.

GEORGE FREEMAN
Poli, Springfield, Mass.

THOR HAUSCHILD
Arcade, Cambridge, Md.

SID HOLLAND
Palace, Akron, Ohio

GENE KEENAN
Burns, Newport, Vt.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

EDWARD J. LEVEN
Telenews, San Francisco, Cal.

JOHN M. LEVITT
Court, Newark, N. J.

RUTH A. McCARTHY
Palace, Lorain, Ohio

LOUIS MARCKS
Colonia, Norwich, N. Y.

RITA MORTON
RKO Albee, Providence, R. I.

WILLIAM F. MUIR
Colonial, Belfast, Maine

JOE NEVISON
Bromley, Philadelphia, Pa.

MIKE NICHOLAS
Patio, Brooklyn, N. Y.

JOSEPH SAMARTANO
Loew's State, Providence, R. I.

IRVING SCHWARTZ
Boston Road, Bronx, N. Y.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. T. STALCUP
Gem, Etowah, Tenn.

MIKE STRANGER
Loew's, White Plains, N. Y.

JEFF SULLIVAN
State, Boston, Mass.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

BURGESS WALTMON
Princess, Columbus, Miss.

ORIGINALITY, SKILL EXPRESSED IN ADS

Currently being revived, "Sign of the Cross" gets special advertising campaign for its engagement at the Victoria theatre in New York. Religious theme has given way to stress on spectacle and thrills depicted in the production.

Manager Len Bishop figured out a clever device to call attention to his holdover of "Irish Eyes Are Smiling" at the Capitol, Winnipeg, in Canada. The result of his effort is pictured herewith. Inset and white on black announcements are set against background of typewritten matter reiterating selling message.

rv. Blumberg, advertising and pub-icity head for Warner's theatres in he Philadelphia area, devised his own d campaign for "Meet Me in St. Louis", injecting copy for local con-umption with good results.

Ben Adler did the pen work on this attractive layout for George Kelly, advertising and publicity manager for the Warner houses in New Jersey.

Catch copy which predominates the ad and commands attention from the newspaper reader is strikingly illustrated in this layout by Alice Gorham of United Detroit theatres in Detroit.

SHOWMEN PERSONALS

Happy Birthday: Ralph W. Weir, Charles M. Hurley, William H. Turner, John Monroe, Guy W. Hevia, Irving I. Schwartz, Alvah Barber, M. J. Reed, Ray Tubman, Warren M. Fordyce, K. L. Adams, Thomas Del Vecchio, Homer R. Hisey, George C. Clariton, J. Ellison Loth.

Charles V. Martina, William C. Wittenberg, Harry E. Creasey, Calvin Council, Wesley F. Pretzner, Elliott Wolf, Lewis Dreisbach, Phil Grody, G. W. Sampson, G. Otto Hartsoe, Ernst Williams, Achilles Damiani, Harry E. Finley, Moon Corker, John A. Cherry, Shelby McCallum, Eldy Williams.

H. A. Larson, Ken Vech, A. Milan Wilson, George Heliotes, Thomas P. Dowd, Stanley Gartside, Roy Downey, Donlan Gould, Donley T. Schultz, George W. Jinks, Herman D. Wood, Frank Reid, Norman A. Linz, Harry A. Colvin.

In New Posts: Jack Markle, formerly manager of the Coolidge Corner theatre, Brookline, Mass., and Leonard Tuttle, former manager of the Fenway, have leased the Fine Arts theatre, Boston, from George Kraska. Walter Lloyd following an honorable discharge from the Army is back at his old post as manager of the Allyn theatre, Hartford. R. R. Nichols, Capitol and Eastern theatres, Fort Wayne, Ind.

Mike Nicholas, formerly manager of the Kingsway, Brooklyn, will manage the Patio and supervise the Flatbush division. Ed Freiberger will manage the Avalon and supervise the Kings Highway division. Len Freund will manage the Nostrand and supervise the Midwood section, and Loy W. McEachern will manage the Farragut and supervise the Albermarle, Rialto and College theatres, all Century Circuit houses.

Mike Hudish, Mayfair; Harold Newman, Kingsway; William May, Freeport; John Mathews, Community theatre, all in Brooklyn. Fred Danz, general manager, Sterling Circuit, Seattle. Bill Hamrick, supervisor, Sterling Circuit, Seattle. J. I. M. Schwartz, Capitol, Sioux City, Ia. Ira Crain, Bonham, Fairbury, Neb. Don Rundle, Grand and Ritz, Oelwein, Ia. Cal Lieberman, Senate theatre, Harrisburg, Pa.

In the Service: Cpl. Herman Addison's 13th Field Artillery Brigade was awarded the Croix de Guerre in Italy by General Juin, French Commander. Addison before entering the service managed Schine's Paramount theatre, Glens Falls, N. Y.

Assistant Managers: John Hallahan, B&K Central Park, Chicago. Walter Stacy, Avalon theatre, Chicago. Edward McAdams, Bliss; Curtis Vance, Huntington; Enrico Ferrari, Kingsway; S. Redwine, Tivoli; Robert Levy, Nostrand; Mrs. Libby Klein, Rialto, and Joe Jackson, Farragut; all these houses are in Brooklyn.

Savage Promotes Columnist For "Went Away" Radio Plug

Jimmy Savage, publicist of the State Lak Chicago, made a good tie-up with Nate Gros local columnist and conductor of a radio goss show on WBBM Sundays, during the showir of "Since You Went Away."

Gross announced prizes of one $100 Bor and seven $25 Bonds for the best letters wri ten by wives of servicemen on how they ha been spending the time since their husban donned uniforms. The top prize was given l the theatre, while the next seven Bonds we announced as contributions by the seven sta in the picture. Plug was carried on the rad show for several weeks, giving the stunt goo coverage.

Directional Arrows Sell "Going My Way" Date

Will Harper at the Empress theatre, Tra B. C., in advance of his date on "Going M Way," used direction arrows which also i cluded cast names.

One of the highlights of the campaign was private showing for shut-ins, whom Will gat ered in through local doctors, clergy, the ho pital and the law. Transportation was al promoted for those unable to walk to t theatre.

David Promoted Store and Radi Plugs for "Together Again"

Cashing in on the ready-made millinery tie available to theatres playing "Together Again Paul David at the Esquire and Tower the tres, Sacramento, Cal., promoted a full windo display in the Bon Marche store with a ge erous display of star and scene stills and ca carrying full credit to the picture, theatre a playdates. In addition, the store used advert ing featuring the "Stop—and Whistle" Ire Dunne hat with credits.

As an additional phase to the tieup, Evan line Baker, who conducts a 15-minute da program, devoted a major portion of her ti to a discussion of the picture and ladies' ha tying in the theme of the picture to lat styles.

All "Fun Night" Is Successful

Reported as proving highly successful for Harold Chesler at the Princess theatre, Bingham Canyon, Utah, was his "All for Fun Night" put on recently. This show started at 10 p.m. The program consisted of three cartoons, a Three Stooges Comedy, community sing, band, and the feature, "San Diego, I Love You."

Harold started with the community sing, then stopped and had a "Truth or Consequences" stage attraction, asking questions of the audience for guest tickets. Another stunt was a "beautiful legs" contest for the boys, and after the stage show Hal went into the program.

On Friday nights Chesler also holds a quiz show with screen subjects. The enterprising manager books such subjects as the Warner Bands "All American Bands"; "Listen to the Bands," etc. They are cued first and then run and the contestants have to identify the piece and the bands.

Mortin Promotes Co-op Ad For "Together Again"

In advance of "Together Again" at Loew's State in Syracuse, H. S. Mortin promoted a cooperative ad from Edwards Department store, featuring a cut of Irene Dunne with copy above the cut reading: "Meet the Hat."

Along with this picture Mortin had several spot announcements from all local stations. C. E. Chappell's Department Store and Edwards came through with full window displays and 50 small window cards were distributed to all local merchants for use in their windows.

Brock Used Mailing Piece For "Mark Twain"

To exploit the engagement of "Adventures of Mark Twain," Frank C. Brock, manager of the Clinton theatre, Clinton, Tenn., obtained the complete list of gas and electric consumers in the area and mailed to each a rotogravure circular.

Imprinted on the back page was a list of coming attractions. Frank estimates that he reached every family within prospective range of his theatre with the mailing piece.

Levy's "Romance" Contest

Manager Larry Levy, Loew's theatre, Reading, Pa., traded on the first names, Steve and Anna, in advertising "An American Romance." One of his ads offered seats in the Loew's reserved section to all the Steves and Annas in Reading married to each other, a furniture store tying in with the theatre. Two major prizes, in addition to free tickets, were also offered, a $50 War Bond to the Steve and Anna married the longest, and $25 in merchandise from the furniture store to the Steve and Anna most recently married.

By Staff Photogr

NEW YORK VISITORS at recent home office conference are these M.G.M. exploiteers, j tured at the Round Table office: left to right; J. E. Watson, Cincinnati; Norman L Indianapolis and Charles Deardourf, Cleveland.

Var Bond Sales For All Types Continue Rise

Reports of theatre and film company perform-ce in the Sixth War Loan drive up to midweek closed spiraling figures in all types of Bonds. ey ranged from the $20,868,605 reported by ew's Theatres over the nation to the $76,125 ached by C. T. Dusinberre's Red Bud theatre in 1,000-population town of Red Bud, Ill.

Of the figure reported by Charles C. Moskowitz the Loew's circuit, $17,080,900 were E-Bond ies. The remainder, $3,887,705, were F and G ies. These sales represented 211,843 individual yers. Top manager for the circuit was Al Weiss the Pitkin in Brooklyn, with $923,450 in E nds, and $219,300 in the F and G series, individ-l sales totaling 9,473. Walter Heiber of the Boro rk was second with $690,450 on individual sales.

Paramount's drive in the New York metropoli-n area resulted in a total of $663,140 in extra es to individuals via the Paramount Pep Club. e combined sales in the same area amounted to 063,900, which included purchases by the subsi-aries and outside sales credited to the distributor, t did not include sales made by the Paramount eatre to patrons. Adolph Zukor, chairman, ac-pted a citation by the state War Finance Com-ttee testifying that the employees sold enough nds to finance an eight-car hospital train.

Samuel Pinanski, of the M&P circuit, Massa-usetts state chairman, reported that the state d over-subscribed series E Bonds by more than 000,000, with a total for the state of $92,259,000.

The five first runs and 28 neighborhood houses the St. Louis Amusement Company, sold 22,715 nds with a maturity value of $2,302,125, accord-g to Harry C. Arthur, Jr., general manager. He inted out that the record total had been accom-shed despite the fact that most of the theatres ere closed during much of the campaign by the ojectionists' strike.

A total of 215 "Medals of Honor" will go to en and women identified with 619 theatres in the uthern California territory for the work. Charles ouras, head of Fox West Coast circuit, has esented 110 to his personnel. This week, 31 men d women of Warner, Paramount and RKO the-res were presented medals. Attending were Ted amble, head of the War Finance Division; Hugh uen, Lou Halper, Marko Wolff, Rodney Pan-ges, Tom W. Baily, Gus Metzger, Robert H. ole, Howard Mills and Robert Moulton.

Sales for the Chicago area totaled $13,000,000. e leaders of the 23 Bond premiere houses were e Palace with $3,756,825 and the State Lake th $3,500,803.

ight Defendants in Murray onspiracy Suit Dismissed

Paramount, Universal, Columbia, Balaban and atz, Warners, Monogram of Illinois, Louis Rein-imer and Morris G. Leonard, Wednesday were smissed as defendants in Thomas A. Murray's ,000,000 conspiracy suit against the producers-stributors in the Federal District Court, Chicago. motion to dismiss the remainder of the defend-ts was denied.

Federal Judge William Holly acted on the de-ndants' counsel's argument that very little evi-ence had been presented against the defendants by e plaintiff, who concluded presentation of his se Tuesday.

Judge Holly ruled that the base period for mages was the period from 1937 to 1941 when e plaintiff ceased to operate the Thalia theatre d filed the case. Mr. Murray's counsel went ck to 1924, and Judge Holly pointed out that mages claimed for any period more than five ars prior to filing were outlawed by the statute limitations.

Last Thursday Judge Holly refused the ad-ission of film contracts issued by distributors to e plaintiff as evidence. Harold Newman, the aintiff's attorney, claimed that the contracts, al-ough issued by different distributors, provided or similar price controls, due to alleged pressure om local theatre circuits.

Circuit Advertising Men at Paramount Meeting

Paramount district advertising representatives and advertising and publicity directors of theatres and circuits throughout the country were to meet with home office executives Friday and Saturday at the Hotel Pierre, New York. They were to discuss exploitation on "For Whom the Bell Tolls," which will be released February 16 for popular priced engagements, according to Robert M. Gillham, advertising and publicity director.

The Sam Wood Technicolor film, which stars Gary Cooper and Ingrid Bergman, is included in, Paramount's third block for 1944-45. Other productions for discussion, were to include the first two Hal Wallis films, "Love Letters" and "The Affairs of Susan"; "Salto O'Rourke" and "Two Years Before the Mast."

Circuit and theatre advertising and publicity directors attending were announced as: Howard Pettengil, Florida State Theatres, Jacksonville; Charles Winchell, Minnesota Amusement Corporation, Minneapolis; Harry Browning, M & P Theatres, Boston; Dale McFarland, Tri-States Theatres, Des Moines; Frank Starz, Interstate Theatres Circuit, Dallas; Louise J. Finske, Comerford-Publix Theatres, Scranton; Jerry Zigmond, Newman theatre, Kansas City; Paul Snoddy, Denham theatre, Denver; Ray Hendry, Intermountain Theatres, Salt Lake City; N. L. Plessner, Fanchon & Marco, St. Louis; William Jenkins and Don Avey, Lucas & Jenkins Theatres, Atlanta, and James Nairn, Famous Players Canadian, Toronto.

Seven Held Responsible for Hartford Circus Fire

Criminal responsibility for the Hartford circus holocaust last July 6, which burned 168 persons to death and injured 862 others, has been placed on two officials and five employees of Ringling Bros. and Barnum & Bailey Combined Shows, Inc.

County Coroner Frank E. Healy's finding names James A. Haley, vice-president and director; George W. Smith, general manager; Leonard S. Aylesworth, boss canvasman; Edward R. Versteeg, chief electrician; David W. Blanchard, superintendent of rolling stock; and William Caley and Samuel Clark, seatmen, stating they were "guilty of such wanton or reckless conduct either of commission, or of omission where there is a duty to act, which makes them criminally liable for the deaths."

On the other hand, Fire, Police, and Building inspectors are exonerated, since there is "no legal duty imposed on the part of the Fire Department, Police Department, or the Building Department, of the City of Hartford, to make an official inspection of circuses under canvas, exhibited in the City of Hartford."

U. S. and Schine File Briefs; Replies Due February 1

A decision in the Government's anti-trust suit against the Schine circuit cannot be expected for another month at least, it was indicated in Buffalo last week after submission of briefs to Federal Judge John Knight was completed by both sides. Counter briefs are scheduled to be given the court by February 1, and a decision should be forthcoming during the month.

The Justice Department's briefs contend that the Government has established that Schine acquired theatres and used illegal monopoly methods in six states with the ultimate purpose of eliminating independent competition.

Schine, however, contends that the evidence presented proved that it had not monopolized, and had not attempted to, or conspired with any distributor to restrain trade.

Espy Joins DeSylva Unit As General Manager

Reeves Espy has resigned as general manager of the Myron Selznick Agency to join the B. G. De Sylva production unit at Paramount as general manager. He assumed his new post January 15. Mr. Espy, a former St. Louis sports writer, had been with the Skouras St. Louis circuit for 12 years, with Warners' Theatres and Fox West Coast Theatres, before joining Selznick.

Name Group to Promote Mexican Film Industry

by LUIS BECERRA CELIS
in Mexico City

Organization has been completed here of a national committee to ward over the industry to see to it that from artistic and commercial standpoints it is a credit to Mexico and may hold a prominent place in the world film business. The committee, of the industry and the Government, has charge of raw stock distribution and such matters as the fitness of films, assured by rigid censoring of scenarios, and general supervision of all divisions of the business.

The committee, which is working directly with Miguel Aleman, Secretary of the Interior, is composed of Salvador Carrillo, secretary general of the National Cinematographic Industry Workers Union, representing labor; Jesus Grovas, prominent producer and president of the National Cinematographic Chamber, the employers, and Felipe Gregorio Castillo, the head censor, the Government.

▽

President Manuel Avila Camacho sent Max Gomez, the local RKO manager, congratulations on Walt Disney's "Three Caballeros," which he saw at a private exhibition. The film's premiere at the Cine Alameda here scored a record. There was a capacity audience of 3,500 at the record charge of $2 each, and some 3,000 had to be turned away. The film is continuing at the also high Mexican admission of $1 for adults and 45 cents for children under 12.

▽

The picture industry was financed by its own bank, the Banco Cinematographico, S.A., which has its headquarters here, to the extent of $1,350,000 during the first 11 months of 1944.

▽

President Camacho is considering the petition of Section 45 (scenarists and adapters) of the National Cinematographic Industry Workers Union that the ban the censors imposed upon "Las Abandonadas" ("The Abandoned Girls"), featuring Dolores del Rio, after its first exhibition at the Cine Chapultepec, newest first run local theatre, be removed. The petitioners declared that the ban, placed because of alleged slurring of the Mexican Revolution, violates the constitutional right of liberty of expression.

The ban is national. That was made plain when Federico Rodriguez, prominent exhibitor of Monterrey, tried to exhibit the picture. Hearing of the attempt, the censors here telephoned orders to the Nuevo Leon State Governor to exercise the ban, which he did. Mr. Rodriguez, unable to obtain a substitute feature, had to cancel the advertised show and refund admissions paid by a large audience.

A Mexican picture has been banned by the censors before it was even produced. On the strength of the scenario they banned "Club Verde" ("Green Club") on the ground that it makes fun of certain prominent northwestern politicians.

▽

The National Cinematographic Industry Workers Union again has put to work its "court of honor," a committee whose function it is to maintain discipline among the members, calling before it Chano Urueta, prominent director, accused of instigating the three-hour sitdown strike at Azteca studios, the second largest in Mexico, because, he charged, the studios had given him below-par camera and lighting service on a picture he had orders to rush to completion. Everybody who participated in the strike also has been called before the "court."

"Burma" Released February 17

Ben Kalmenson, general sales manager for Warner Bros., announces that "Objective, Burma," next Errol Flynn vehicle, has been set for national release February 17. The picture starts a prerelease engagement at the New York Strand, January 26.

Monogram Foreign Sales Rise 60%

Monogram's foreign sales have increased 60 per cent in the last year, Norton V. Ritchey, vice-president in charge of foreign distribution, said last week in New York. Returns from England, where Pathe Pictures, Ltd., handles the company's distribution, have risen 40 per cent, Mr. Ritchey added.

Monogram will revive European franchises in some instances and establish its own offices in others, he said. Ernest Wettstein, former representative in Paris for Continental Europe, is representing the company's financial interests until further clarification of the situation there. "Lady, Let's Dance" has been dubbed in French, but further dubbing in that language has been stopped pending the French Government's decision on the degree of rigidity with which it will enforce its old dubbing laws.

More of its own branches will be added to the office recently opened in Mexico, but "we are not changing our policy of doing business with other people," Mr. Richey said.

The foreign department headquarters will be moved from the RKO building to larger quarters in the Bond Building before March 1, he said, where it will have its own projection room, and also space for expansion.

Mr. Richey plans to go to England and the Continent when travel conditions permit.

Offer 100,000 Monogram Shares of Preferred

An offering of 100,000 shares of 5½ per cent cumulative convertible preferred stock, par value $10, of Monogram Pictures Corporation is being made currently by a banking group headed by Emanuel and Company. The stock is priced at $10 per share plus accrued dividends.

Net proceeds of approximately $851,340 to be received by the company through the sale of these shares will be used for additional working capital. Of these net proceeds, approximately $300,000 will be applied to the reduction of current liabilities and the remainder to the production of motion pictures. In addition to this issue, the outstanding capitalization of the company consists of 493,439 shares of common stock, par value $1 per share.

Monogram Pictures Corporation was organized in November, 1936, under the name of Sterling Pictures Corporation. Net profit of the company, after all charges and taxes for the 53 weeks ended July 1, 1944, amounted to $177,823 compared to $99,144 for a corresponding period in 1943. For the nine weeks ended September 2, 1944, net profit was $20,643.

Washington Club Honors Meakin at Testimonial

Hardie Meakin, newly appointed RKO Theatres assistant division manager in Washington, was honored at a testimonial dinner January 15 at the Willard Hotel under the sponsorship of the Washington Variety Club.

Among the executives that were scheduled to attend were: Ned Depinet, S. A. Schwartz, Robert Mochrie, Arthur Frudenfeld, Terry Turner, O. R. McMahon, J. M. Brennan and Malcolm Kingsberg, all of RKO, and Maurice White, Variety Club of Cincinnati chief barker.

Speakers were to be Mr. Depinet, John S. Allen, for the exchanges; Carter T. Barron, for circuit and independent exhibitors; Ted Gamble, for the Government, and Commissioner John Russell Young for the District of Columbia. Mr. Meakin had been manager of RKO's Keith theatre in Washington for 15 years.

RKO Paid Blue Network $546,136 for Time

RKO Radio Pictures paid the Blue Network $546,136 for air time for its "Hollywood Star Time" radio program which ran for 40 weeks during 1944 on a five-day-a-week, 15 minute basis, the Blue Network disclosed last week. Total gross network time sales for the Blue Network for 1944 was $41,356,129.

Governor Names "Co-Pilot" Day

Governor Ellis Arnall of Georgia has issue statewide proclamation naming February 21 "Robert Lee Scott-'God is My Co-Pilot' Day" honor of the world premiere of Warner Bros. ture based on the exploits of Colonel Scott. proclamation was addressed to Mayor Cha Bowden of Macon where the opening will place that evening at the Grand theatre. Col Scott is a native of the city. The admission p will be $10, with the proceeds going to charit

Because of the international interest in "W the Lights Go on Again," more than 30 con were expected to attend Tuesday night's w preview of the picture at Hollywood, especi arranged for the representatives of the Un nations. It is a Leon Fromkess-PRC product

In honor of the world premiere of Univers "Suspect," the Mutual Broadcasting System's show, "Double or Nothing," was to journey Cleveland Friday, 9:30 to 10 P.M., EWT. Spe guests of the quiz-master, John Reed King, and crew, will be a group of Cleveland blood don as well as members of the armed forces.

"The Woman in the Window," second of In national Pictures' four films for RKO Radio lease, will open at the RKO Palace, New Y January 25. "The Fighting Lady," full-le Technicolor story of an aircraft carrier, w Twentieth Century-Fox is releasing in coop tion with the U. S. Navy, opened at the Vict theatre, New York, Wednesday. Signal flags f a Navy destroyer heralding the premiere of film were hoisted during the week by a Navy nalman and a Wave in front of the theatre.

Frawley Leaves NYAC Post

G. B. J. Frawley, Paramount executive, retired as president of the New York Ath Club after two terms. He refused a third term cause the Club had been restored to a strong fi cial position, thereby fulfilling his aims, he sai

START YOUR NEW YEAR WITH LAUGHS!

THE BEST SHORTS OF ALL COME FROM COLUMBIA!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

gures directly below picture title compare dollar gross with average gross and show rela-e percentage of all engagements tabulated.

gures opposite theatre names represent percentage of tabulated grosses to average weekly siness based on the six months' period ending October 31, 1944.

MBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over n; (AA) Advance Admission.

DEX: Over-all performance percentage figures from previously published final reports appear Service Data section of Product Digest. See last column of Release Chart for Index.

HIRTY SECONDS OVER TOKYO MGM)

Final Reports:

tal Gross Tabulated	$1,133,600
mparative Average Gross	990,000
ver-all Performance	114.4%

LTIMORE—Century, 1st week	135.2%
LTIMORE—Century, 2nd week	105.8%
STON—Orpheum	92.0%
STON—State	169.2%
FFALO—Buffalo, 1st week	157.1%
FFALO—Buffalo, 2nd week	97.6%
ICAGO—United Artists, 1st week	116.0%
ICAGO—United Artists, 2nd week	133.9%
NCINNATI—RKO Grand, 1st week	158.5%
NCINNATI—RKO Grand, 2nd week	121.9%
NCINNATI—RKO Grand, 3rd week	109.7%
EVELAND—Loew's State, 1st week	135.0%
EVELAND—Loew's State, 2nd week	90.0%
DIANAPOLIS—Loew's, 1st week	125.0%
DIANAPOLIS—Loew's, 2nd week	83.3%
NSAS CITY—Midland, 1st week	126.4%
NSAS CITY—Midland, 2nd week	109.5%
S ANGELES—Egyptian, 1st week	134.6%
S ANGELES—Egyptian, 2nd week	100.0%
S ANGELES—Egyptian, 3rd week	71.3%
S ANGELES—Egyptian, 4th week	70.0%
S ANGELES—Los Angeles, 1st week	148.0%
S ANGELES—Los Angeles, 2nd week	108.4%
S ANGELES—Los Angeles, 3rd week	95.2%
S ANGELES—Los Angeles, 4th week	61.2%
S ANGELES—Ritz, 1st week	122.4%
S ANGELES—Ritz, 2nd week	104.0%
S ANGELES—Ritz, 3rd week	80.8%
S ANGELES—Ritz, 4th week	62.4%
W YORK—Capitol, 1st week (SA) Henny Youngman, Jimmy Dorsey's Orch.	136.0%
W YORK—Capitol, 2nd week (SA) Henny Youngman, Jimmy Dorsey's Orch.	136.0%
W YORK—Capitol, 3rd week (SA) Henny Youngman, Jimmy Dorsey's Orch.	108.9%
W YORK—Capitol, 4th week (SA) Henny Youngman, Jimmy Dorsey's Orch.	83.3%
W YORK—Capitol, 5th week (SA) Henny Youngman, Jimmy Dorsey's Orch.	74.7%
AHA—Paramount	129.3%
ILADELPHIA—Fox, 1st week	176.6%
ILADELPHIA—Fox, 2nd week	128.4%
TTSBURGH—Penn, 1st week	161.1%
TTSBURGH—Penn, 2nd week	172.2%
OVIDENCE—Loew's State, 1st week	144.9%
OVIDENCE—Loew's State, 2nd week	103.5%
N FRANCISCO—Fox, 1st week	161.8%
N FRANCISCO—Fox, 2nd week	100.7%
LOUIS—Loew's State	87.2%

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ENCHMAN'S CREEK (Para.)

Final Reports:

tal Gross Tabulated	$1,291,000
mparative Average Gross	1,194,900
ver-all Performance	108.0%

STON—Metropolitan, 1st week	111.5%
STON—Metropolitan, 2nd week	81.7%
STON—Fenway, MO 1st week	123.2%
STON—Paramount, MO 1st week	102.0%
FFALO—Great Lakes, 1st week	91.2%
FFALO—Great Lakes, 2nd week	116.2%
ICAGO—State Lake, 1st week	119.7%
ICAGO—State Lake, 2nd week	95.0%
NCINNATI—RKO Albee	77.7%
NCINNATI—Capitol, MO 1st week	110.4%
NCINNATI—RKO Shubert, MO 2nd week	111.1%
NVER—Denham	117.3%
DIANAPOLIS—Indiana	107.7%
NSAS CITY—Newman, 1st week	224.8%
NSAS CITY—Newman, 2nd week	116.1%
NSAS CITY—Newman, 3rd week	81.3%
LWAUKEE—Palace, 1st week (DB) Tahiti Nights (Col.)	104.5%
LWAUKEE—Palace, 2nd week (DB) Tahiti Nights (Col.)	104.5%
NNEAPOLIS—Radio City, 1st week	110.2%
NNEAPOLIS—Radio City, 2nd week	66.1%
NTREAL—Loew's, 1st week	136.7%
NTREAL—Loew's, 2nd week	123.5%
NEW YORK—Rivoli, 1st week	203.8%
NEW YORK—Rivoli, 2nd week	176.3%
NEW YORK—Rivoli, 3rd week	146.0%
NEW YORK—Rivoli, 4th week	146.0%
NEW YORK—Rivoli, 5th week	132.2%
NEW YORK—Rivoli, 6th week	110.1%
NEW YORK—Rivoli, 7th week	104.6%
NEW YORK—Rivoli, 8th week	99.1%
NEW YORK—Rivoli, 9th week	88.1%
NEW YORK—Rivoli, 10th week	88.1%
NEW YORK—Rivoli, 11th week	88.0%
NEW YORK—Rivoli, 12th week	50.2%
NEW YORK—Rivoli, 13th week	50.1%
NEW YORK—Rivoli, 14th week	50.0%
NEW YORK—Rivoli, 15th week	51.0%
OMAHA—Paramount	111.0%
OMAHA—Omaha, MO 1st week	100.0%
PHILADELPHIA—Boyd, 1st week	149.2%
PHILADELPHIA—Boyd, 2nd week	136.1%
PHILADELPHIA—Boyd, 3rd week	87.9%
PROVIDENCE—Strand, 1st week	107.6%
PROVIDENCE—Strand, 2nd week	100.9%
SAN FRANCISCO—Fox, 1st week	138.8%
SAN FRANCISCO—Fox, 2nd week	75.9%
SAN FRANCISCO—State, MO 1st week (DB) Sing, Neighbor, Sing (Rep.)	124.1%
SEATTLE—Fifth Ave., 1st week	188.5%
SEATTLE—Fifth Ave., 2nd week	114.7%
ST. LOUIS—Ambassador, 1st week	141.3%
ST. LOUIS—Ambassador, 2nd week	113.7%
ST. LOUIS—Ambassador, 3rd week	68.8%
TORONTO—Shea's, 1st week	144.0%
TORONTO—Shea's, 2nd week	100.0%
WASHINGTON—Earle, 1st week (SA) Vaudeville	123.0%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	95.1%
WASHINGTON—Metropolitan, MO 1st week	112.6%

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CAN'T HELP SINGING (Univ.)

First Reports:

Total Gross Tabulated	$306,300
Comparative Average Gross	200,700
Over-all Performance	152.6%

BALTIMORE—Keith's, 1st week	142.8%
BALTIMORE—Keith's, 2nd week	115.6%
BUFFALO—Lafayette, 1st week (DB) Dead Men's Eyes (Univ.)	158.3%
BUFFALO—Lafayette, 2nd week (DB) Murder in the Blue Room (Univ.)	116.5%
CHICAGO—Palace (DB) Enter Arsene Lupin (Univ.)	136.3%
LOS ANGELES—Hillstreet	151.3%
NEW YORK—Criterion, 1st week	234.9%
NEW YORK—Criterion, 2nd week	148.6%
SAN FRANCISCO—Orpheum, 1st week (DB) Murder in the Blue Room (Univ.)	168.7%
SAN FRANCISCO—Orpheum, 2nd week (DB) Murder in the Blue Room (Univ.)	125.7%
ST. LOUIS—Ambassador (DB) Enter Arsene Lupin (Univ.)	166.6%
TORONTO—Uptown, 1st week	153.3%
TORONTO—Uptown, 2nd week	108.8%

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TOGETHER AGAIN (Col.)

Final Reports:

Total Gross Tabulated	$466,300
Comparative Average Gross	454,500
Over-all Performance	102.5%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	111.1%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	94.4%
BUFFALO—Lafayette, 1st week (DB) Ever Since Venus (Col.)	141.6%
BUFFALO—Lafayette, 2nd week (DB) The Ghost that Walks Alone (Col.)	91.6%
CINCINNATI—RKO Capitol, 1st week	197.6%
CINCINNATI—RKO Capitol, 2nd week	104.6%
CINCINNATI—RKO Capitol, 3rd week	81.3%
CLEVELAND—RKO Palace, 1st week (SA) Vaudeville	102.8%
CLEVELAND—RKO Palace, 2nd week (SA) Vaudeville	86.9%
DENVER—Denver (DB) Mark of the Whistler (Col.)	106.6%
DENVER—Esquire (DB) Mark of the Whistler (Col.)	109.8%
DENVER—Aladdin, MO 1st week (DB) Mark of the Whistler (Col.)	116.6%
DENVER—Rialto, MO 2nd week (DB) Mark of the Whistler (Col.)	66.6%
INDIANAPOLIS—Loew's	112.5%
KANSAS CITY—Midland (DB) Shadows in the Night (Col.)	95.5%
LOS ANGELES—Hillstreet, 1st week (DB) The Missing Juror (Col.)	102.7%
LOS ANGELES—Hillstreet, 2nd week (DB) The Missing Juror (Col.)	100.0%
LOS ANGELES—Pantages, 1st week (DB) The Missing Juror (Col.)	124.1%
LOS ANGELES—Pantages, 2nd week (DB) The Missing Juror (Col.)	130.7%
MILWAUKEE—Palace (DB) Strange Affair (Col.)	77.2%
MINNEAPOLIS—State	94.3%
MINNEAPOLIS—Century, MO 1st week	78.1%
MINNEAPOLIS—Century, MO 2nd week	93.7%
MONTREAL—Palace	137.7%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	109.9%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	93.6%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	80.0%
OMAHA—Brandeis, 1st week (DB) Strange Affair (Col.)	112.5%
OMAHA—Brandeis, 2nd week (DB) Strange Affair (Col.)	55.5%
PITTSBURGH—Harris, 1st week	128.9%
PITTSBURGH—Harris, 2nd week	81.2%
PITTSBURGH—Senator, MO 1st week	125.0%
SAN FRANCISCO—Orpheum, 1st week (DB) Mark of the Whistler (Col.)	130.5%
SAN FRANCISCO—Orpheum, 2nd week (DB) Mark of the Whistler (Col.)	87.4%
SAN FRANCISCO—Orpheum, 3rd week (DB) Mark of the Whistler (Col.)	55.0%
TORONTO—Imperial	111.2%

Coe Is Resuming Series of Talks

The series of information addresses he began two years ago will be resumed by Charles Francis Coe, counsel of the Motion Picture Producers and Distributors of America, with an address January 29 before the 20th Century Club in Pittsburgh. His subject will be "Why a Million Isn't Much," a discussion requested by the club on the development of drama in the 50 years of the motion picture's public career.

The following day he will address the Advertising Club in Washington on "Movies at War." Audiences will include civic, religious and educational leaders in addition to club and motion picture personnel.

During his previous series of talks, Mr. Coe made speeches in Boston, New York, Detroit, Atlanta, Jacksonville, San Francisco, Hollywood, Rochester, Buffalo, Toronto, Montreal, Cleveland, Cincinnati, Chicago, Baltimore, Minneapolis, Kansas City, Dallas, Oklahoma City, Denver and St. Louis. He played return engagements in New York and in Montreal.

20th-Fox To Appeal St. Louis Injunction Against "Band"

An appeal will be taken by 20th Century-Fox from the injunction granted Marie Cooper, former St. Louis song writer, against further showing of "Alexander's Ragtime Band." The action followed trial in St. Louis of Miss Moore's plagiarism suit charging the film was adapted from her unpublished novel, "Love Girl." Federal Judge George H. Moore granted the injunction and appointed A. Evan Hughes, former probate judge of St. Louis County, to determine the compensation for damages due Miss Moore. Testimony indicated the picture grossed approximately $7,000,000. Previous court rulings in similar cases have granted plaintiffs 20 per cent of the net profits.

Propose "Privilege" Tax

First bill affecting films to be introduced in the Tennessee legislature was one seeking to restore to Hamilton County (Chattanooga) the right to collect "privilege" taxes from film theatre owners. Sponsored by County Judge Wiley O. Couch, such a measure, if passed, would cost the theatres at least $12,000 annually.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York(20)

STUDIO EQUIPMENT

FOR SALE: STUDIO LIGHTS, SOUND EDITOR, 16-35mm. cameras, 16mm. sound projectors. We buy—accept trade. CAMERA MART, 70 West 45th St., New York City.

VARIRAY GALVANOMETER, NOISELESS RECORDing Shutter for any 16mm. or 35mm. camera, includes optical system, transformer and blueprints for mounting. $995.; Complete Sound Recording Truck, worth $15,000, bargain at $7,975; Askania-Debrie type 35mm. Studio Camera, 3 lenses; 6 magazines, motor, gyro tripod; all features, worth $3,000, now $975. Send for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

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MOTION PICTURES WANTED, 16-35MM., ANY length. Subject: fashion shows, style trends, modeling scenes, training in feminine grooming, charm make-up, posture, etc. BOX 1820, MOTION PICTURE HERALD.

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SIGN PAINTING, EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

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BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS OPPORTUNITIES

MOTION PICTURE THEATRE UNDER CONSTRUCtion. Will seat 600. Unusual opportunity. Can help finance. Details by appointment only. ALBERT L. SKLAR, Attorney, American Bldg., Baltimore, Md.

USED EQUIPMENT

CLOSING OUT LOUDSPEAKERS, $6.75 UP; ARMY surplus Generators, $95; Simplex rebuilt Rear Shutter Mechanisms, $425; Brandt Coinometers, cashier delivery, $75; side chute, $95.; LI Arc Lamps, $75; Stereopticons, 500W, $19.95. Come to New York—make your selection here—enough equipment for 15 theatres. Complete Sound Projection including lenses, lamphouses and soundscreen from $875. S. O. S. CINEMA SUPPLY CORP., New York 18.

4000 REBUILT REUPHOLSTERED SOFT BOX Spring Cushions, nine springs each, dark green plastic coated leatherette covered, $1.75; with metal bottom board $2.; Plastic material cut to fit any size seat, 50c. Give size when ordering. S. O. S. CINEMA SUPPLY CORP., New York 18.

900 REBUILT, REUPHOLSTERED STURDY IRWIN Chairs, heavy clover leaf panel backs, box spring cushions, $7.50; 565 American Chairs recently reupholstered prewar quality leatherette heavy panel backs, box spring cushions, $7.50; 700 American Chairs three-ply backs and seats, reconditioned, $4.50. Ask for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

INTERMITTENTS REBUILT—SAVE $$. LISTS—TROUT THEATRE EQUIPMENT, Enid, Okla.

POSITIONS WANTED

PROJECTIONIST. HAVE WORKED FOR SOUTH Bend and Dayton union locals. Single. Deferred. WILLIAM KEMP, Dover, Ohio.

HELP WANTED

EXCEPTIONAL POST-WAR OPPORTUNITY FOR reliable man desiring to locate in small Wyoming town. Must have technical knowledge of motion picture equipment and business ability. Comfortable living salary plus liberal participation in the profits of the theatre await the man who qualifies. T. TOMISKA, Guernsey, Wyo.

THEATRES

LEASE OR JOINTLY OPERATE THEATRE SPACE (800), Manhattan, East Sixties. SUITE 3007, 295 Madison Avenue, New York.

INTERESTED IN BUYING OR LEASING A THEAtre in a small New England town. Prefer town with no opposition but will consider others. All details first letter. BOX 1819, MOTION PICTURE HERALD.

TO LEASE OR BUY SMALL THEATRE OR THEAtres in medium or small town in West, Mid-West or South. All deals given due consideration. Address communications: BOX 1818, MOTION PICTURE HERALD.

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Vogel, Industry Veteran, Dies

William M. Vogel, 60, veteran of the indus and pioneer in foreign distribution of Ameri films, died January 13 at his home in Pound Rid N. Y. Burial was h Wednesday from t William H. Clark Fu ral Parlor, Katon N. Y.

William M. Vogel, 1926

He entered forei distribution in 1915 representative in A tralia for the old Wo Film and Metro P duction companies, in 1917 he contracted world distribution rig outside the United Sta and Canada, for F National's "Million D lar" Chaplin films. Vogel subsequently ganized William Vo Distributing Corporati which handled foreign distribution for Produc Distributing Corporation product and for in pendent producers. In 1925 he organized became vice-president and general manager of P ducers International Corporation, which ope exchanges in England and other leading mark abroad. In 1929 the company was merged w the Pathe foreign department to become Pa International Corporation.

Mr. Vogel headed V and D Productions, I which produced "Honeymoon Lane" for Pa mount distribution 1931, and in 1938 he produ "Topa Topa" for Pennant Pictures.

Billy Watson, Once Singer And Burlesque Star

Billy Watson, 78, singer and Dutch comed who amassed a fortune as owner and star "Billy Watson's Beef Trust," died at Asb Park, N. J., January 14 of a heart attack. home was in Belmar, N. J.

Born Isaac Levie on New York's lower E Side, he made his debut as an entertainer at Chatham Square Museum under the name Billy Buttons. In 1881 he took the place o singer, Billy Watson, who was sick, and m such a hit that he adopted the name permaner In 1905 he owned a Brooklyn theatre, Wats Cozy Corner, which he sold to Marcus Loew

He created the "Beef Trust" show and ad tised that each of his chorus girls weighed m than 190 pounds. He retired from the stage 1925 but returned in 1937. Surviving are th daughters, a sister, a brother and a half-sister

Edward L. Klein, Was Foreign Distributor

Funeral services for Edward L. Klein, 57, eran film executive who died in New York urday at the Montefiore Hospital following lengthy illness, were held Tuesday at the Ri side Memorial Chapel. At the time of his de Mr. Klein had been eastern member of a mo picture publication group of Hollywood. In 1 he built, owned and operated a number of th tres and shortly thereafter, he went into for distribution with offices in London and Paris, tinuing until 1941, when he returned to New Y

He was representative of independent Amer producers and distributors in the foreign for years and was an early president of the A ciation Motion Picture Advertisers. He also managing director of World-Wide Pictures, Surviving are his widow, Etta, and his father

Harrison Wiseman

Harrison G. Wiseman, 67, architect who signed many New York theatres, died last Fri at his home in New York. Born in Springfi he spent 30 years in New York as an archit retiring in 1940 because of illness. His widow adopted daughter, and a brother survive.

Daniel Stearns, Veteran of Industry in Cleveland

Daniel C. Stearns, Jr., owner and manager of the Willoughby theatre, Willoughby, Ohio, died at his home in Cleveland January 7, following a heart attack. Funeral services were held January 10. Mr. Stearns was an active member of the film industry in Cleveland for 30 years. He started as a head booker for Universal back in the days when Universal was an independent exchange owned by Max Schachtel. He is survived by his wife, one daughter and one son.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Song to Remember

Columbia—Life and Music of Chopin

The screen, when subject to intelligence and skill, is the most comprehensive of all creative media. Occasionally a picture comes along which restates this truth and foreshadows, as well, further possibilities for the future.

"A Song to Remember" is such a picture. It makes use of every device which the medium offers: sound, color, movement, dramatic incident. The very texture of Merle Oberon's gowns in Technicolor is made to contribute not only to her characterization of George Sand, but to the furthering of the story. As for the music, played by Jose Iturbi, it is part and parcel of the picture itself and helps to make it an experience. With the aid of dignified exploitation, this film should find a ready market among adult audiences. For the bobby-sock trade—a question mark.

The theme, which is the obligation of the artist—whether his sole duty is to himself and to the development of his art, or whether he owes a larger duty to mankind—is developed through presentation of the life of Frederic Chopin, great Polish composer, pianist, and patriot. We see him first as a small boy in Poland, a child prodigy who loves music and his native land. Years later he goes to Paris, accompanied by his teacher, Joseph Elsner, a character which Paul Muni portrays with fidelity and affection. In Paris, the young musician, played by Cornel Wilde, meets Franz Liszt in a highly effective scene.

He meets, also, George Sand, the novelist. Demanding, willful, and vicious, she trades on Chopin's love to wean him away from his old friends, his old ideals. It is only when he learns that his Polish friends have been thrown into prison for their patriotic activities and when his old teacher points out that his obligation is not to his talent alone, but to the larger cause of liberty, that the composer abandons his life with Madame Sand. He embarks upon a concert tour which ensures the money necessary to free the patriots, but brings about the composer's own death.

There is no one concerned in the making of "A Song to Remember," from Sidney Buchman, the producer, and Charles Vidor, the director, through a notable cast headed by Muni, Miss Oberon, Wilde and Stephen Bekassy, and a splendid battery of technical talent, including Cameraman Tony Gaudio, who does not deserve high praise.

Seen at the studio. Reviewer's Rating: Excellent.—THALIA BELL.

Release date, not set. Running time, 113 min. PCA No. 9944. Adult audience classification.

Prof. Joseph Elsner.....Paul Muni
George Sand .....Merle Oberon
Frederic Chopin.....Cornel Wilde
Franz Liszt .....Stephen Bekassy
Nina Foch, George Coulouris, Sig Arno, Howard Freeman, George Macready, Claire DuBrey, Frank Puglia.

Hangover Square

20th-Fox—London Murders Under Gaslight

Following closely upon the success of "The Lodger," which also traced the career of a murderous maniac in the side streets of an earlier London, Robert Bassler and John Brahm, producer and director, have achieved an equally chilling drama from Patrick Hamilton's novel, "Hangover Square." It is given to dark, narrow streets, cleverly lighted to define the action while preserving an atmosphere of foreboding, and shrill screams at night.

It centers, too, in a murderer of parts, a composer this time whose consciousness snaps temporarily at discordant noises, returning to normal without any recollection of intervening crimes. This character represents Laird Cregar's last screen performance before his recent death, and is as forceful and terrifying as any in his brief career.

The dramatic impact of the picture is somewhat lessened by the fact that the murderer, even in periods of sanity, is rarely a living person. But excitement and ingenuity are compensations.

Two stunning fires rage during the course of the film. One is a Guy Fawkes Day bonfire which consumes the body of a murder victim while innocent youngsters dance around. The other spreads through the concert hall at the end of the film while the mad pianist continues his crashing chords until he succumbs.

Linda Darnell and George Sanders perform ably in the principal supporting roles. Sanders is the man from Scotland Yard who divines the secret, and Miss Darnell is a bewitching singer who precipitates the final breakdown by her callousness and is murdered for it.

Barre Lyndon wrote the tense screenplay, which moves a little slowly in the first half but gains momentum as it approaches the climax. The music by Bernard Herrmann adds color and interest in its own right.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, February, 1945. Running time, 77 min. PCA No. 10428. Adult audience classification.

George Harvey Bone.....Laird Cregar
Netta Longdon .....Linda Darnell
Dr. Allan Middleton .....George Sanders
Glenn Langan, Faye Marlowe, Alan Napier, Frederic Worlock, J. W. Austin, Leyland Hodgson, Clifford Brooks, John Goldsworthy, Michael Dyne, Ann Codee, Francis Ford, Charles Irwin.

The Great Flamarion

Republic—Sharpshooter

This melodrama, stark with tense, stirring action, is centered about a vaudeville actor, Flamarion, renowned for his sharpshooting act, who is driven to murder by a girl. Erich Von Stroheim and Mary Beth Hughes are starred.

The sharpshooter has a young couple assisting him in his act. The girl, Connie Wallace, played by Mary Beth Hughes, has a hobby of collecting men and sets out to conquer Flamarion. He finally succumbs and Connie influences him to kill her husband. The murder appears to be accidental. Connie loses interest in Flamarion and disappears. He is obsessed with the idea of finding her. After locating Connie in a theatre in Mexico City he strangles her and in the struggle Connie mortally wounds Flamarion.

The screenplay by Anne Wigton, Heinz Herald and Richard Weil is well assembled and satisfactorily worked out. Flamarion is based on a character, "Big Shot," by Vicki Baum from a *Collier's* magazine story. The film is fascinating and stark melodrama made effective by excellent characterization.

William Wilder produced and Anthony Mann directed.

Seen at the Republic theatre, New York, where a mid-day audience seemed satisfied. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 78 min. PCA No. 10519. General audience classification.

Flamarion .....Erich Von Stroheim
Connie Wallace .....Mary Beth Hughes
Al Wallace .....Dan Duryea
Stephen Barclay, Lester Allen, Esther Howard, Michael Mark, Joseph Grandby, John R. Hamilton, Fred Velasco, Carmen Lopez, Tony Ferrell.

The Shanghai Drama

David Brill—Fifth Column Activities

Able direction and a swift-moving and interesting script plus excellent characterization make "The Shanghai Drama" a film that should receive audience approval. Dialogue is in French, but there are English titles by Herman G. Weinberg that well convey the spirit and flavor of the picture.

An exotic atmosphere of intrigue and terror is the setting. The plot is laid in 1935, immediately before the Sino-Japanese War. Chinese traitors are working with the "Black Dragon," a fifth column organization. Christiane Mardayne as Kay, a cabaret singer who is a White Russian refugee, becomes a tool of the assassins and saboteurs. Louis Jouvet gives an excellent performance as Ivan, who forces Kay to cooperate with the "Black Dragon." A French journalist, played by Raymond Rouleau, is the dashing hero who appears at crucial moments and prevents disaster. Kay wishes to protect her 16-year-old daughter from a fate similar to her own and finally gives her life in winning happiness for her daughter.

This Marc Sorkin production was directed by G. W. Pabst and adapted from the novel, "Shanghai Chambard et Cie," by O. P. Gilbert. The scenario was written by Leo Lenia and A. Arnoux. The photography by E. Shruffan is worthy of special note.

Seen at the 55th Street Playhouse, New York, where a matinee audience seemed interested and pleased. Rviewer's Rating: Good.—M. R. Y.

Release date, January 10, 1945. Running time, 78 min. Adult audience classification.

Ivan .....Louis Jouvet
Kay .....Christiane Mardayne
Franchon .....Raymond Rouleau
Dorville, Suzanne Despers, Elina Labourdette, Gabrielle Dorziat, Mila Parey, Linh-Nam, V. Inkijinoff, Ky-Duyen, Hoang Dao, Mme. Fun-Sen, M. Lupovici.

The Big Show-Off

Republic—Romance with Music

Arthur Lake and Dale Evans are co-starred in a pleasant little program picture which should fit well into almost any double bill. Miss Evans is easy on the eyes as well as on the ears, and in the production numbers she is particularly effective. Lake gives his usual impersonation of a bashful bumpkin. Lionel Stander is excellent as the night-club owner who undertakes to make the path of true love run smooth in spite of obstacles.

The original screenplay by Leslie Vadnay and Richard Weil presents Lake as a pianist in a night-club, too shy to reveal his love for its singing star.

Stander, who believes that women prefer brawn to brain, thinks to solve matters by telling Miss Evans that the bashful pianist is in reality a wrestler known as "The Devil." Thereafter the pianist's life is no longer his own; when "The Devil" breaks a leg, his impersonator is forced to fake a broken leg himself. In the end, it takes the New York City police force to resolve the tangle and reunite the lovers.

Sydney Williams' production has polish, and Howard Bretherton's direction achieves a nice balance between music and action.

Previewed in a Hollywood projection room. Reviewer's Rating: Good.—T. B.

Release date, Jan. 22, 1945. Running time, 69 min. PCA No. 10400. General audience classification.

Sandy Elliott .....Arthur Lake
June Mayfield .....Dale Evans
Lionel Stander, George Meeker, Paul Hurst, Marjorie Manners, Sammy Stein, Louis Adlon, Dan Toby, Emmett Lynn, Douglas Wood.

Gun Smoke

***Monogram*—Western**

Johnny Mack Brown and Raymond Hatton are teamed again in an action-packed Western with some novel story twists. Jennifer Holt, as the heroine, shows herself to be a capable actress deserving of greater scope for her talent.

Frank Young's screenplay opens with an element of mystery when Sandy and Nevada come upon an overturned stagecoach, the occupants of which have been murdered. Further investigation discloses that one of the passengers was an archeologist who had come upon buried treasure in the form of Indian relics of gold. Some exciting action takes place before the two cowboys discover the location of the treasure, and trap the thieves who covet it.

The production was supervised by Charles J. Bigelow, and directed by Howard Bretherton with his customary skill.

Previewed at the Hitching Post theatre in Hollywood. Reviewer's Rating: Good.—T. B.

Release date, Feb. 16, 1945. Running time, 57 min. PCA No. 10487. General audience classification.

Nevada .....Johnny Mack Brown
Sandy .....Raymond Hatton
Jane .....Jennifer Holt
Riley Hill, Wen Wright, Ray Bennett, Steve Clark, Kansas Moehring, Bob Casson, Louis Hart, Dimas Sotello, Roy E. Butler, Elmer Napier, Frank Ellis, Marshall Reed.

Shadows of Death

***PRC*—Western**

Once again Buster Crabbe and Al St. John team up to keep alight the lamps of western justice. The unusual blend of exciting action and comic interludes, tempered by Sam Newfield's seasoned direction, gives the film greater entertainment value than the usual production from the Western mill.

The screenplay concerns a band of outlaws, headed by veteran villain Charles King, who kill a man in order to get a map revealing the prospective route of a new railroad. Equipped with this advance knowledge, the criminals then proceed with a plan to get rich quick by buying the adjoining lands at low rates.

The story is rounded out with the usual brawls and villainies, with, of course, righteousness eventually triumphant.

Buster Crabbe is slashing and virile in his accustomed role as the hero, but it is to "Fuzzy" St. John that the major load of acting falls this time. Under his able pantomime, many a lusty laugh is drawn from stock comedy situations. Starry-eyed Donna Dax adds the slight feminine note. Sigmund Neufeld produced.

George Milton wrote the original story and screenplay which provides a satisfactory framework for the riding and horseplay. Technically the film is far above the average.

Previewed at a New York projection room. Reviewer's Rating: Good.—Mandel Herbstman

Release date, March 24, 1945. Running time, 60 min. PCA No. 10601. General audience classification.

Billy Carson.....Buster Crabbe
"Fuzzy" .....Al St. John
Donna Dax, Ed Hall, Charles King, Frank Ellis, Emmett Lynn.

Crazy Knights

***Monogram*—Slapstick Humor**

Billy Gilbert, Shemp Howard and Maxie Rosenbloom present the comedy which is the principal ingredient of this film. Their jokes, gags and high-jinks are distinctly of the slapstick type.

"Crazy Knight," formerly called "Murder in the Family," is a melodrama that is overshadowed by comedy. In a background of ghosts, secret passages, a graveyard and an old country home, incidents occur that may be considered humorous by admirers of Maxie Rosenbloom and the Gilbert-Howard team. The comedians are responsible for exposing the criminal and saving a lovely young girl from disaster. The girl is played by Jayne Hazard.

Tim Ryan wrote the original screenplay and als plays the part of Grogan, a not too bright detec tive, who is called into the case. The loosely wov en script hampers the film because the antics o the comedians are not sufficient to carry a connect ed story. It was produced by Sam Katzman an Jack Dietz and directed by William Beaudine.

Seen at the Laffmovie, New York, where a Sat urday matinee audience greeted the film with con tinual chuckles and occasional laughter. Review er's Rating: Fair.—M. R. Y.

Release date, December 8, 1944. Running time, 63 min PCA No. 10411. General audience classification.

Billy Gilbert .....Billy Gilber
Shemp Howard .....Shemp Howar
Maxie Rosenbloom .....Maxie Rosenbloor
Jayne Hazard, Tim Ryan, Bernie Fell, Tay Dunn, Min erva Urecal, Buster Brodie, Art Miles.

ADVANCE SYNOPSES *and information*

SONG OF THE SARONG

(Universal)

ASSOCIATE PRODUCER: Gene Lewis. DIRECTOR: Harold Young. PLAYERS: Nancy Kelly, Samuel S. Hinds, William Gargan, George Dolenz.

ROMANTIC MELODRAMA. An aviator lands on a South Sea Island in an attempt to steal valuable pearls cached there. A white girl, brought up on the island by a retired sea-captain, falls in love with the aviator and effects his release when he is captured by the natives. In spite of the objections of her fiancé, a native educated in the United States, she marries the aviator.

ROMANCE, INCORPORATED

(Universal)

DIRECTOR: Reginald LeBorg. PLAYERS: Allan Jones, Grace McDonald, Vivian Austin, Raymond Walburn, John Abbott, Jack Overman, Murray Alper, Harry Hayden.

COMEDY-DRAMA. The leader of a prison choir is pardoned just as the choir reaches such proficiency that it is about to acquire a radio sponsor. The leader joins a stock company and falls in love with one of the actresses. Friends of prison inmates attempt to frame him so that he will be forced to return to prison and continue leading the choir. Their efforts fail, and he marries the girl of his choice.

JOHNNY MARCH

(Republic - Walter Colmes)

PRODUCER - DIRECTOR: Walter Colmes. PLAYERS: Richard Arlen, Cheryl Walker, Roger Pryor, Bobby Driscoll, John Forrest, Lola Lane, Ian Keith.

POSTWAR DRAMA. The sole survivor of a German bombing attack is stricken with amnesia. He contacts the relatives of the men killed in the attack, in an effort to discover who he is. He falls in love with the widow of one of the dead. When he is arrested for being AWOL his identity is revealed, his amnesia disappears, and he is free to marry the girl he loves.

THE FIGHTING GUARDSMAN

(Columbia)

PRODUCER: Michael Kraike. DIRECTOR: Henry Levin. PLAYERS: Willard Parker, John Loder, Anita Louise, Janis Carter, Edgar Buchanan, Ted Donaldson, George Macready, Elizabeth Risdon, Victor Kilian, Lloyd Corrigan, Rose Hunter.

HISTORICAL DRAMA. A French nobleman, living at the time of Louis XVI, casts his lo with the oppressed populace and organizes a grou who rob the King's coaches, steal his gold an distribute it to the people. In one of these hold ups the King himself is captured. In the ensuin melee the King's girl friend is killed, but th robber nobleman escapes, together with the girl h loves.

STEPPIN' IN SOCIETY

(Republic)

PRODUCER: Joseph Bercholz. DIRECTOR: Alexander Esway. PLAYERS: Edwar Everett Horton, Gladys George, Robert Livingston, Ruth Terry, Lola Lane, Isabel Jewell Frank Jenks, Jack LaRue, Harry Barris George Horton.

CRIME DRAMA. A judge tries to reform band of criminals by pretending to be a crimina himself. He is especially interested in a youn couple who are members of the group. Under hi influence, they determine to go straight. Eventu ally all the criminals reform and open a night-club

THE VAMPIRE'S GHOST

(Republic)

PRODUCER: Rudy Abel. DIRECTOR Lesley Selander. PLAYERS: John Abbott Peggy Stewart, Grant Withers, Charles Gordon, Adele Mara.

MELODRAMA. A human vampire brings terror into the lives of the native and white population of a small African trading village. The vampire selects a young girl as its prey, and is abou to transform her into a vampire when she is save by her fiancé.

ALONG CAME JONES

(RKO-International)

PRODUCER: Gary Cooper. DIRECTOR Stuart Heisler. PLAYERS: Gary Cooper Loretta Young, William Demarest, Dan Dur yea, Frank Sully, Russell Simpson.

WESTERN. A cowboy is mistaken by th citizens of a western town for a notorious killer He falls in love with the killer's sweetheart. Th girl, forced to choose between them, comes to th rescue of the cowboy in a gun battle and shoot her erstwhile boy friend.

NOBODY LIVES FOREVER

(Warner)

PRODUCER: Robert Buckner. DIRECTOR Jean Negulesco. PLAYERS: John Garfield Geraldine Fitzgerald, Walter Brennan, Faye

Emerson, George Coulouris, Robert Shayne, George Tobias, Richard Gaines, Ralph Peters, James Flavin, Alex Havier, William Edmunds.

MELODRAMA. A racketeer who has been honorably discharged from the Army returns to his haunts on Broadway and looks for a way to make a dishonest dollar. He meets a wealthy widow and plans to mulct her out of her money. His plans misfire, however, when he falls in love with her. She is kidnapped by his associates, but he rescues her and all ends well.

TOPEKA TERROR
(Republic)

ASSOCIATE PRODUCER: Stephen Auer. DIRECTOR: Howard Bretherton. PLAYERS: Allan Lane, Linda Stirling, Twinkle Watts.

WESTERN. Disguised as a cowboy, a secret investigator for the Territorial Land Department helps break up a land grab engineered by a crooked promoter and an equally crooked land agent. The story is laid at the time of the Cherokee Strip land rush.

THE BULLFIGHTERS
(20th Century-Fox)

PRODUCER: William Girard. DIRECTOR: Mal St. Clair. PLAYERS: Laurel and Hardy, Carol Andrews, Richard Lane, Ralph Sanford, Margo Woods.

COMEDY-DRAMA. Laurel and Hardy are cast as two detectives who go to Mexico City on a sleuthing mission. While there, Laurel is mistaken for a well-known Mexican bullfighter and forced to impersonate the fighter when the latter is delayed in arriving in Mexico. Fortunately, the bullfighter arrives in time.

THE CHICAGO KID
(Republic)

PRODUCER: Eddy White. DIRECTOR: Frank McDonald. PLAYERS: Don Barry, Lynne Roberts, Otto Crehan, Henry Daniels.

CRIME DOESN'T PAY. A young Chicagoan who believes his father has been framed on a criminal charge, for which he has been imprisoned, sets out to trap the man he suspects of doing the framing by using his own tactics against him. Committing minor offenses at first, he finds himself involved with a gang engaged in selling "frozen" articles of commerce in the black market. Too late to withdraw, he learns he has been mistaken about his father having been framed, and he is killed in a gun fight.

THE PHANTOM OF 42ND STREET
(PRC)

PRODUCER: Martin Mooney. DIRECTOR: Al Herman. PLAYERS: Dave O'Brien, Kay Aldridge, Alan Mowbray, Frank Jenks, Iris Adrian, Edith Elliott, Jack Mulhall.

MELODRAMA. A dramatic critic attends the first performance of a play. One of the actors is murdered and suspicion falls on another member of the cast, the daughter of a Shakesperean actor. The critic becomes interested in the girl and undertakes to solve the murder. After various complications, he succeeeds in doing so.

A NIGHT IN PARADISE
(Universal - Walter Wanger)

PRODUCER: Walter Wanger. DIRECTOR: Arthur Lubin. PLAYERS: Merle Oberon, Turhan Bey, Thomas Gomez, Ray Collins, Gale Sondergaard.

FANTASY. The setting of this story is ancient Greece, and the time is the year 580 B. C. It relates the adventures of a Persian princess, of the wealthy King Croesus, and of the story-teller Aesop, and tells how their lives are affected by the machinations of a wicked sorceress.

A GUY, A GAL AND A PAL
(Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Oscar Boetticher. PLAYERS: Lynn Merrick, Ross Hunter, Ted Donaldson.

COMEDY DRAMA. A girl, accompanied by her 10-year-old nephew, sets out for Washington to marry her fiance, who is living there. She misses the train and meets a Marine hero, who gets her aboard the next train by pretending that she is his wife and the boy their son. Complications ensue when newspapermen along the way write the girl up in their dispatches as the hero's wife. Eventually matters are straightened out, she discovers that she loves the Marine hero, and marries him instead of her original fiance.

OVER 21
(Columbia)

PRODUCER: Sidney Buchman. DIRECTOR: Charles Vidor. PLAYERS: Irene Dunne, Alexander Knox, Charles Coburn, Loren Tindall, Jeff Donnell.

WAR DRAMA. A newspaper editor gives up his job to join the Army, even though he is overage. He goes to Officer Candidate School while his wife rents a bungalow near the school. When the publisher of the newspaper with which he was formerly associated appears to urge the army man to continue contributing to the paper, the wife writes the articles and submits them under her husband's name. They are accepted and she wins a following. Her husband, meanwhile, successfully completes his training and becomes an officer.

HIGH POWERED
(Paramount-Pine-Thomas Prod.)

PRODUCER: Pine-Thomas. DIRECTOR: William Berke. PLAYERS: Robert Lowery, Phyllis Brooks, Roger Pryor, Mary Treen, Ed Gargan, Joe Sawyer.

ACTION MELODRAMA. Lowery and Pryor portray construction riggers, hazardously employed in erecting a gasoline-cracking plant. They are rivals in professional daring and for the hand of Phyllis Brooks, waitress in a hamburger stand. Fights, including a brawl at a boiler-makers' ball, and narrow escapes, climaxed by an accident threatening to destroy the project and all hands, precede the happy ending.

DOCKS OF NEW YORK
(Monogram)

PRODUCERS: Sam Katzman and Jack Dietz. DIRECTOR: Wallace Fox. PLAYERS: Gloria Pope, Joy Reese, Leo Gorcey, Huntz Hall, Bobby Jordan, Billy Benedict, Mende Koenig, Leo Borden.

COMEDY-DRAMA. A group of refugees have in their possession a valuable diamond necklace. Members of the Gestapo are sent overseas to recover it. During the course of the chase, numerous acts of sabotage are committed by the refugees and their pursuers. The East Side Kids are drawn into the course of events, and expose the saboteurs.

FAIRY TALE MURDER
(Universal)

ASSOCIATE PRODUCER-DIRECTOR: Charles David. PLAYERS: Gloria Jean, John Qualen, Keefe Brasselle, Bill Godwin, Sheldon Leonard, Jack Grimes, Douglas Croft, Rocco Lazo, Billy Henderson.

MYSTERY-COMEDY. Gloria Jean portrays a girl who persists in believing in fairy stories and is laughed at by young folks her age who organize a jive band with instruments lent by a pawn broker. When crooks, secretly confederates of the pawnbroker, become involved with the police, one of them is killed. The kids in the band take a hand in matters, but it is the girl who finally discovers the identity of the murderer.

WHAT A BLONDE
(RKO Radio)

PRODUCER: Sid Rogell. ASSOCIATE PRODUCER: Ben Stoloff. DIRECTOR: Les Goodwins. PLAYERS: Leon Errol, Veda Ann Borg, Michael St. Angel.

CONTEMPORARY COMEDY. A New York business man who lives up-State undertakes to solve the gas rationing problem, which doesn't permit him to drive freely to work and back, by extensive use of the carpool plan. One thing leads to another, as he invites more and more people to come and live with him so he can list them as daily passengers. Finally, he winds up with his house filled with chorus girls and other residents, much to the distaste of his home-coming wife. An inventor, who's one of the guests, figures in the final outcome of the comedy.

ENCHANTED FOREST
(PRC)

PRODUCER: Jack Schwarz. DIRECTOR: Lew Landers. PLAYERS: Edmund Lowe, Brenda Joyce, Harry Davenport, Billy Severn, John Litel.

FANTASY-DRAMA. A little boy who gets lost in the forest is befriended by an old man who lives in a redwood tree. The boy's parents, both of whom are neurotic, come to the forest in search of him. They learn the ways of the forest and make friends of the birds and the beasts. This leads them into a healthier attitude toward life. Eventually their son is restored to them.

JEALOUSY
(Republic-Gong Prod.)

PRODUCER-DIRECTOR: Gustav Machaty. PLAYERS: John Loder, Jane Randolph, Karen Morley, Nils Asther, Hugo Haas.

PSYCHOLOGICAL MELODRAMA. A famous European writer comes to America, where he becomes embittered by failure as he is unable to master the language. His wife drifts away from him and falls in love with a doctor who is, in turn, loved by a woman associate. The writer is found dead, and suspicion attaches to his wife. Eventually the doctor proves her innocence and she marries him.

PENTHOUSE RHYTHM
(Universal)

ASSOCIATE PRODUCER: Frank Gross: DIRECTOR: Edward Cline. PLAYERS: Kirby Grant, Lois Collier, Judy Clark, Edward Norris, Louis Da Pron.

COMEDY WITH MUSIC. A quartet consisting of a brother and sister, and two male friends, are anxious to break into show business. A friend moves them into the apartment of her boss, who is out of town, so that they can put up a front. The boss' lawyer finds out, but is persuaded not to evacuate the friends. When the boss himself arrives, there is a free-for-all which lands everyone in jail. Eventually matters are straightened out, and the quartet gets a chance to do the act before the proper audience.

POWER OF THE WHISTLER
(Columbia)

PRODUCER: Leonard Picker. DIRECTOR: Lew Landers. PLAYERS: Richard Dix, Janis Carter, Jeff Donnell, Loren Tindall.

MELODRAMA. This number in the "Whistler" series concerns a homicidal maniac who suffers from loss of memory. He escapes from an insane asylum, determined to kill the warden and the man responsible for his own confinement. By chance he meets a young woman who, when she realizes his insanity and her own danger, kills him with a pitchfork.

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to July, 1944, see pages 2068 and 2069.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Minutes)		
5412	His Hotel Sweet (Herbert)	7-9-44	2031
5408	Idle Roomers (Stooges)	7-16-44	2090
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	2054
	1944-45		
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	....
6410	Woo, Wool (Herbert)	1-5-45	....
6403	Three Pests in a Mess (Stooges)	1-19-45	....
6430	Snooper Service (Brendel)	2-2-45	....
6431	Off Again, On Again (Howard)	2-16-45	....
6432	Two Local Yokels (Clyde)	3-2-45	....
	COLOR RHAPSODIES (Average 7 Minutes)		
6501	Dog, Cat and Canary	1-5-45	....
6502	Rippling Romance	2-9-45	....
6503	Fiesta Time	3-2-45	....
	PHANTASIES CARTOONS (Average 7 Minutes)		
5709	Mr. Fore by Fore	7-7-44	2054
5710	Case of the Screaming Bishop	8-4-44	2054
	1944-45		
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flies	11-17-44	2215
6703	Goofy News Views	3-2-45	....
	FOX & CROW (Color) (Average 7 Minutes)		
5754	Mr. Moocher	9-8-44	2150
	1944-45		
6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	3-2-45	....
6753	Kukunuts	3-25-45	....
	FILM VODVIL (Average 10 Minutes)		
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin' Band	12-8-44	2206
6954	Korn Kobblers	2-2-45	....
	COMMUNITY SING (Series 7) (Average 8 Minutes)		
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	....
6655	No. 5 Tico, Tico	1-1-45	....
5657	Christmas Carols (R)	12-8-44	2206
6756	No. 6 Very Thought of You	2-9-45	....
	SCREEN SNAPSHOTS (Series 24) (Average 10 Minutes)		
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
6855	No. 5	12-28-44	....
6856	No. 6	1-26-45	....
6857	No. 7	2-25-45	....
	WORLD OF SPORTS (Average 10 Minutes)		
5810	G. I. Sports	7-28-44	2114
	SPORT REELS (Average 10 Minutes)		
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	....
6805	Kings of the Fairway	2-2-45	....
6806	Rough and Tumble	3-2-45	....
	LI'L ABNER (Color) (Average 8 Minutes)		
5603	A Peekoolyer Sitcheeayshun	8-11-44	2054
	1944-45		
6601	Porkuliar Piggy	10-13-44	2167
6602	Kickapoo Juice	2-23-45	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
A-501	Dark Shadows	12-16-44	2258
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
T-521	Monumental Utah	7-29-44	2067
T-522	Wandering Here and There	12-9-44	2240
T-523	Seeing El Salvador		2258
T-524	Shrines of Yucatan		2258
	PETE SMITH SPECIALTIES (Average 9 Minutes)		
S-555	Movie Pests	7-8-44	2031
S-556	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139
S-558	Safety Sleuth	11-25-44	2215
	PASSING PARADE (Average 10 Minutes)		
K-572	Grandpa Called It Art	7-15-44	2114
K-573	Return from Nowhere	10-28-44	2139
K-574	A Lady Fights Back	11-11-44	2206
	MINIATURES (10 Minutes)		
M-589	Nostradamus IV	9-30-44	2139
	TECHNICOLOR CARTOONS (Average 8 Minutes)		
W-537	The Bodyguard	7-22-44	2054
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha	10-21-44	2122
W-540	Puttin' on the Dog	10-28-44	2139
W-541	Mouse Trouble	12-23-44	2258
W-542	Barney Bear's Polar Pest	12-30-44	2258
W-543	Screwy Truant	1-13-45	....

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)		
L3-6	No. 6	9-1-44	2183
	1944-45		
L4-1	No. 1	11-3-44	2139
L4-2	No. 2	1-2-45	2240
L4-3	No. 3	3-9-45	....
	MADCAP MODELS (Color) (Average 7 Minutes)		
U3-6	Jasper Goes Hunting	7-28-44	2054
	GEORGE PAL PUPPETOONS (Color)		
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	2240
U4-4	Jasper Tell	3-23-45	2258
	POPEYE THE SAILOR (Color) (Average 7 Minutes)		
E3-5	Spinach-Packin' Popeye	7-21-44	2031
E3-6	Puppet Love	8-11-44	2183
E3-7	Pitching Woo at the Zoo	9-1-44	2130
E3-8	Moving Aweigh	9-22-44	2227
	1944-45		
E4-1	She-Sick Sailors	12-8-44	....
E4-2	Pop-Pie-Ala Mode	1-26-45	....
E4-3	Tops in the Big Top	3-16-45	....
	POPULAR SCIENCE (Color) (10 Minutes)		
J3-6	No. 6	8-4-44	2054
	1944-45		
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182
J4.3	No. 3	2-16-45	2282
	SPEAKING OF ANIMALS (Average 9 Minutes)		
YS-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	2183
Y4-2	Who's Who in Animal Land	1-19-45	2240
Y4-3	In the Public Eye	3-16-45	....
	SPORTLIGHTS (Average 9 Minutes)		
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-10	Furlough Fishing	8-25-44	2054
	1944-45		
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Bronco and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	2227
R4-4	Out Fishin'	1-26-45	....
R4-5	Blue Winners	2-23-45	2282
R4-6	Game Bag	3-30-45	....
	MUSICAL PARADE (Color) (20 Minutes)		
FF3-6	Halfway to Heaven	8-25-44	1970
	1944-45		
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182
FF4-3	Bombalera	2-9-45	2240.
	LITTLE LULU (Color) (9 Minutes)		
D3-6	It's Nifty to be Thrifty	8-18-44	2122
D3-7	I'm Just Curious	9-8-44	2130
D3-8	Indoor Outing	9-29-44	2227
	1944-45		
D4-1	At the Zoo	11-17-44	2258
D4-2	Birthday Party	12-29-44	....
D4-3	Beau Ties	3-2-45	....
	NOVELTOON (Color) (Average 7 Minutes)		
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	....
P4-3	When G.I. Johnny Comes Home	2-2-45	....
P4-4	A Lamb in a Jam	3-30-45	....

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (Average 7 Minutes)		
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	2215
54,106	Tiger Trouble	1-5-45	2258
54,107	Clock Watcher	1-26-45	2258
54,108	Dog Watch		2258
	SPORTSCOPE (Average 9 Minutes)		
44,312	Ski Chase	7-14-44	2054
44,313	Swim Ballet	8-11-44	2114
	1944-45		
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2194
54,304	Parallel Skiing	12-144	2240
	HEADLINER REVIVALS (Average 19 Minutes)		
53,201	Songs of the Colleges	9-8-44	2114

Prod. No.	Title	Rel. Date	P.D. Page
53,202	Swing It	10-20-44	2183
53,203	Swing Vacation	12-1-44	2240
	EDGAR KENNEDY (Average 17 Minutes)		
53,401	Feather Your Nest	10-23-44	2183
53,402	Alibi Baby	1-5-45	2258
	LEON ERROL (Average 17 Minutes)		
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206
	FLICKER FLASH BACKS (Average 9 Minutes)		
52,201	No. 1	9-15-44	2122
52,202	No. 2	10-27-44	2174
52,203	No. 3	12-8-44	2258
	THIS IS AMERICA (Average 19 Minutes)		
43,110	Rockefeller Center	7-28-44	2042
43,111	Brazil Today	8-25-44	2090
43,112	That Men May Live	9-22-44	2122
43,113	Navy Yard	10-20-44	2167
	1944-45		
53,101	West Point	11-17-44	2194
53,102	New Americans	12-15-44	2227

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color) (Average 9 Minutes)		
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	3-2-45	2240
5256	Alaskan Grandeur	3-16-45	2282
5257	Canyons of the Sun	1-5-45	2282
5258	Land of 10,000 Lakes	4-27-45	2282
5259	Isle of Romance	6-22-45	....
5260	Sikhs of Patala	7-6-45	....
	SPORTS REVIEWS (Average 9 Minutes) (Color)		
4352	Ski Slopes	7-21-44	2042
	1944-45		
5351	Blue Grass Gentleman	9-15-44	2139
5352	Trolling for Strikes	12-15-44	2282
5353	Nova Scotia	2-9-45	2282
5354	Down the Fairways	6-1-45	....
	(Black and White)		
5301	Girls Preferred	....	2258
5302	Steppin' Pretty	1-19-45	....
	TERRYTOONS (Color) (7 Minutes)		
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982
	1944-45		
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	1-12-45	2258
5510	Port of Missing Mice	2-2-45	....
5511	Ants in Your Pantry	2-16-45	....
5512	Raiding the Raiders	3-9-45	....
5513	Post War Inventions	3-23-45	....
5514	Fisherman's Luck	3-30-45	....
5515	Mighty Mouse and the Kilkenny Cats	4-13-45	....
5516	Mother Goose Nightmare	5-4-45	....
5517	Smoky Joe	5-25-45	....
5518	The Silver Streak	6-8-45	....
5519	Aesops Fable—The Mosquito	6-29-45	....
5520	Mighty Mouse and the Wolf	7-20-45	....
	MARCH OF TIME (Average 18 Minutes)		
V10-12	Americans All	7-14-44	1994
V10-13	British Imperialism	8-11-44	2031
	1944-45		
V11-1	Post-War Farms	9-8-44	2083
V11-2	What to Do With Germany	10-6-44	2122
V11-3	Uncle Sam, Mariner?	11-3-44	2167
V11-4	Inside China Today	12-1-44	2194
V11-5	The Unknown Battle	12-28-44	2240
	DRIBBLE PUSS PARADE (9 Minutes)		
5901	Sea Food Mamas	10-20-44	2183
	2-REEL SPECIAL		
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (21 Minutes)		
....	Zero Hour	....	1970
....	Fortress Japan	8-10-44	2042
....	Inside France	....	2122
....	When Asia Speaks	11-17-44	2182
....	Balkan Powder Key	....	2282
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull	....	2167

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES (Average 7 Minutes)		
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
	SWING SYMPHONIES (Average 7 Minutes)		
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
	PERSON—ODDITIES (Average 9 Minutes)		
8381	Spinning a Yarn	8-7-44	2067
	1944-45		
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
9373	ABC Pin-Up	1-15-45	2282
9374	Pigtail Pilot	1-22-45	2282
	VARIETY VIEWS (9 Minutes)		
8361	Bear Mountain Game	8-14-44	2031
	1944-45		
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	White Treasure	1-29-45	2282
9355	Your National Gallery	....	2258
	NAME-BAND MUSICALS (Average 15 Minutes)		
8131	Midnight Melodies	7-19-44	2054
	1944-45		
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	....
9126	Swing Serenade	2-28-45	....
	TWO-REEL SPECIAL (21 Minutes)		
9112	Lili Marlene	12-13-44	1946
	1943-44		
8110	World Without Borders	1-17-45	2269

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Minutes)		
9004	Devil Boats	9-12-44	2006
9006	Musical Movieland	9-9-44	2114
	1944-45		
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
1003	Pledge to Bataan	2-17-45	....
	FEATURETTES (20 Minutes)		
9106	U. S. Marines on Review	7-8-44	2006
	1944-45		
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-3-45	....
	SPORTS PARADE (Color) (Average 10 Minutes)		
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future	11-18-44	2174
9513	Bluenose Schooner	8-5-44	2067
	1944-45		
1501	California Here We Are	12-16-44	2227
1502	Birds & Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	2282
1504	Bikes and Skis	2-10-45	....
	MELODY MASTER BANDS (10 Minutes)		
9609	Junior Jive Bombers	7-1-44	1982
9610	All Star Melody Masters	7-29-44	2031
	1944-45		
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	2282
	BLUE RIBBON MERRIE MELODIES (Average 7 Minutes)		
9312	The Cat Came Back	7-15-44	2031
9313	Isle of Pingo Pongo	8-19-44	2067
	BLUE RIBBON HIT PARADE (Color)		
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	....
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy	9-16-44	2130
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2130
9717	Booby Hatched	10-14-44	2167
9718	The Stupid Cupid	11-25-44	2183
9719	Stage Door Cartoon	12-30-44	2240
9720	Odor-able Kitty	1-6-45	2240
	1944-45		
1701	Draftee Daffy	1-27-45	2282
1702	Trap Happy Porky	2-24-45	....
	"BUGS BUNNY" SPECIALS (Color) (7 Minutes)		
9724	Hare Force	7-22-44	2031
9725	Buckaroo Bugs	8-26-44	2067
9726	The Old Grey Hare	10-28-44	2174
	1944-45		
1721	Herr Meets Hare	1-13-45	2282
1722	Unruly Hare	2-10-45	....
	VITAPHONE VARIETIES (Average 10 Minutes)		
9406	Throwing the Bull	7-22-44	2031
	1944-45		
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174

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Prod. No.	Title	Rel. Date	P.D. Page
	OFFICIAL U. S. VICTORY FILMS		
	Reward Unlimited	....	1959
	Skirmish at the Front	....	1959
	Movies at War	....	1959
	The Liberation of Rome	....	1944
	The War Speeds Up	....	2090
	It's Murder	....	2139
	Target Japan	....	2167
	V.I—Robot Bomb	....	2183
	Brought to Action	....	2269
	What's Your Name	....	2282
	BRITISH MINISTRY OF INFORMATION		
	Naples at War	....	1946
	The Volunteer	....	2258
	CANADIAN NATIONAL FILM BOARD		
	Canadian Landscape	....	1982
	Hen Hop	....	1982
	UNRRA	....	1982
	A Friend for Supper	....	2206
	MISCELLANEOUS		
	Cameramen at War (Astor)	....	1946
	Iran (Artkino)	....	1982
	Moscow Circus (Artkino)	....	2139
	Cossacks on the Danube (Artkino)	....	2139
	Before They Are Six	....	2139
	(Pictorial Films)		
	Labor Front (Brandon Films)	....	2206
	57,000 Nazis in Moscow (Artkino)	....	2206
	Jobs After the War	....	2206
	(Newsreel Dist.)		
	WAR ACTIVITIES COMMITTEE		
....	Battle for the Marianas	....	2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5140	The Desert Hawk (15 episodes)	7-7-44	2018
	1944-45		
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
384	Haunted Harbor (15 episodes)	8-26-44	2067
	1944-45		
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-18-45	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9681	The Master Key (13 episodes)	....	....

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2280-2281.

Running times are those furnished by the distributor.

BALKAN POWDER KEG (UA)
World in Action

Timely attention to Europe's "powder keg," the six countries in the Balkan peninsula, Albania, Bulgaria, Greece, Hungary, Roumania and Yugoslavia, is given in this latest "World in Action" film, produced by the National Film Board of Canada and released through United Artists. A comprehensive and succinct commentary, written by Stuart Legg, who also edited the picture, traces the historical course of the Balkans from the time the Ottoman Empire drove northward into Europe 500 years ago, down to modern times, when Sarajevo, in Serbia, lit the world fire of 1914. The film succeeds in highlighting the fateful events of the last four decades and outlines the intrigues of Balkan monarchies to retain their power after the First World War; the spread of Fascist and Nazi racist theories among the people of 19 different races and nationalities in the six countries and the rise of partisan movements in World War II. It concludes with the hope that the United Nations will help the Balkan people to develop democratic forms of government after the war.—J. E. S.

Release date, not set. 18 *minutes*

GLAMOUR IN SPORTS (WB)
Sports Parade (1503)

The location of Rollins College in Winter Park, Florida, is an invitation to year-round outdoor sports, and the women students are an invitation to the camera. They are shown doing calisthenics and dancing, playing volley ball, field hockey, golf and tennis, swimming in the pool and shooting with bow and arrow on the archery range.

Release date, January 13, 1945 10 *minutes*

RHYTHM OF THE RHUMBA (WB)
Melody Masters (1606)

This musical reel takes the popular dance, the rhumba, back to its origin in Latin America and shows some native dancers and musicians beating out the rhythm on maracas, claves and bongos. Chuy Reyes and his orchestra play "Bim Bam Boom," "Bacoso," "Linda Mujer," "Rhumba Matumba," "Castina" and "Ahi Vieni la Conga" while Chinita Marin and the Three Cuban Diamonds sing the choruses. Two dancers, Antonio Triana and Lola Montez, execute the steps.

Release date, January 27, 1945 10 *minutes*

NOVA SCOTIA (20th-Fox)
Sports Review (5353)

Among the views of Canada's eastern province presented in this reel is one with a genuinely Scottish flavor. At the Highland Games of Antigonish, the descendants of famous clans assemble for music and dancing in the style of their ancestors. Another sequence is devoted to the capture of a 900-pound blue-fin tuna after a fight of two and a half days. The last is concerned with lobster fishing, a profitable industry as well as sport along the coast.

Release date, February 9, 1945 8 *minutes*

CANYONS OF THE SUN (20th-Fox)
Movietone Adventure (5257)

These are the famed canyons of Colorado filmed in Technicolor. At Mesa Verde are the remains of adobe homes which housed groups of early Indian settlers. The sand dunes of Alamosa are now sporting sites for sand skiing. Also pictured are views of Denver's parks and lakes, of Pike's Peak, of the memorial to Will Rogers and the tomb of Buffalo Bill. Jack Painter photographed the scenes.

Release date, January 5, 1945 8 *minutes*

PIGTAIL PILOT (Univ.)
Person-Oddities (9374)

The title refers to a 12-year-old girl on call at the airport in Fort Stockton, Texas. An antique clock collection by a bank cashier in Hickory, N. C., a New York bird-lover who teaches tricks to love-birds and a man in Denver, Colo., who makes casts of growing plants, complete the reel.

Release date, January 22, 1945 9 *minutes*

ABC PIN-UP (Univ.)
Person Oddities (9373)

Five alphabets carved on the head of a pin is the record of an Orange, N. J., engraver. Other unusual pursuits pictured here are a home museum of wild animals maintained by five brothers in Denver, Colo., and the raising of a family of skunks by a Vancouver man with the aid of his household cat. There is a view also of the highest bridge in the world, which spans the Royal Gorge in Colorado.

Release date, January 15, 1945 9 *minutes*

WHAT'S YOUR NAME (WAC-20th-Fox)
War Information Film

This pictorial presentation of the need for factory workers is told in a stirring and admirable manner. The timeliness of this film is emphasized by today's manpower shortage. This WAC short fulfills a service to the nation by presenting a convincing plea for war workers. It will give complacent Americans cause to think. Adequately and effectively it tells the story of the valor and steadfastness of GI Joes and contrasts these Americans with persons on the home front who are shirking their duty. The anonymous soldier is compared with the anonymous worker, both doing a job that will hasten victory. This short with its timely and important theme, if given adequate distribution, should be a healthy influence on easing the manpower shortage.—M. R. Y.

Release date, January 18, 1945 9½ *minutes*

WHITE TREASURE (Univ.)
Variety Views (9354)

The title refers to one of our most common household articles, salt, but the value is not restricted to human consumption. Its wartime uses include material for high test gas, munitions, synthetic rubber, chlorine and vitamin capsules. The scene is the largest salt mine in the British Commonwealth of nations.

Release date, January 29, 1945 9 *minutes*

LAND OF 10,000 LAKES (20th-Fox)
Movietone Adventures (5258)

The land is Minnesota, where lakes dot the landscape with beaches and playgrounds and the swirling course of St. Anthony's Falls separates the twin cities, Minneapolis and St. Paul. It is also a great source of iron ore as views of the Hibbing Mine, the Grand Canyon of Minnesota, will attest. Fully 26 per cent of the iron produced in the United States is mined here. A Chippewa Indian settlement and the old Franch trading fort at Grand Portage complete the reel.

Release date, April 27, 1945 8 *minutes*

DRAFTEE DAFFY (WB)
Looney Tunes (1701)

Daffy is busy giving out about his patriotism and cooperation with the war effort when the picture changes. It seems his draft board is interested in using his services for the army. Daffy takes to his heels and the man takes after, up and down the stairs, in and out of the house. The ending is a bit of a surprise.

Release date, January 27, 1945. 7 *minutes*

TROLLING FOR STRIKES (20th-Fox)
Sports Review (5352)

This survey of one of the country's most popula sports takes the audience to the lake country a the border of Maine and New Brunswick, Canada Here fishing is for salmon but the sport is unlik that of the western rivers. The fish is landlocked calling for a technique much like lake trout. Th short covers a morning's fishing and a meal serve at a camp fire.

Release date, December 15, 1944 8½ *minute*

BRENDA STARR, REPORTER (Col.)
Chapter Play

From the comic strip created by Dale Messicl comes a new heroine of the chapter play, a girl re porter on the trail of crime. Joan Woodbury an Kane Richmond are featured in the picture, sup ported by a cast including Syd Saylor, Joe Devlin George Meeker, Wheeler Oakman and Ca Forester.

The story starts in a burning house where th newspaper woman and her photographer discove a dying gangster and some clues to the stolen pay roll. When the police arrive the clues are gone and when the gangsters come back the money i gone. The desperate search for the gang, th money and a story for the paper takes Brenda an the police through gas explosions, into a dynamite mine, in the midst of gun fire and, after man harrowing experiences, to the end of the trail.

Andy Lamb and George H. Plympton wrote th original screenplay. Wallace W. Fox directed th film, and Sam Katzman produced.

Release date, January 26, 1945 13 *episode*

BLUE WINNERS (Para.)
Sportlights (R4-5)

Under the guidance of Bob Kiphuth, Yale Uni versity swimming teams have made sports history This reel shows some of the training tricks of th champion teams in slow motion with underwate shots to show just how it's done. Alan Ford the current champion at 100 yards, gives a demon stration of the results of careful teaching—breath ing, foot work and timing.

Release date, February 23, 1945 9 *minute*

POPULAR SCIENCE, NO. 3 (Para.)
J4-3

With many of the sources of natural late closed to us by war in the Pacific, the synthetic product has been developed to a degree of use fulness in some ways surpassing the original. Thi short pictures some innovations for the postwa home, following it with an invention which wil remove the fuzz from peaches. The last sequenc is devoted to the Second Air Force at Puebl Colorado, where flyers train with their new bomb ers and crews for duties overseas.

Release date, February 16, 1945 10 *minute*

HERR MEETS HARE (WB)
Bugs Bunny Special (1721)

Bugs Bunny, who has been practicing his wile on less prominent opponents, turns up in Ger many's Black Forest just as Herman Goering i out rabbit hunting. It's the master race agains American cunning, and the latter has a worth representative. Goering brings in his Fuehre but this just adds spice to the rabbit's triumph.

Release date, January 13, 1945. 7 *minute*

ALASKAN GRANDEUR (20th-Fox)
Movietone Adventures (5256)

The spectacular camera views of Alaska whic proclaimed the skill of Father Hubbard have th added interest of color in the priest's latest photo graphic offering. Lowell Thomas provides th background commentary.

Release date, March 2, 1945 8 *minute*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2280-2281, issue of Jan. 20, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2270, issue of Jan. 13, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	.....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	RKO	....	Gary Cooper-Loretta Young	Not Set	....	.....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2262
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	...
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	..	Nov. 21 '31	1993	....	...
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2218
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	.
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	.	
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	.....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	.....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	
Betrayal from the East	RKO	....	Lee Tracy-Nancy Kelly	Block 3		...	....	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Jan.-Mar.,'45	83m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	... .	...	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	...
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Jan.-Mar.,'45	69m	Nov. 25,'44	2194	2142	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	.....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	..
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	..
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2262
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	.....	....	2142	
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2262
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	.....	....	2142	.
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	.....	....	1763	...
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	...
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	..	Apr. 13,'29	1993		.
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	2279	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	
•Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	..
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	...
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	.....	....	2259	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	...
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	...
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110		.
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	....	.....	....	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150		
China Sky	RKO	....	Randolph Scott-Ruth Warrick	Not Set	....	.....		2216	..
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Apr. 20,'45	....	.....	....	1994	..
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	.....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	..
Circumstantial Evidence	20th-Fox	....	Michael O'Shea-Lloyd Nolan	Not Set	....	.....	....	2242	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Cisco Kid Comes Through, The	Mono.	....	Duncan Renaldo-Roger Pryor	Not Set	....	.....	....	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	.....	....	2092	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	.....	....	2142	...
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	.....	....	2259	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	...		....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	.....	....	2007	....
Counterattack (formerly One Against Seven)	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	.....	....	2216	....
Cowboy and the Lady (Reissue)	Film Classics	.	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	.	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Stephen Crane	Feb. 27,'45	....	.....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Mar. 31,'45	....	.....	....	2216	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	...	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous (formerly High Among the Stars)	UA	....	Ralph Bellamy-Connie Moore	Not Set	....	.....	....	2250	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2262
Destiny	Univ.	....	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	.....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	.....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 1[illegible].4	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Not Set	....	.....	....	2279	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	....	Ann Miller-Joe Besser-Hal McIntyre	Jan. 18,'45	....	.....	....	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	.....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	....	Dorothy McGuire-Robert Young	Block 3	....	.....	....	2242	....
Enchanted Forest	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	.....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.		Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	.....	....	2092	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	.....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	...	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	.....	....	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	.....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	.....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Jan. 31,'45	....	.....	....	2203	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	....	.....	....	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	.....	....	2259	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	.....	....	2131	...
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	.....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	.....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	.....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Intentions	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	.....	....	2093	....

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Great Mike, The	PRC		Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2052	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	934	912	2115
Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	....	..	2203	
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	....	Lynn Merrick-Ross Hunter	Not Set	....	....	....	2279	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
Hangover Square	20th-Fox	....	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Block 3	....	....	....	1971	
•Heaveniy Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
•Henry Aldrich's Little Secret	Para.	4328	Jimmy Lydon-Charlie Smith	Block 6	74m	June 10,'44	1933	1747	....
Henry the Fifth (British)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	....	Abbott and Costello	Feb. 2,'45	....	....	....	2242	
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	....	The Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	....	....	....	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
High Powered	Para.	....	Robert Lowery-Phyllis Brooks	Not Set	....	....	....	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	58m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Mar. 1,'45	....	....	....	2142	
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2262
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	....	....	1715	
Hotel Berlin	WB	....	Helmut Dantine-Raymond Massey	Not Set	....	....	....	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945		
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	2250	....
House of Frankenstein	Univ.	....	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2262
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	....	Jim Bannon-Nina Foch	Jan. 25,'45	....	....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	....
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2230	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	..	
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2262
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	....	....	2216	....
It's a Pleasure (color)	RKO	....	Sonja Henie-Michael O'Shea	Not Set	....	....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley	Not Set	....	....	....	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	....	....	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	79m	May 13,'44	1886	1826	.
Johnny March	Rep.	....	Richard Arlen-Cheryl Walker	Not Set	....	....	....	2278	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keep Your Powder Dry (formerly Women's Army)	MGM	....	Lana Turner-Laraine Day-Susan Peters	Not Set	....	....	....	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	....	....	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2262
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	..
LAKE PLACID Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	85m	Dec. 23,'44	2239	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	..
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Feb. 22,'45	....	....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	....	....	....	2203	....
Life and Death of Colonel Blimp (British)	Archers-Gen'l	....	Anton Walbrook-Roger Livesey	Not Set	163m	July 10,'43	1413	....	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Madonna of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	....	....	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.-Mar.,'45	57m	Dec. 2,'44	2202	2186	..

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone	PRC	.	Kay Aldridge-Dave O'Brien	Feb. 15,'45		....	....	2202	
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC		Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marthe Richard (French)	Brill-Rosner		Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2262
Medal for Benny, A	Para.		Dorothy Lamour-Arturo de Cordova	Not Set	....	.....	....	2093	
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.-Mar.,'45	113m	Nov. 4,'44	2165	1715	2262
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1916	..
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me (formerly Molly, Bless Her)	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	.....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2262
Mummy's Curse, The	Univ.	....	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	..	Fred MacMurray-Marjorie Main	Not Set	....	.....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Jan.-Mar.,'45	118m	Dec. 16,'44	2226	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	124m	Dec. 9,'44	2213	1763	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	.....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	...	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	..
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	....
Nob Hill (color)	20th-Fox	...	Joan Bennett-George Raft	Apr.,'45	....	.....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Jan.-Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	....	Errol Flynn-Henry Hull	Feb. 17,'45	....	.....	....	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
•Oh, What a Night	Mono.	...	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	....	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	...	.....	....	2230	...
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set				2093	
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	.....	....	2279	....
PAN-AMERICANA	RKO	....	Phillip Terry-Audrey Long	Block 3	....	.....	....	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	..	.....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set	....	.....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	.....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	.....	....	1899	....
Pillar to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	.....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958		....
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Not Set	....	.....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2262
QUEEN of the Nile (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	..	.....	....	2203	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino		War feature	Oct. 21,'44	93m	Oct. 28,'44	2157		....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	.....	....	....	....
Return of the Vikings, The (Br.)	Ealing		Norwegian feature	Not Set	54m	Sept. 23,'44	2111		....
Rhapsody in Blue	WB		Joan Leslie-Robert Alda	Not Set	..	.....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	.....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
Road to Utopia	Para.		Bing Crosby-Bob Hope-D. Lamour	Not Set	•	.....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995

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Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Romance, Incorporated	Univ.	....	Allan Jones-Grace McDonald	Not Set	....	.....	....	2278	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set		.....		1983	
Rough, Tough and Ready	Col.	....	Chester Morris-Victor McLaglen	Not Set	.....	.....	....	2250	...
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Not Set	..	.....		2131	
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	..
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes (formerly Heroes of the Sagebrush)	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	....	.....	....	2007	..
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo—David Bruce	Not Set	....	.....	....	2230	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Not Set	....	.....	....	2216	...
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	.....	....	2216	...
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	.	..
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	..	
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	.
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
Secrets in the Dark	MGM	....	Susan Peters-Robert Young	Not Set	....	.....	....	1850	...
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Not Set	....	.....	....	1899	...
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	.....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	..
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Mar. 24,'45	60m	Jan. 20,'45	2278	2230	...
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	....	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	...
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	....	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	....	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	...
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	...
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	..
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2262
Song for Miss Julie, A	Rep.	....	Anton Dolin-Alicia Markova	Not Set	....	.....	....	2250	....
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	..	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Not Set	....	.....	....	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Special	113m	Jan. 20,'45	2277	1715	....
Son of Lassie (color)	MGM		Peter Lawford-Elsa Lanchester	Not Set	.	.....	...	2093	.
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	...
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	...	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	....	.....	....	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	.....	....	2278	....
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 15,'45	....	.....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Summer Storm	UA	...	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	Not Set	....	.....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	....	.....	....	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	...
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	.....	....	2250	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	20..	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	....	.....	....	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
They Shall Have Music (Reissue)	Film Classics		Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	..	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.-Mar.,'45	140m	Nov. 18,'44	2181	1889	....
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	..	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	.....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Jan.-Mar.,'45	98m	Jan. 6,'45	2257	2092	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2262
32 Rue de Montmartre (French)	Brill	.	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129		
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor	Dec. 23,'44	55m	.....	....	2203	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	....	.....	..	2242	....
Three Caballeros, The	RKO	....	Disney Cartoon Feature	Feb. 22,'45	72m	Dec. 16,'44	2225	2186	..
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	...
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	...
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2203	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set		.....	...	2092	..
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101		..
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	
Together Again	Col..	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2262
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	..
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	.....	....	2097	..
Topeka Terror	Rep.	....	Allan Lane-Linda Stirling	Not Set	....	.....	....	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	.....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	....	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	.....	....	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	.....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	.....	....	2093	...
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
•Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	.....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	....	.....	....	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2262
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	...	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	...
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2238	....	...
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	...
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	..	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
What a Blonde	RKO	....	Leon Errol-Veda Ann Borg	Block 3	....	.....	....	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	.
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2262
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	.....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	....	.....	....	2186	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	.....	....	2250	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	.....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2262
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2262
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	.....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2262
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOUTH On Trial	Col.	....	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	....	.....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	..	.....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	.....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2270.

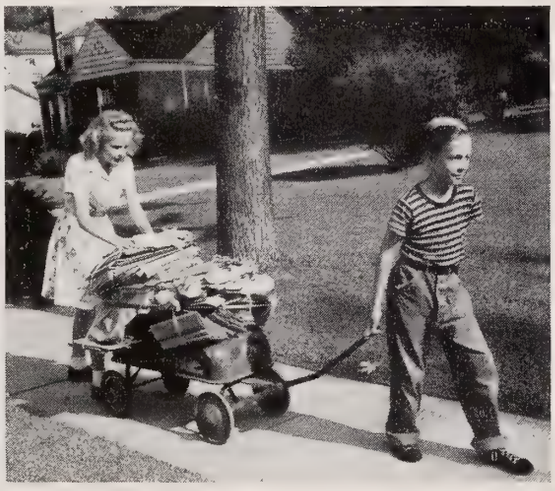
The "shorts" she sees at the movies are a big help to the family purchasing agent.

The non-stop War Bond and Stamp drive by exhibitors has brought in millions.

Many a WAC made up her mind to enlist . . . "at the movies."

Informational "shorts" remind the housewife that kitchen fat is indispensable to victory.

The movie houses of America sent thousands of blood donors to the Red Cross.



The movies "sell" the kids on getting in the scrap —and, what's more important, keep them sold.

WE'VE all been in this war so deeply, and for so long, that it's hard to remember back to the days when we thought that wars were fought by fighting men alone. One of the most important and most effective of the "recruiting officers" who are making this everybody's war is the motion picture exhibitor.

Hundreds of hours of theater time have been contributed to the showing of films designed to enlist men and women for the war plants . . . to recruit for the armed services, the merchant marine, and similar organizations . . . to help fight inflation . . . to keep the scrap tin coming in, and the kitchen fat and waste paper rounded up.

Millions have been collected for the War Funds. And when it comes to selling War Bonds and War Stamps, the exhibitors, their cashiers, and their volunteer workers not only have smashed quotas right and left during the drives, but have kept the money rolling in when the going is toughest—in between the drives.

Every war drive counts heavily on the exhibitor

Eastman Kodak Company, Rochester, N.Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

GREER GARSON

RAISES THE ANTE!

In 1944 the Greer Garson Trailer provided the extra punch that raised $4,500,000 for polio victims. That's 45 million dimes. Miss Garson raises the ante to $5,000,000 . . . and hopes that you'll raise her . . . that's 50,000,000 dimes! . . . Greer Garson's heartrending new 1945 trailer, "The Miracle of Hickory", tells briefly of the polio epidemic that hit Hickory, N. C., last summer. It answers the question of "What becomes of the money we give?" It shows children actually being saved . . . dimes marching into action against the enemy . . . The four and a half million dollar wallop of 1944 amply proved the selling power of GOOD trailers, and how they soften people's hearts and open their purses . . . WE have the proud privilege of distributing this film of mercy . . . YOU have the inestimable opportunity of showing it to your patrons . . . to their applause of your public spirit . . . CONTACT YOUR NEAREST NSS BRANCH AT ONCE! . . . MARCH OF DIMES WEEK — January 25-31.

"Please, Mister, Do Your Best!"

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

A Tree Grows in Brooklyn
Objective, Burma
The Topeka Terror
Thoroughbreds
The Jade Mask
Tahiti Nights
Wildflower
Madonna of the Seven Moons

(In News Section)

Tonight and Every Night

WHERE RAW STOCK GOES:

Facts and figures, including the allocations for overseas

EXHIBITORS SAY:

Patrons want to relax—"Give us more escapist pictures"

FAMOUS PLAYERS CANADIAN

Circuit celebrates its 25th anniversary; honors employees

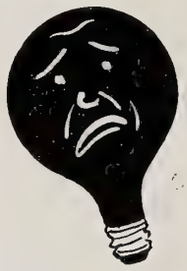
VOL. 158, NO. 4

JANUARY 27, 1945

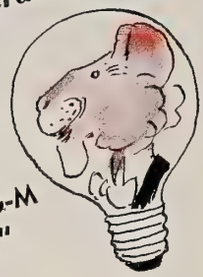
Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1945 by Quigley Publishing Company.*

BROADWAY DARKENED!

"DIMOUT WILL RETURN FEB. 1"—N. Y. Herald Tribune



"Oh how I hate the dark!"



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Follows 5 Big Weeks
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"MEET ME IN ST. LOUIS
S.R.O. in its 8th
Sensational Even

UP AND DOWN BROADWA

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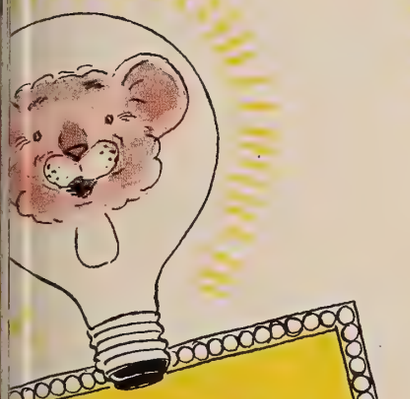
March of Dimes Week—Jan. 25 to 31

1924 21st YEAR LEADERS MGM

STOPS SHINING!

And 4 Big Weeks for "NAUGHTY MARIETTA" at Broadway's New York Theatre!



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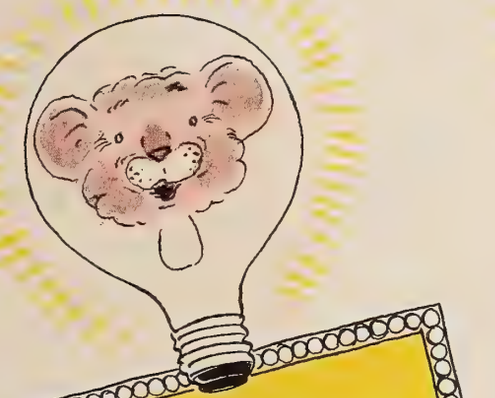
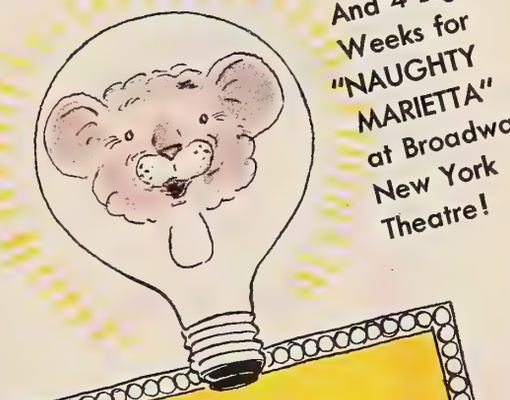
"THIS MAN'S NAVY"
Watch Big Akron, Ohio, World Premiere, Feb. 8th



STATE

"30 SECONDS OVER TOKYO"
Held for 2nd Week!
After 5 Big Capitol Weeks



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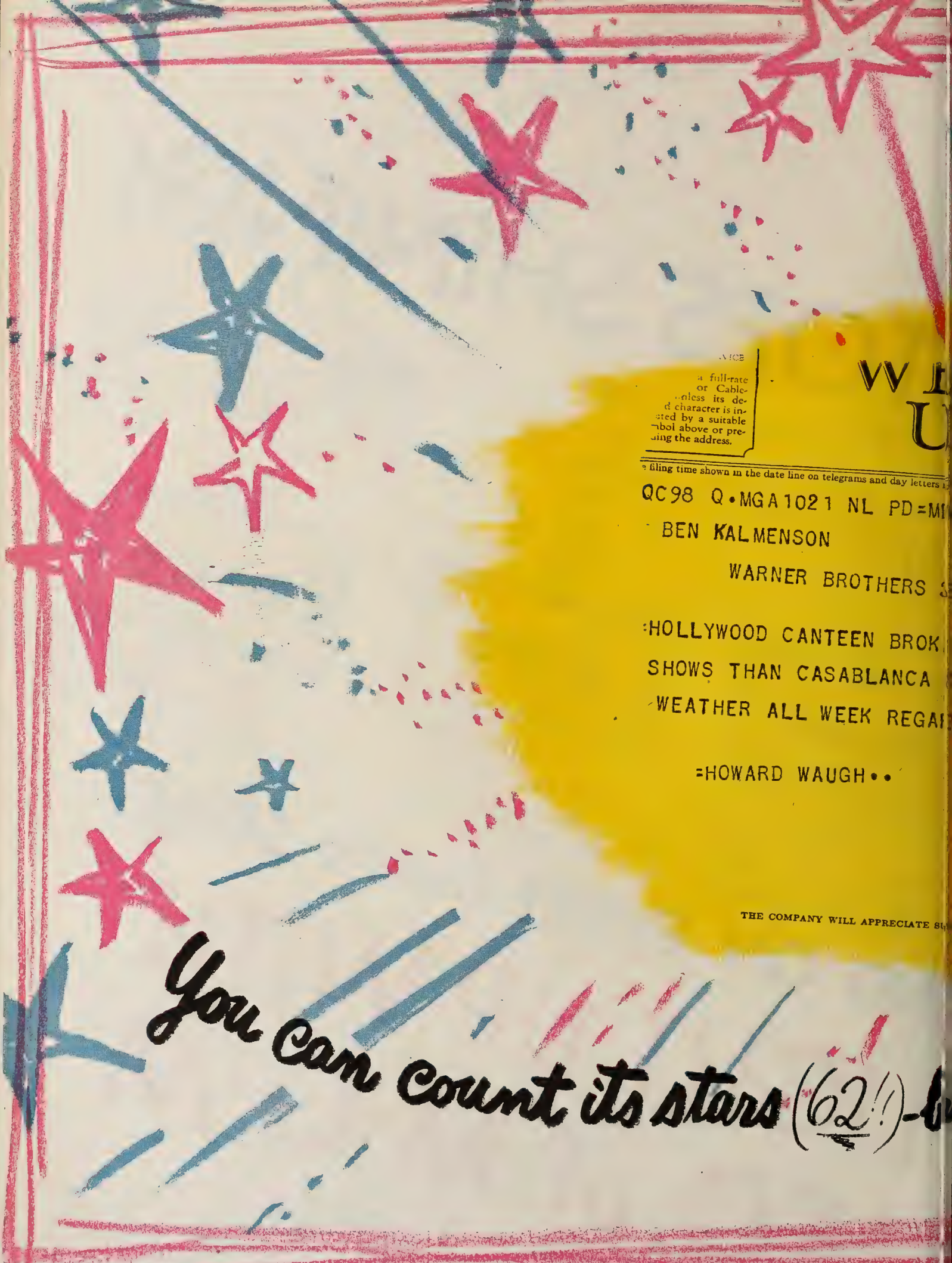
"It's a real sleeper," says Variety

AND ON EVERY MAIN STREET

LIGHT UP WITH LEO of M*G*M



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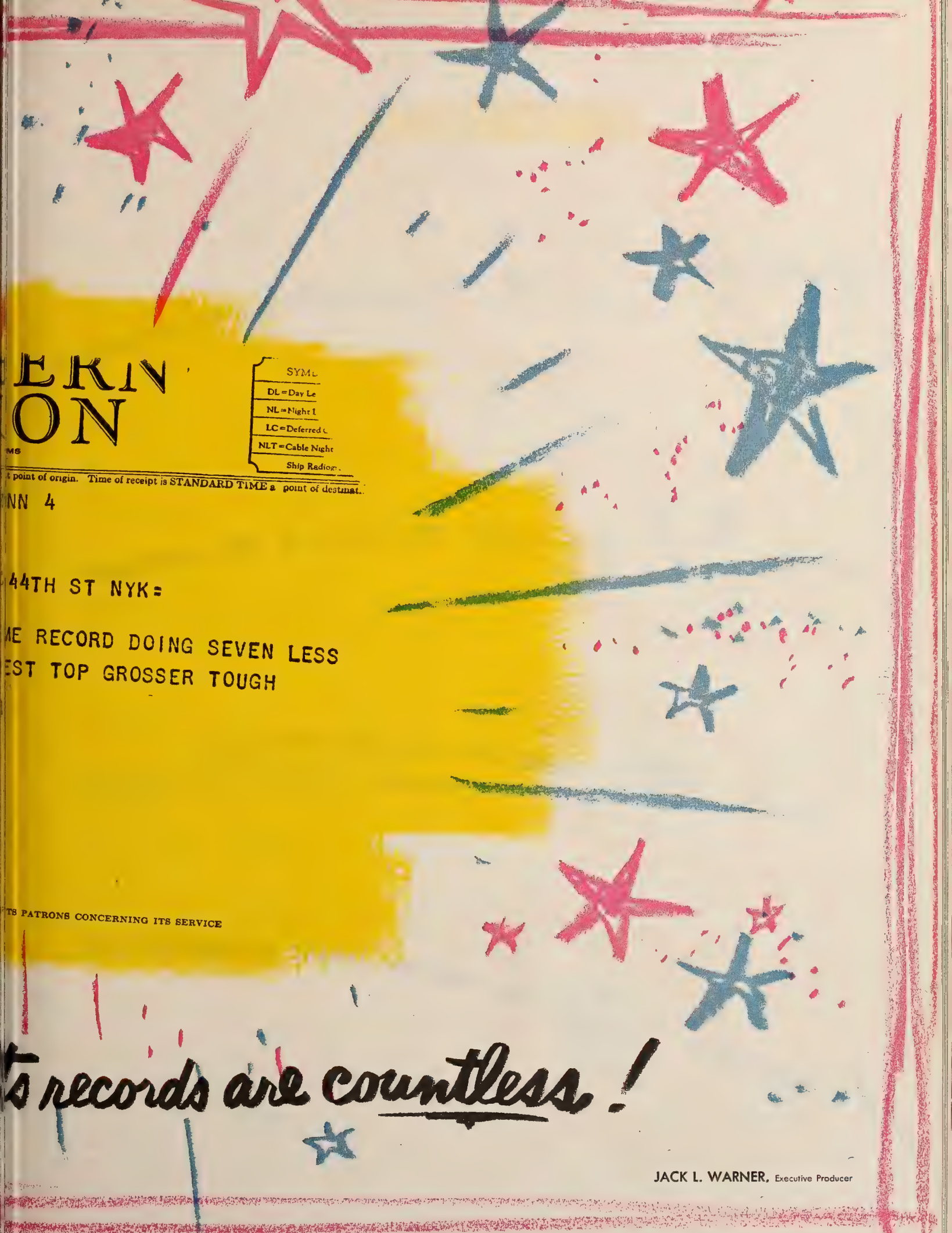

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Created & Directed by LEROY PRINZ · Directed by DELMER DAVES

COLLECT! MARCH OF DIMES WEEK—Jan. 25-31.

WEEK AFTER WEEK 20th CENTURY-FOX THE BIGGEST FIGURE ON BROADWAY!

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ANNE BAXTER, JOHN HODIAK in "SUNDAY DINNER FOR A SOLDIER"

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"THE FIGHTING LADY" in TECHNICOLOR

COLLECTIONS EVERY SHOW . . . EVERY SEAT! MARCH OF DIMES WEEK, JAN. 25-31

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COLVIN BROWN, Publisher

MARTIN QUIGLEY
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Vol. 158, No. 4

January 27, 1945

FILM & WAR

FURTHER and statistical demonstration of how completely the motion picture has become integrated with forces and factors in the war world scene appear in the news pages of this issue. Contemplated allocations of raw stock show the film ever deeper into the services of war from camp to battlefield, and edging deeper into the concerns of international relations.

"The Industry", which is to say the American industry, gets prospect of 27,000,000 feet less for the first quarter of the new year than for the last quarter of 1944.

Russia, which means the state controlled cinema of the Soviets, gets its first allocation in an item of 37,000,000 feet. It is for war.

The demands for the prosecution of the war call for a great and yet uncalculated increase in photosensitive materials for the U. S. forces, which must come out of the sources for cinema film.

The motion picture and photography are engaged in battle as positively as a man in a bayonet charge.

The big Russian allocation—it is an estimate, not a delivery—is involved in the intricacies of international traffic in silver salts and considerations of technology involving not only picture materials but also certain explosives, and maybe other considerations not at this time disclosed.

All this pertains to the state of war in the period of discussion.

The moves on the big checkerboard are vast and swift. None can anticipate what may be ahead—what war may yet demand of the raw stock industry, or what the moves, gestures and manipulations of the making of the peace may require—of this or any other industry.

More and more it is evident, if not conspicuous, that decisions, adjustments, settlements and commitments, either directly big in dollars or in future prospects for what we once called business, and private enterprise, are being made by governments and groups of international negotiators who report to governments.

Things and substances are involved: steel, paper, oil, lumber, coal, and with them strips of film 35mm wide and six thousandths of an inch thick—vehicle of the shadows that record and tell the whole story. It must be involved, too.

The big game is for keeps—and everybody is in it.

■ ■ ■

SUCCESS by SERVICE

TWENTY-FIVE years ago this week motion picture theatre presentation in Canada began to catch step with the rise of the screen and the feature era. It was this week in 1916 that N. L. Nathanson and a group of other Canadian businessmen formed Regent Theatres, Limited, and acquired first the Majestic, a melodrama house, to rebuild it into one of Canada's first "deluxe presentation houses". Today that enterprise, now under the guidance of Mr. J. J. Fitzgibbons, is a far-flung institution of 345 theatres, from coast to coast. It plays to two and a half million Canadians every week. It pays a total of $10,343,158 taxes a year and has an annual payroll, to Canadians, of $6,000,000 a year. It has given 980 employees to the war and, of these, 40 are known to have fallen in battle. It participates in all the war loan drives and movements of patriotic service. It bears high repute among Canadian enterprises and contributes much to the good name of the motion picture. It is one of the great, consistent successes of this industry.

■ ■ ■

MANPOWER

ONE may suppose, and hope, that the war will be over before we have arrived at anything resembling a complete efficiency in conducting it, or in serving the devastating hunger of organized destruction of men and the works of men. The while there are endless manifestations of our lack of coordinations which could save so much, give so much. A tiny, but poignant, case in point just came across this desk in a memorandum from Hollywood:

In the ..... studio the scene script called for a burning fireplace in a living room. A gas-fitter had to bring the piping from an outlet on the stage to the set. There he had to stop. From there the gas was piped into the set by a set-constructor and there connected with the fireplace. Then he stopped. When it came time to light the fireplace, an effect man had to be called. Then through the long operation of photographing the screen the three experts were required to stand by to see that there was no letdown in the facility.

There is no endeavour here to enter into all the problems posed by the situation, one that is duplicated the country over every hour of every day. It is to be recognized that labour has its perplexities and that its way is often as complex as it is difficult. There is, however, obviously a problem here presented which, in the face of the national emergencies, does not involve a question of finding work for skilled men to do. The skill of organized labour, were it to be addressed seriously to the manpower and production problem, might achieve a tremendous contribution, with loss to no one.

■ ■ ■

JUST as a national "How's business?" note, let us record that the *New York Times* in its "Arrival of Buyers" columns for one week has printed a total 3,470 names of incoming merchants, the highest number in eighteen years of records and comparing with the 1944 peak of 2,568 for the corresponding week. The names took eight columns of the Tuesday paper alone. Christmas shopping has left the shelves and showcases across the nation empty. It is a sequel to the maddest buying season that the retail trade has ever known. That is the sort of loose money market that the motion picture box office is selling into.

■ ■ ■

BACK yonder with the police reporters and the underworld it started, all this business of swift labels and graphic nomenclature. You'll remember "Gyp the Blood", "Dan the Dip". In time the sports writers took it up. More recently, and crisper, we have "The Lip". Radio has given us "The Voice". Now we have "The Face", a super-secretary to D.O.S., and again the pin-up girl of the year called "The Shape". It is suggested that the sequence now be closed as a measure of public safety.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Starring Stettinius

EDWARD R. STETTINIUS, Jr., Secretary of State, this week confirmed reports that the State Department had had conversations with executives of the War Activities Committee regarding production of a film. It will deal generally with the United States efforts the past 25 years to promote world peace and specifically with the Dumbarton Oaks conference. Twentieth Century-Fox will produce. In Washington Tuesday, Mr. Stettinius explained the film would be purely documentary in character and designed to inform the American people of the Administration's diplomatic objectives and the machinery whereby they are to be achieved. It will be several months before the picture is ready for showing. Meanwhile, scenes of Mr. Stettinius delivering the foreword to the picture were taken recently at the Twentieth Century-Fox studios in New York.

Burnt Goose

MISS GLORIA SWANSON came in from the road and opened "A Goose for the Gander" at the Playhouse Tuesday. The piece had enjoyed some success in the provinces including Cambridge, Detroit, Chicago and Washington. But in New York the critics from most of the papers swung on it with a vigor that suggested they had been waiting the opportunity for months. They play concerns itself principally with marital infidelity, a subject on which there is a lot of data.

Said the usually urbane Lewis Nichols, in the almost always reserved *New York Times*: "Miss Swanson is a victim of the circumstance that her role is silly, and last evening she seemed to be in a couple of moods about how to play it."

Mr. Nichols seems to give the credits of the play to the actor-author, Harold J. Kennedy, and pays off with: "Mr. Kennedy let it be known at the end the husband hadn't been unfaithful after all. That completes it; no one had any fun."

Conrad Nagel, also of movieland fame, has the unfortunate husband role.

Seventh Loan in May

ANOTHER industry over-the-top performance probably will be launched in May. Ted R. Gamble, national director of the U. S. Treasury War Finance Division, predicted this week in Portland, Ore., that the Seventh War Loan drive would begin that month.

Rank and the Bard

London Bureau

J. ARTHUR RANK is going to bat for Shakespeare, Laurence Olivier and Mr. Rank. Despite cable advices from New York that "Henry V," the Olivier production financed by Mr. Rank, would not be acceptable to American audiences, he will "roadshow 'Henry V' and demonstrate that the industry's salescraft has not yet tapped one-tenth of the potential revenue." Mr. Rank contends there are limitless opportunities inherent in Mr. Olivier's revolutionary treatment of Shakespeare. He said the film had taken England unawares just as talking pictures did originally. Britain now leads the way in developing the possibilities of motion pictures and will not be bound by the standards of Hollywood, he added. Jock Lawrence, Hollywood publicist, who recently was appointed to handle publicity in the U. S. for the British film executive, has been summoned to England to discuss an unprecedented American roadshow scheme for "Henry V" devised by Mr. Rank himself. Barrington Gain and Alexander Galperson will return to America with Mr. Lawrence to organize the campaign.

WAR and policy take toll of critical film raw stock Page 13

NEW raw stock pinch is blow to production in Mexico Page 14

FCC television allocations apparently make everybody happy Page 15

GIVE us more escapist films, exhibitors advise producers Page 16

TALKS continue for Eric Johnston to take post with MPPDA Page 17

ON THE MARCH—Red Kann discusses t conclusions of one Fidler Page

FAMOUS Players honors charter employe at Toronto banquet Page

SHEEHAN'S "Captain Eddie" in final stag of production Page

ALLIED States warns on municipal taxes meeting of directors Page

FILMS second only to mail as front line mor weapon, says Hubbell Page

SERVICE DEPARTMENTS

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Fortieth Year

FORTY YEARS in show business have not cured Wallace Beery of acting. Beginning his second score of years in the business, Mr. Beery has signed a new contract with MGM and will start preparing for his next picture, "Bad Bascomb," story of an 1860 bandit leader, and a little girl. His latest picture, "This Man's Navy," about the lighter-than-air service, will have its world premiere February 9 at Akron, Ohio.

Double Dosage

TWICE the amount of the same fare is a growing practice in behalf of dual bill fans in Chicago. The use of two pictures with similar themes on the same program, recently started by B&K circuit in top neighborhood houses, has been adopted by the Jones, Linick & Schaefer circuit. Featured this week at the McVickers were "Arsenic and Old Lace" and "The Canterville Ghost." Warners used "The Conspirators" and "Woman in the Window" at the Avalon. The whole thing started because bookers argued that fans of a particular theme prefer two of the same on a program to one added feature alien to their tastes.

OWI Says No

APPROVAL for the export of Lester Co an's production, "Tomorrow the World," United Artists' release, was denied this week the Office of War Information on the grou that the film is "too sympathetic to the Nazi In commenting on the OWI action, Mr. Cow said in New York Wednesday that the agen had withheld approval for exhibition in libera ed countries, but did not recommend it "withheld from England or other countr where the OWI has no jurisdiction." M Cowan announced he was asking "for a revie of the picture by the OWI and for a mu deeper and more serious consideration of t problem. I am doing this because I do n think that a picture like 'Tomorrow the Wor which poses such an important problem, shou be treated in a routine way. I think if such review is held and a fuller discussion tak place that this can serve only to stimulate t thinking of Americans on the question."

Busy ITOA

THE INDEPENDENT Theatre Owners New York within the fortnight has announce

A plan to enter production. It was stat that $1,000,000 was immediately available. was said that a major company might hanc distribution for the first year.

A resolution condemning the practice of d tributors in playing the same pictures sim taneously in two theatres as first runs, on t ground that it creates even heavier backlo and holds back releases. "The prices distrib tors are asking after Broadway first runs, e tended playing time and moveovers are by means justified," charged the committee de ing with this subject.

An invitation to J. Arthur Rank, British fi capitalist, who is scheduled to visit the Unit States in May for the first time, to sit in on ITOA business session when he arrives.

Man from Mars

IT WAS an eventful week for Orson Welles, child prodigy and oftimes problem child of the stage, screen and radio. He made his debut as a newspaper columnist and lecturer. His first column for the New York *Post*, "Orson Welles' Almanac," appeared Monday on the back page, smack against the sport news. That night, he made his debut as a lecturer, under auspices of the William Morris Agency at the City Center theatre, New York, to speak on "The Nature of the Enemy." Several hundred people paid a gross of $2,700, to hear Mr. Welles expound on economic democracy, urge a "world citizenship" to replace national citizenship and warn against the dangers of Fascism in North and South America. He talked for an hour and a half, stopping only to mop his brow and pause for breath. After the talk, there was a 20-minute question period during which he tackled hecklers as well as Welles enthusiasts. The actor is scheduled to lecture next in Washington and Chicago and the Morris agency may book him in Cleveland and Baltimore.

Dubbing Mecca

MGM is making its dubbing studios in New York available to all other companies "in the interests of the industry," according to a foreign department executive of the company. Ilya Lopert, who formerly operated a dubbing studio of his own in Paris, and Vladimir Posner, who had charge of dubbing for Metro in Paris before the war, are in charge of MGM's production of Spanish-dubbed films. Mr. Lopert will be remembered for his release here of the French film "Mayerling." RKO will launch its production of Spanish dubbing at the Lopert studios shortly, as will Twentieth Century-Fox. About 100 actors, directors and technicians are employed at the studio, of which 40 are Mexican, Argentinian, Cuban, Chilean, Peruvian and Colombian actors, who are under contract to Metro.

Carlos Niebla, MGM's Mexican manager, is sending a questionnaire throughout that country, asking the public whether they prefer Hollywood films dubbed in Spanish to those produced in Latin America and acted by Latin Americans or whether they prefer films in English with Spanish subtitles.

Disney Dimensions

THERE'S to be more Disney entertainment available to exhibitors in 1945, and in more dimensions, according to disclosure made in connection with the annual financial statement issued last week.

Whereas one feature picture and nine shorts were delivered during the company's fiscal year reported upon, the studio is to deliver a feature, three short features and approximately 18 shorts in 1945, it is indicated, although it's continuingly true that production-for-entertainment at the Disney plant carries second priority to production-for-war.

A Disney feature, inquiry of the studio makes clear, is a picture running substantially beyond 60 minutes; a short feature is one that runs from 40 to 60 minutes; and a short, of course, is a short.

The long feature coming up is "Uncle Remus," in which cartoon and live action are to be combined; the three short features are "Swing Street," "Currier and Ives" and "Cuban Carnival"; and the 18 shorts are unnamed.

Chicago First-Run

CHICAGO may soon have another first run theatre, the Monroe, which will materially relieve the Loop's product jam. James Jovaney, general manager of the Globe Film Company, distributor of exploitation pictures, recently purchased the Monroe theatre building from the Northwest Trust Company. He has been in New York for the past week shopping for first run contracts for the Monroe, which he plans to turn into a first-run outlet. The theatre is now being operated on a double feature policy, second Loop run, by Lubliner and Trinz, who also operate the neighboring Clark theatre. At mid-week it was reported in Chicago that Mr. Jovaney was seeking a deal with David O. Selznick and Samuel Goldwyn for their product, similar to their recent arrangement for the Astor in New York.

High Steaks

BULLFIGHTING will be the chore of a Hollywood actor, shortly. In Paramount's "Masquerade in Mexico" there are scenes in which the star is to fight a bull. The company has made Westerns, in which its stars have tossed the bull. Its leading Latin light, Arturo de Cordova, star of the picture, must now learn to fight in the bull ring. The company reported last week he would be instructed by a Mexican matador, Francisco Reyes. Mr. Reyes has fought more than 100 bulls. He has been gored only three times. Mr. Cordova is said by Paramount to have done in his youth "some amateur work in the bull ring."

Precedent Falls

WASHINGTON has witnessed the shattering of many a precedent during the past dozen years, none of which had been more sacredly observed than the taboo against the placing of advertising material on the Treasury building. It had endured for 100 years, until Oscar Doob, advertising and publicity director for Loew's theatres, went to Washington. His War Bond idea developed into promotion for "Winged Victory," when Hank Shields of the circuit obtained permission to erect a huge banner—60 feet long and 12 feet high—on the picture during the Sixth War Loan.

CARRYING his independent approach into the state legislature with him, Representative Frank H. Horrigan, an exhibitor, has introduced a bill in Butte which would require theatre circuits in Montana to pay $1,000 annually for a license for each theatre operated in the state by a circuit.

No Lucre Lust

RAMPANT commercialism will have no part in Mexican motion pictures if the advice of the Committee on Public Education, Mexico City, is heeded. The Committee, which includes leading Senators and Congressmen, suggests that those directly concerned with the preparation and production of motion pictures, with specific reference to scenarists, directors and producers, avoid being "mercenary." At least, they are cautioned not to let money be their sole aim in making a picture.

In its message to the Mexican industry, the Committee said:

"We urge you to correct such defects in scenarios as a tendency toward the commercial and a lust for lucre, forgetting that motion pictures are one of the best vehicles for public education. Therefore, scenarists, directors and producers must ever strive to make their productions of artistic, sceintific or literary value and at the same time entertaining."

Can Bar DeMille

DISSOLUTION of a temporary restraining order granted Cecil B. DeMille in the producer's protest against paying a one dollar assessment to the American Federation of Radio Artists levied on members to finance a campaign against a California proposal in the November election empowers the union to keep Mr. DeMille off the air if it elects to do so. The restraining order was dissolved by Superior Court Judge Emmett H. Wilson in Hollywood on the ground that its effect was "inimical to the welfare of the principle of the closed shop."

Harvey Haul

FRANK FAY'S best friend and severest critic, Harvey, the six-foot rabit who is the unseen star of "Harvey," Brock Pemberton's Broadway hit, is getting around. According to reports, tieup promoters and operators are doing a landoffice business with Mr. Pemberton for rights to the use of Harvey.

Reja, Inc., costume jewelers, have made Harvey earrings retailing at $9.39, Harvey pins at $13.98. Lightfoot Schultz Co. has come up with molded soap figures of Harvey and there are a variety of blouses, cocktail sets and Easter novelties in the process of manufacture which will blaze Harvey's trail from the 48th Street theatre off the Great White Way clear across the land.

Rebates

UNCLE SAM, who collects vast sums from large salaried actors, sometimes pays some of it back. Last week, in making public its refunds to the persons who had added—or subtracted—wrong, the Government listed Charles Laughton as receiving $3,033.45 for an overpayment last year; Henry Fonda, as receiving $2,572.55; Conrad Nagel, $1,081.71; Adolph Menjou, $698.04; and Simone Simon, $956.61. Carl Laemmle's estate received $163,291.80.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK the Camera reports

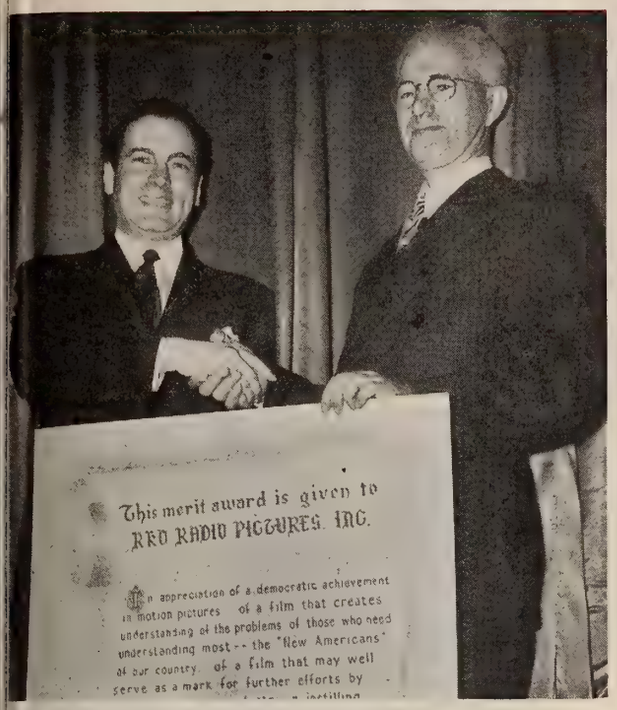
EXPLOITATION of "For Whom the Bell Tolls" was mainly the topic at Paramount's two-day meeting in New York last week. Executives of sales and advertising, of home office, studio and the theatres conferred. Above, at luncheon recess, Y. Frank Freeman, studio chieftain, addresses, left to right, David Rose, Leonard Goldenson, Eugene Street, Adolph Zukor, Barney Balaban, Robert Gillham, Claude Lee, William Jenkins and, back to camera, Hugh Owen.

CONFIRMED. The Senate last week approve Paul A. Porter, above, as a member of the Federal Communications Commission. He succeeds James L. Fly, chairman, resigned. Mr. Porter was publicity director for the Democratic National Committee.

WAC, Hollywood, left. At the business meeting of the War Activities Committee, Hollywood division: John Cromwell, new chairman; Francis Harmon, national executive vice-chairman; Mary McCall, Jr., retiring chairman; John C. Flinn, retiring coordinator, who presented the 1944 report, and Tom Baily, new coordinator.

DOAK ROBERTS, Warner Brothers' newly appointed district manager for th southwestern territory.

HOLLYWOOD TRIBUTE, left. At the testimonial tendered Carlos Chavez, Mexican conductor and composer, by the Motion Picture Society for the Americas. Studio musical chiefs attended en masse. Left to right, Nat Finston, Louis Greenspan, Mr. Chavez, Merwin Travis, Russell Pierce, Adolph Deutsch, Frank Skinner, Raymond McKelvey, and, facing Mr. Chavez, Ted Cain, William Martin and Louis Lipstone.



HONORED, for "New Americans". In Chicago, Judge Ulysses Schwartz, right, is shown presenting Frederic Ullman, Jr., Pathe News president, a graphic representation of the honor award for Pathe News' "New Americans". The short was one of the "This Is America" series.

HELLCAT. One of the Navy's favorite planes, and probably most famous, has been on display at New York's Times Square, afoot of the War Activities Committee's Statue of Liberty replica. The display advertises the Navy's "The Fighting Lady", which 20th-Fox is distributing. The statue, erected for the Sixth War Loan, is remaining for the March of Dimes drive, buttressed by a birthday cake at its base.

COMMISSIONED. William K. Jenkins, right, owner of the circuit bearing his name, receives at Atlanta from Governor Ellis Arnall, center, and Robert Maddox, state chairman, his commission as state campaign director for the 1945 Infantile Paralysis Campaign Appeal.

LUNCHEON, after "The Three Caballeros". The Walt Disney picture was shown last week in New York, by RKO Radio and Mr. Disney's agents, to representatives of the British and Australian press. After which there was luncheon. Left to right:

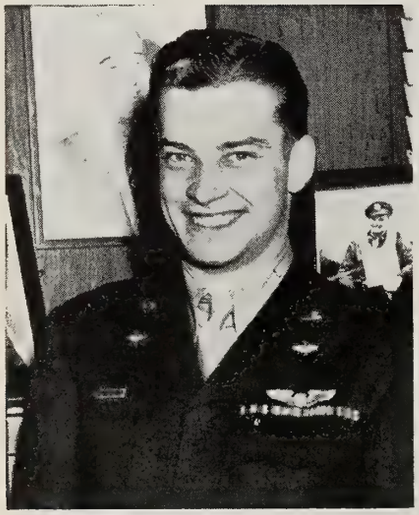
Frank Morris, Leo Samuels and William Levy of the Walt Disney organization; S. Bennett of Reuters, Ltd.; Alex H. Faulkner, London Daily Telegraph; Harold Hutchinson, British United Press; Don Iddon, London Daily Mail; Ralph Morton, Associated Press of Great Britain, Ltd.; Michael Hoffay, RKO Radio director of foreign publicity; F. W. Tomkin, Australian Associated Press; David McNicoll, Daily Telegraph of Sydney; Randal Heymanson, Australian Newspaper Service; William T. Albert, The Bulletin and Woman's Mirror, Sydney; F. H. Samuel, London Jewish Chronicle; Leo Vincent Armati, Associated Newspapers, Ltd.; Jack Kennedy and Edmund F. Clark, foreign division managers of RKO.

By Staff Photographer

SHE WILL SURVEY Hollywood. Iris Barry, left, curator of the Museum of Modern Art Film Library, New York, is in Hollywood on leave of absence. For the Rockefeller Foundation she is studying non-theatrical film production in wartime.

ORGANIZED, left. In array as they met last week to plan March of Dimes activity are Houston theatre managers, who hope to collect $40,000. In the picture are Al Lever, Homer McCallon, Fred Cannata, Jimmie Jukes, L. C. Newton, F. M. Fletcher, Mrs. Esther Newton, A. E. Hartfield, Ewell Bingham, John Ellis, John Smith, Hyman Werner, Ray Hay, Frank B. Lernaird, Rubie Yarborough, Peggy Dryden, Mrs. Juanita Arnold, Lucille King, Merna Maugham, Iris Russell, F. D. Wilkie, W. J. Wilkie, Ralph Moore, M. B. Hawkins, William Hemphill and W. E. Bremer.

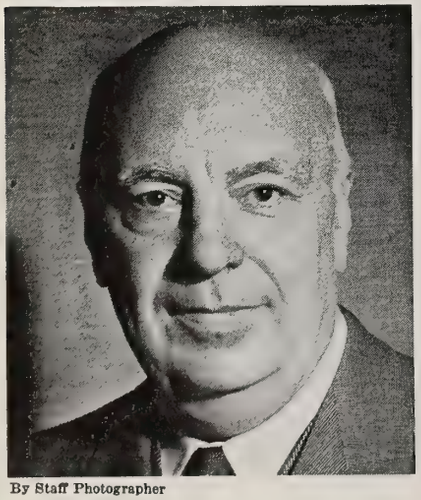
IN BALTIMORE, Frank Durkee, Variety tent chief barker, presents Rodney Collier, former chief barker, with a wrist watch, for his service. The presentation was part of the officers' installation.



ON FURLOUGH, above, Lt. James O'Shea, who has been visiting in New York with his father, E. K. O'Shea, MGM eastern sales manager. He holds a DFC and Air Medal with five clusters.

AT PREMIERE, above. Major Stanley Bates, joint managing director of Odeon Theatres, Ltd., shown as he attended the recent opening in London of "Casanova Brown".

IN DALLAS, at the Ned Depinet Drive luncheon meeting in the Variety Club: Ben Cammack, center left, southeastern division manager, welcomes drive captain Robert Folliard. Watching are Harry Gittleson, Sol Sachs, Ralph Williams and Al Avery.



By Staff Photographer

INDEPENDENT, left. Earl Cunningham, owner of a group of theatres in Indianapolis, and a recent New York visitor. Mr. Cunningham buys, books for his houses, operates them, and fills in at odd tasks.

AT AN EIGHTH Air Force station, England, Corporal Howard Gropper "radio talks" fighters back to their home field. He was formerly with Universal's export department, in New York. He entered the Air Force in November, 1942.

WAR AND POLICY TAKE TOLL OF CRITICAL RAW STOCK

X-Ray Need and Promise to Russia May Cut Flow of Films for Exhibitors

Washington Bureau

The war and U. S. State Department concern for international trade and policy require more raw stock.

Army and Navy demands for film for medical uses, particularly X-ray, and the State Department's promise to Russia of raw stock, to be delivered through Lend-Lease, are the important contributory causes of the recent raw stock crisis.

Distributors facing sharp cuts in raw stock say such reductions will mean fewer pictures for exhibitors. They point out that prints already are at a minimum.

Not only the industry, but domestic Government agencies, as well as several neutral European countries whose allocations are passed upon by the State Department, will have to take reduced allotments under present War Production Board plans.

For the first time since the war began, Russia will receive raw stock from the United States, a total of 37,000,000 feet. England will get 1,000,000 feet. The quota for the overseas film division of the Office of War Information has been increased from 13,200,000 to 15,000,000 feet.

Capacity Determined by Army Medical Needs

The capacity film output of both the Eastman Kodak Company and the Photo Products Division of the E. I. du Pont de Nemours Company is determined entirely on the amount of film required for medical use by the military services. Before the war, the output of both plants was approximately 1,650,000,000 feet a year, for domestic and foreign use.

For the first quarter of 1945 capacity production of Kodak and duPont amounts to 587,000,000 feet. In 1944 the total output was about two billion feet.

Army and Navy needs for X-ray and other medical film are exclusive of the raw stock allocated to the services for training, morale, orientation, incentive and combat motion picture production and distribution.

When the news broke in Washington two weeks ago that the board would ask the industry to take a 10 per cent cut in their 1944 last quarter quota, reports circulated in the capital that the action had been dictated by the State Department in order to supply Britain and Russia with sufficient raw stock through Lend-Lease, to produce and distribute worldwide, propaganda films.

Rumor of Supply for Foreign Propaganda Called False

According to a WPB official, this rumor was entirely false. He said the raw stock crisis arose solely from the increasing demands of the Army and Navy for medical film. He pointed out further that even though England and Russia are to obtain raw stock for this first quarter period, the film would be used only for military training and combat pictures and for no other reason.

To date, England has received very little raw stock through Lend-Lease, but the U. S. Government has supplied base cellulose to the British which they have manufactured into film. A breakdown of allocations for the first quarter of 1945, based on the WPB proposals, shows that only 1,000,000 feet are designated for England, through Lend-Lease.

For the year 1944, the British Information Services' film division in New York received 11,000,000 feet, used partly for Ministry of Information prints shown in the U. S., including "Tunisian Victory," made jointly by the British and American army photographic corps and "V-1," released through the Office of War Information and War Activities Committee. For this quarter, no quota has been allocated to the British Information Services.

While Russia has been given a tentative allocation of 37,000,000 feet for the first quarter of 1945, on a Lend-Lease basis, it is not certain that the Soviet Union will receive all of that. Output will control.

Last December, Gregor Irsky, Russian film technician and member of the Soviet Cinema Committee, who has been in Washington, told MOTION PICTURE HERALD he had been trying to get raw stock for his country for eight months and thus far had not succeeded. He said that Russia was in "desperate need of raw stock for military training film production."

It is understood that within the past three years, Russia was given a supply of silver nitrate, through Lend-Lease, for the manufacture of explosives as well as for film manufacture.

The nitrate supply was not sufficient for their raw stock manufacturing requirements and since 1942 the Soviet Union has been trying to get film in the U. S., through Lend-Lease. Two years ago, Russia purchased several million dollars worth of film equipment and materials, including a small amount of raw stock.

Up to December, 1944, according to a Washington official, India was the only country which received raw film stock through Lend-Lease. Last year, India was given about 13,000,000 feet and this year, for the first quarter, 30 per cent less has been allocated.

10,000,000 Feet Allocated To Mexican Production

Only 10,000,000 feet are earmarked for Mexico for this quarter, which represents a 35 per cent cut in her 1944 quota. The allocation was determined through efforts of the Coordinator of Inter-American Affairs. In 1944 Argentina received about 7,000,000 feet, but this year not one foot has been designated for that country. Turkey, too, received no allocation for this year, although in 1944 about 1,000,000 feet was shipped to her on a purely cash basis. (A detailed story on the Mexican raw stock situation is on page 14).

The raw stock crisis similarly affected other neutrals, including Sweden, Switzerland, Spain and Portugal. All of these countries will get a total of 5,000,000 feet for this quarter, compared to slightly less than 20,000,000 allocated in 1944. Spain received a 10 per cent cut over its 1944 quota; Sweden, a 20 per cent cut.

Although there has been a slight increase in the raw stock allocation for the overseas film division of the Office of War Information, actually its first quarter quota represents a cut. From the 15,000,000 feet allocated, the OWI will have to supply footage for British Ministry of Information war films shown in the U. S. through OWI-WAC auspices and for French or other United Nations pictures which may be distributed here.

Footage Must Cover OWI Far Eastern Program

In addition, the 15,000,000 feet will have to cover the OWI's Far Eastern program of psychological warfare films, including prints to be made for the industry's 40 pictures made available to the OWI and to be distributed by the Psychological Warfare Division in the Far East on the same basis as the Division handled industry films in liberated Europe.

It is understood that France has made application for raw stock through Lend-Lease, but that the allocation has not yet been set.

Meanwhile, distributors are preparing to meet with WPB officials February 1 for further discussions of the industry's allotment for this quarter. They expect to be advised of allocations either before the meeting or at its opening. Under the current agreement, the companies are permitted to use for the first quarter up to 50 per cent of the footage they consumed for the last quarter of 1944.

WHERE A YEAR'S OUTPUT OF RAW STOCK GOES

A breakdown of raw stock allocations proposed by the War Production Board for the first quarter of 1945, shows the relation of footage allocated to the industry for the period, compared to other quotas and the total output. The total output of raw film manufactured in the U. S., for a quarter period is 587,000,000 feet.

	First 1945 Quarter Quota Proposed	Last 1944 Quarter Quota
Industry	298,000,000	325,000,000
Army, Navy and Marine Corps	162,500,000	162,500,000
Russia (Lend-Lease)	37,000,000	none
OWI Overseas (films)	15,000,000	13,000,000
Mexico (through CIAA)	10,000,000	13,500,000
India (Lend-Lease)	10,000,000	13,000,000
Domestic OWI	9,000,000	12,600,000
Spain, Sweden, Switzerland, Portugal	5,000,000	20,000,000 (year)
England	1,000,000	none
British Information Service (film)	none	11,000,000 (year)
Argentina	none	7,000,000 (year)
Turkey	none	1,000,000 (year)
Totals	547,500,000	578,600,000

A small part of the 40,000,000 difference between 547,500,000 feet for the first quarter and the 587,000,000 total output, will go to other Government agencies, including the Coordinator of Inter-American Affairs, but the bulk represents the raw stock turned over to the Army and Navy for X-ray and other medical films. The figure above for Army, Navy and Marine Corps is for regular film production units of these services, excluding X-ray and medical films.

RAW STOCK PINCH BLOW TO MEXICO

Expect Only 15 Films to Be Made in First Quarter; No Stock for Prints

by LUIS BECERRA CELIS
in Mexico City

Faced with perhaps the worst problem ever confronting the Mexican picture industry, which it is eagerly fostering, that of further reduction in raw stock supplies from the United States, limited to less than 14,000,000 feet during the first three months of 1945, the Mexican Government has acted to aid the business to a considerable extent.

Felipe Gregorio Castillo, former chief Federal Picture Censor and one of the three members of the committee the Government has assigned to investigate the industry's problems and ascertain aid for it, said that because of limited raw stock, production cannot reach more than 15 pictures between now and the end of March. Furthermore, as there are now 56 productions in negative that must have copies made of them, that will use so much raw stock that the 15 new pictures must be without copies until more raw stock is available.

Rationing, even stricter than that in force last year, when only producers of proved ability to make worthwhile pictures got any important amount of it, will be in effect in 1945, it is learned at the Ministry of the Interior, principal Government department.

Deciding Stock Allocation

Interviews are being held with Jesus Grovas, important producer, president of the Producers Association, and Salvador Carrillo, representing film labor, to ascertain just which producers shall have raw stock this year. This selection is on the basis of each producer's ability, experience, integrity and solvency.

So serious is the raw stock situation that reports, emanating from official sources, say that Mexican producers must be on the preferred list in obtaining this material, that foreign producers must of necessity be barred from using raw stock apportioned Mexico, but that they will be allowed to continue work here, although in most cases they must provide their own raw stock, until that situation is relieved for Mexico.

The idea of this restriction is to assure the production this year of pictures that are exclusively Mexican. Part of this proposition is that Mexican directors only be allowed to work in Mexican pictures. There are now several foreign directors working in this country, outstanding among them Norman Foster, who has made six very good pictures in this country.

Stop Retail Store Sales

Some sectors of the industry admit that they dread to think what will happen to production after March 31. These sources go so far as to predict that there will be no raw stock at all available for Mexico after that Easter Sunday, or so little that only producers who can deliver a super successful picture will get any. Of course, they admit, that prospect may be eliminated if Germany is knocked out of the war by then, or very soon after.

The Government is expected soon to issue an order forbidding photo supply shops and other vendors of the material throughout Mexico to sell any 16 and 35mm film. That expected step, it is explained, is to prevent a black market in raw stock. The anticipated order, it is learned from other sources, will limit sale of this raw stock to special permit by the Ministry of the Interior.

The committee, it is learned, intends to continue negotiations to enable Mexico to have more raw stock and plans to arrange for raw stock production in Mexico. The first step, it is said, in the latter proposition would be to use old pictures for the making of new ones. But that is not very pleasing to producers. They say it will mean defective productions, chiefly in point of photography. They point to such a procedure in the Argentine, which for some time has had no American raw stock at all.

Deny Supplying Argentina

The raw stock shortage, too, has obliged the censors to tighten up their rules so as to avoid, as far as possible, cutting and other waste, by examining scenarios strictly before they go into production. The censors believe that this procedure will result in far better pictures, those that not only please them but the public as well.

The Association of Producers and Distributors of Mexican Motion Pictures has appointed the following representatives to look after the interests of the large and small producers: Gregorio Wallerstein and Raul de Anda for the large interests, and Santiago Reachi and Jose Calderon, for the small units.

Mexico is not supplying the Argentine with raw stock, at least in any important amounts, declared Government and industry sources here, spiking a banner-line story published by *El Popular,* the local daily that is the organ of labor interests, to the effect that this country had supplied the Argentine with no less than 20,000,000 feet of raw stock last year.

MEXICO PRODUCED 66 FILMS IN 1944

Mexico City Bureau

—Mexican production last year totaled but 66 pictures, including three started during the last half of December, an output considered good but far short of the 83 that was counted upon early in November. During 1944, 64 Mexican pictures were exhibited. But only 12 of these did well.

"Such a poor showing demands that a goodly number of unprepared but audacious persons be eliminated from our picture industry so as to raise it from the mediocrity that now encumbers it," observed Rene Eclaire, film critic of *El Nacional,* the local newspaper that is the Federal Government's organ.

The Banco Cinematografico, S. A., the picture industry's own bank, financed it in the amount of $1,450,000 during 1944.

Warners to Build House in Mexico

Warner Bros. plan to build a 2,500-seat theatr in Mexico City as soon as the company can obtai equipment and materials, it was made known i New York last week by Wolfe Cohen, vice-pres dent of Warners' International Corp. in charge c Latin America, Australia and the Far East.

Mr. Cohen, who recently returned from a six week trip to Mexico, Cuba, Puerto Rico, Vene zuela and Panama, said that the company "intend to keep its own identity abroad and will contin to operate its own offices in all countries in whic we do business."

He announced two new appointments to th Latin American territory. Irvin Coval, forme branch manager for Warners in Montreal, ha been made manager in Trinidad and the Britis West Indies, succeeding Lester Cohen, transferre to Panama. Vincent Palmeri, former manager c Warner theatres in Bridgeport, has been name manager of the Warner branch in Peru, replacin Armando Trucios, now supervisor for Peru, Co lombia and Ecuador. Mr. Coval and Mr. Palmer are en route to their new posts.

Mr. Cohen predicted a heavy theatre buildin boom in Mexico and Cuba after the war. He re ported that Mexicans and Latin Americans gener ally, were "shopping" for quality pictures, an that a poor American or Mexican film would suf fer equally. Releases dubbed in Spanish woul double the playing time of those employing sub titles, he said, and forecast that titled version eventually would be forced off the market belov the Rio Grande.

Warners released 16-18 films last year in th territory. The company had 12 dubbed films com pleted, in work or preparing, but had no produc tion plans for Mexico or Cuba, he declared.

U. S., Britain Near Agreement On Double Treaty

Officials of the U. S. Internal Revenue Bureau and the British Treasury met in Washington las Wednesday to discuss further the problems o double taxation and were reported in close agree ment on the content of a proposed treaty whicl may serve to relieve the American film industr of some of the financial burdens under which i has been operating in England. The projecte treaty, which must be ratified by the Senate, i patterned on the agreement made with the Frenc Government just before the war and which was approved by the Senate shortly before it ad journed at the last session.

Lawrence To Handle Rank Publicity in America

The appointment of Colonel Jock Lawrence, Hollywood writer and publicist, as American representative to handle all publicity and exploitation, was announced by J. Arthur Rank in London January 18. Before entering the armed forces Colonel Lawrence was assistant to the president in charge of public relations, of the Association of Motion Picture Producers in Hollywood. He became associated with Samuel Goldwyn in 1934 as publicity director, becoming production executive for Mr. Goldwyn subsequently. In 1940 he joined the AMPP.

Monogram Names Gates to South American Post

The appointment of Bernard J. Gates as Monogram's special representative in Central and South America was announced this week by Norton V. Ritchey, vice-president and export manager of the company. Mr. Gates formerly was with United Artists and his experience in the foreign field dates back to 1928, at which time he was MGM's manager in Argentina. Although for the time being his headquarters will be in New York, he plans to leave shortly on an extended tour of his territory.

:CC TELEVISION ALLOCATIONS MAKE EVERYBODY HAPPY

igh- and Low-Frequency Exponents Satisfied; SMPE Sights Gain

s they explore more carefully the report he Federal Communications Commission on uency allocations for television and radio, factions seem to believe they have emerged orious, in part or completely, from the long es of hearings designed to set the pattern the airwaves of the future.

he Society of Motion Picture Engineers, lyzing information that resulted in early orts the motion picture industry had been ored on theatre television, indicated this t weekend that the allocations actually e the industry almost everything it had ght.

ast week, Paul W. Kesten, executive vice-sident of the Columbia Broadcasting Sys-, applauded the report with the assertion t it "actually proposes six times as much ce in the spectrum" for high-definition vision "as for the pre-war pictures."

R. Poppele, president of the Television adcasters Association, of which Radio poration of America is an imprtant mem-, was satisfied. His organization, he said, pleased to learn that the Federal Com-nications Commission has rendered a ision favoring continuance of commercial vision in the portion of the spectrum rently used by television broadcasters."

n a joint statement, Larry E. Gubb and n Ballantyne, chairman and president, ectively, of the Philco Corporation, ex-ssed the opinion that the Commission done "a splendid over-all job . . . in onciling the claims of the many different o services for portions of the available ctrum."

he Society of Motion Picture Engineers applied for experimental television chan- to pick up programs from film studios elsewhere, for transmitting programs to tres within a city, and to relay programs n city to city. Donald E. Hyndman, presi-, said that he and Paul J. Larsen, SMPE neer, who presented the organization's pe-n to the FCC, felt that the report granted t they sought. He said this view was ed by the SMPE committee on television.

s Film Industry Chance Find Own Frequencies

ointing out that the report provides for ex-mentation on pickup, inter-city and intra- broadcasting, Mr. Hyndman said that the tres and other industry components could est specific allocations when they have pleted their experimentation. He cited the uage of the report which promises "con-ation . . . to applications for experimental orization on the frequencies between 480 920 megacycles allocated to broadcasting he basis that the use of these frequencies be discontinued when needed for broad-ing."

he position of SMPE holds that the indus-is given free opportunity to discover the uencies it actually will need. "The motion re industry now has the right to experi- on specific frequency bands allotted for the purpose," Mr. Hyndman declared. "SMPE is almost unanimous in its feeling that it has scored a victory for the industry," he added. The SMPE television committee, headed by Dr. Peter C. Goldmark, CBS television engineer, includes Paul Raibourn, Paramount; Nathan Levinson, Warner Bros.; Lester B. Isaac, Loew's; Ralph B. Austrian, RKO Television Corp.; E. I. Sponable, 20th Century-Fox; Herbert Griffin, International Projector; Charles Horstman, RKO Theatres; T. T. Goldsmith, DuMont Television, and Dr. Alfred N. Goldsmith.

In declining to assign definite frequencies for theatre television, the FCC explained that the development was still in the experimental stage.

Columbia Broadcasting System, which has been conducting experiments in the high-frequency range, has championed the upper spectrum on the ground that it would take advantage of wartime progress in the medium and provide the public with better pictures. The company has promised high-definition pictures in full color if permitted adequate channels in the post-war world. The statement by Mr. Kesten indicated that CBS was satisfied it had won its point.

Six Times as Much Space for High-Definition Images

"As to television," Mr. Kesten said, "the facts in the FCC report on frequency allocations speak even more clearly than the comments which accompany them. These facts strip the advocates of low-frequency, low-definition television of all hope that television will remain at that level. Although the report permits narrow-band, coarse-screen commercial television to go right ahead, it takes away the wave lengths needed to establish even such a system on an adequate nationwide basis. The frequencies available for low-quality television are reduced from 18 to 12, while the FCC points out that nearer 30 frequencies are needed.

"Most significant of all, perhaps, is the cold fact that of the 12 channels left for low-quality television, 11 are not even cleared exclusively for television, but must be made available for other services as well. And as to the one low-quality channel assigned exclusively to television, the report points out that this was done only to make it easier to take this single simonpure television frequency away from television entirely, turning it over to FM 'if television should in the future vacate this channel.'

Emphasis on High-Quality Transmission Indicated

"It seems to us that the whole factual content of the television sections of the allocations report clearly indicates the commission's desire and belief that American television should move promptly into the higher frequencies which alone permit high-quality pictures and true nationwide television service. If our interpretation of the report is correct, CBS will redouble its efforts to be the first to demonstrate in actual broadcasting in the New York area the higher quality television pictures in full and natural color which the upper reaches of the radio spectrum make possible."

The Television Broadcasters Association has maintained that the 525-line image currently in use is adequate to launch the new industry, and has opposed holding back television until higher-frequency problems can be overcome. It has contended that denial of channels for low-definition broadcasting would have this effect, and has emphasized in print and in conference the difficulties facing high-frequency telecasting. Mr. Poppele, in applauding the report, declared that the Association, "in support of the Radio Technical Planning Board, appeared before the Commission during its allocations hearing and strongly urged the establishment of a television service to the public based on the recommendations of the nation's top engineers and scientists who comprise the RTPB."

Predicting that the industry "will apply itself most arduously to the task of solving the problems which these ultra high frequencies present," Mr. Poppele said his Association was pleased with the availability of space in the 480-to-920 megacycles range.

Immediate Commercialization At Existing Level

"It is noted that in taking this position, the FCC has not assigned any specific channels in the ultra high frequency band for commercial television. Thus the commission has taken the progressive view and supports immediate commercialization of this new industry in that portion of the spectrum recommended by industry leaders.

"While the FCC decision provides 12 channels on which television can expand as soon as manpower and manufacturing facilities are available, TBA believes that additional frequencies can be provided for commercial television when the needs of the government and the military may be less than in the present emergency. It is quite obvious that the commission has done all in its power, under the circumstances of war, to meet the recommendations of the majority of the industry.

"READS LIKE FICTION, BUT DEALS WITH COLD FACTS"

The frequency allocations report of the Federal Communications Commission "reads like fiction but deals with cold facts", the New York Times observes editorially. "If we want a blueprint of one small corner of the post-war world, this is it", the newspaper says, and records some of the possibilities, as follows:

"Small-scale radars will prevent automobile collisions; traffic signals within cars will glow as red and green lights on dashboards; electric eyes will automatically turn on headlights as darkness falls on main highways; cross-country tourists will turn the wheel over to a photocell, which will scan a white line on the road and follow it, and still other cells will read off coded car numbers as trains roll into a terminal. Jules Verne prophesied many an invention that is now in daily use, but he never saw a future like this."

Patrons Want to Relax, Give Us More Escapist Films, Exhibitors Say

HERE, in sequel to those published in the last issue of Motion Picture Herald, are further observations concerning operation of their theatres by the exhibitors of the nation. Give us more musicals, comedies and escapist fare generally, and fewer war pictures, the showmen tell producers, through the Herald.

Comment is had, also, on other problems which affect the theatre. The exhibitor's conclusions and observations are based essentially on what his customers think about films, and they speak in a language which reflects itself upon the showman's profit and loss ledger.

Please have them curtail war stories. The public is tired, and want a lighter series of entertainment—musicals, comedies, and dramas. Avoid the war. —*Beverly, Mass.*

The younger generation wants adventure and delightful laughter. More on the humor side. —*Lynn, Mass.*

More humor, less sorrow. —*Boston.*

The motion picture always keeps in tune with the times. Right now the whole world seems to be going to the dogs.
—*Belfast, Me.*

Too many shorts made, which means indirect forcing. Should be one newsreel company featuring news only. Don't make two-reelers. Features coming too long as it is.
—*Chattanooga, Tenn.*

Entirely too much of the war tear-jerker stuff. With the exception of "Dr. Wassell" and a scant three or four others, including "Destination Tokyo" and "A Guy Named Joe", the remainder of the heart-tearing war melodramas could have been comfortably shelved in Hollywood. And as for Sinatra, the "voice" could stick to radio and public appearances. The English productions are strictly from hunger. —Pittsburgh, Pa.

When is the motion picture industry going to realize that entertainment is its realm—and that it is not mentally or idealistically equipped to dabble in political influence—except for factual subjects such as newsreels, March of Time, documentaries, etc.? Don't the producers know that, regardless of their sincerity, the public distrusts their motives?

Mr. and Mrs. America believe that Hollywood Hoopla and political wisdom cannot possibly come out of the same cameras.
—*Des Moines.*

The war, along with the many evils it has brought, has also brought some good changes which I hope will be retained when the war is over. Among them is the premium giveaway sponsored by a merchant in cooperation with the theatre in return for so-called advertising in the theatre, in which in most cases the theatre gets much the better of the bargain. This has stopped because most merchants now have not sufficient goods to sell, much less give them away. I have always felt that an industry as big as the motion picture industry only cheapens itself when it approaches a merchant for an item to give away to stimulate its business. It seems to me that we are now big enough to stand on our own feet, but I suppose I will be called a reactionary or just plain lazy for saying so.
—*Chicago.*

Too much length, for too much price.
—*Miles City, Mont.*

My complaint; in making a comedy romance why don't producers stick to the old formula and have romantic endings to their story instead of a comic. —*LaGrange, Ill.*

Please leave Negro out of pictures.
—*Memphis.*

It is almost impossible to see a show anymore that doesn't have one or more Catholic scenes in it. It is very seldom you ever see the Protestant religion on the screen and, when you do, it's always presented with such ridicule. Why is Catholicism being shoved down the throats of the American people?
—*Anon.*

Still too many "B" pictures made with expectations of "A" rentals and grosses.
—*Provo, Utah.*

I don't think Hollywood will ever equal a picture like "Gone With the Wind".
—*C. E. Goldstein, Waldorf Theatre, Brooklyn, N. Y.*

Too many poor war pictures.
—*Hazelton, N. D.*

Less backstage story type musical and "assembly line" musicals. More "My Friend Flicka" types and out-of-doors dramas. No war pictures. More family comedies or "Janie" types. Some post-war pictures. More comedy, more Technicolor and more features strong enough for single billing. —*Hastings, Neb.*

Give some of the new young players a better chance—someone who has as much charm as Susan Peters. Quit putting the old gals in young girl roles. Don't try to m a romantic lover out of Sonny Tufts.
—*Claude,*

Give us more big outdoor pictures, above all, more horse stories.
—*Covington, T*

Some stars might have made more mo if we had shown them more often.
—*Madison, W.*

Keep the movie "stars" out of nati politics. Muzzle Zasu Pitts. —*Chic*

Too many war pictures. More of the fa type series should be produced. This w encourage closer family ties and decr juvenile delinquency. —Jacksonville,

More musicals, also the "Home in Indi type. —*Roaring Spring*

The industry needs a more equitable tribution of the profits from theatre p to star. —*Jacksonville Beach,*

The big stars do not make enough feat a year. Notice how many each of the ones made last year!
—*Oscar A. Brotman, Avalon Theatre, Chi*

Musical features with name bands a better drawing card than any other pictur
—*Boise, I*

War information shorts are losing p and influence, by too much emphasis dramatization of the "horror" angle of . . . and there are too many of them. public does not need impressing as for because the neighbor next door has lo son and their own boy is probably in Pacific or in France. Women and mo rebel against this type of propaganda they pay to see entertainment. Factu formation concerning the services, and tures such as "Devil Boats" accomplish more good. If we must remind them o casualties, let it be said, but not photogra day in and day out. —*Pittsfield,*

More comedies—more gangster, mor musical, more mystery stories, more m mysteries. Cut out the war pictures.
—*Jim Salter, Wellston Theatre, W Robins, Ga.*

Most of the big pictures should be he 90 to 95 minutes, except about two or specials a year. —Farmingdale,

Make shorter features, around 80 minutes.—*Brownwood, Tex.*

Pictures too long. Why so many Negr nearly every picture. —*Collierville,*

Too many musicals being made. good melodramas, super comedies, Westerns, big air force pictures. Of c less percentage pictures. —*Hazar*

Newsreels have given wonderful cov on war, but too much duplication in I had to go to one news reel only. All pr has shown great improvement. Some

(*Continued on opposite page, column* 1)

xhibitors Want scapist Films

(Continued from opposite page)

ies will soon need censorship on their car-
ns if they don't clean up the hot stuff they
working in. —*Momence, Ill.*

oo many war pictures. People want to
gh, to try to forget their worries.
—*New York City.*

ess talk of, and much more action con-
ning distributor cooperative advertising
exploitation assistance to subsequent runs.
—*Chicago.*

hortage of major releases, forcing film
tal up and forcing percentage pictures
Sunday openings, will work a burden
small towns and eventually call for Govern-
t control. —*Mount Horeb, Wis.*

Ve don't see why the producers continue
make mystery and horror films. They are
oo for the small town theatre, at least.
, war films are poison. Our people go
he theatre to forget war. —*Cornell, Wis.*

Hill-billy stars like Weaver Bros. & Elvirey,
Acuff outdraw most of the good pictures.
o the Blondie series. Would like to see
E. Brown and Martha Raye in more pic-
s. —*Terre Haute, Ind.*

Comedies are best money-makers. War and
ecially spy and Nazi pictures are poison
he box office. —*Oshkosh, Neb.*

olks really go for "Community Sings".
y laugh more at Bugs Bunny. Other shorts
just shorts to our patrons.
—*Burgaw, N. C.*

ar too many war pictures.
—*Callaway, Neb.*

eatures are better! Shorts are better!
ness is better! —*Lenox, Iowa.*

his is a small town. They want many fea-
s, and most of them walk out on shorts,
side of the "Stooges". Kids like any of
cartoons. Very few care for the news.
—*North Branch, Mich.*

Make mystery and action pictures, no war
tures. —*San Francisco, Calif.*

here must be an easier may to make a
g! —*Hampton, N. H.*

County Fairs Scheduled Ohio During 1945

he Ohio State Department of Agriculture, at
umbus, has certified dates for 86 county fairs
be held in 1945, the earliest at Ashley, July
21, and the last at Bluffton, December 5-7. The
o State Fair, heretofore annually attracting
dreds of thousands from the state, was dis-
tinued a few years ago, when the grounds were
verted to war needs. A new site is sought. Fairs
he past have provided considerable theatre com-
tion, particularly when remaining open at night.

Chicago Variety Club Forms Charity Drive Committee

Jack Kirsch, Allied of Illinois president and newly elected chief barker of the Chicago Variety Club, said at the installation of officers' dinner held last Friday at the Blackstone Hotel, that he had appointed a special committee to formulate various charity drives to be supported by the local tent. The committee, an outgrowth of the amusement and recreation committee in Chicago, includes Mr. Kirsch, John Balaban, Hal Halperin, Eddie Silverson and Tom Flannery.

Mr. Balaban, dough guy, announced that the club had contributed $12,000 to La Rabida Sanitorium during 1944. Irving Mack, property master, said the club had a total membership of 339, with 273 dues-paying members.

Officers for 1945 are Mr. Kirsch; Jack Rose, first assistant chief barker; Edward Brunell, second assistant chief barker; Mr. Balaban and Mr. Mack. Canvasmen are: Johnny Jones, Mr. Halperin, William Baker, William Banford, Ben Eisenberg, Mr. Flannery and Lou Harrison.

Hollywood Product Called Dominant in Portugal

Hollywood films occupy a dominant place in Portugal, according to *Foreign Commerce Weekly* of last week. Competition from European sources, the U. S. Commerce Department publication said, would not be strong for some time to come. Domestic production is small and no expansion of the industry is contemplated at present. Audience preferences in general are similar to those of Brazil, with patrons particularly favoring films containing scenes of life in Brazil or bearing on the relationship between the U. S. and Brazil. Films dealing with American domestic policies and gangster pictures are not recommended for the Portuguese market.

"Tomorrow the World" Is Setting Records

The receipts of Loew's Poli, Springfield, Mass., featuring Lester Cowan's "Tomorrow the World," were reported this week the best in eight months for that house. This is the first engagement for the week of the film, outside the premiere showing at the Globe theatre, New York, where it was to go into its sixth week Friday. Last week at the Globe it showed a 20 per cent improvement over the fourth week, a 26 per cent improvement over the third week, and seven per cent over the second good week. United Artists is releasing the film.

Warners Prepare Booklet On "Hollywood Canteen"

As promotional material, in connection with "Hollywood Canteen," Warners' educational bureau has prepared for motion picture appreciation and discussion groups a 16-page booklet, augmented by a poster, containing feature articles by several well known writers and educators, as well as a statement by Bette Davis, president and co-founder of Hollywood Canteen and one of the 62 stars in the film. Material is being sent to about 12,000 educational and community groups, including schools, colleges and libraries.

Columbia Sets Bond Record With $403,462 Over Quota

Bond purchases in the Sixth War Loan by Columbia Pictures employees, the corporation, and sales for which personnel were responsible amounted to $3,803,462 against a quota of $3,400,000. Company officials said it was a record performance.

Takes Two Akron Houses

Acme Amusement Company recently incorporated in Columbus, Ohio, has been formed to operate the Liberty and Akron theatres, Akron, leased on a 20-year basis from Monogram Realty Company. Ed Raab, Barberton attorney, is the principal owner of Acme. Monogram Realty Co. members are J. S. Joseey, P. E. Essick, Howard Reif and Charles Deckman, all of Cleveland. Under the arrangement, Cooperative Theatres of Ohio, is handling the booking.

Talks Under Way For Johnston MPPDA Job

Representatives of the Motion Picture Producers and Distributors of America have been conducting discussions with Eric Johnston, president of the United States Chamber of Commerce, with a view to his acceptance of an important position with the organization.

It is understood the discussions have revolved around the possibility of Mr. Johnston accepting the presidency, in which case Will H. Hays would become chairman of the board. Mr. Hays has been a party to the discussions and he is reported to favor an arrangement under which Mr. Johnston would play an important part in the post-war plans of the Association.

The proposal is said to contemplate the continuation of activity by Mr. Hays in the affairs of the Association, with which he has a contract until March of next year. It is stated on good authority that no immediate action is planned because of Mr. Johnston's present commitments and because the proposed arrangements are being considered as part of the whole problem of future developments and operations of the Association.

Confirmation of negotiations came this week in an Associated Press dispatch from Washington quoting Mr. Johnston as follows:

"I have been approached by the leaders of the movie industry to accept a place with them and there have been discussions along that line, with no conclusions reached. It would be a new job in the industry and I would not be a successor to Will Hays. In any event, I would not make such a move until much nearer the end of the war."

Washington Variety Club Files Welfare Report

Among the welfare activities of the Washington Variety Club for 1944, filed by Rudy Berger, welfare chairman, were the provision of a dressing sterilizer at Homeopathic Hospital, new projector and amplifier for shut-in screenings, an ambulance for the District of Columbia.

The group also contributed to the Boys Club of Washington, provided recreational games for Gallinger and Upshur Street Hospitals, purchased a $5,000 Bond for the tent's adopted infant, furnished recreation rooms at Fort Meade, Md., contributed towards Russian War Relief kits. In October, the club established a Glaucoma Clinic at Episcopal Eye, Ear and Throat Hospital and provided a trained medical social worker to review with patients examined at the clinic, plans to carry out medical recommendations.

In the printed record of the District of Columbia Appropriation Bill for 1945 Congressman John M. Coffee congratulated the club on its "magnificent and laudable record of splendid public service."

UA Midwest Regional Held This Week in Wisconsin

Midwestern district personnel attended a three-day United Artists sales meeting at the Gateway Inn, Land O'Lakes, Wis., this week. Rud Lohrenz, Chicago district manager, presided over the gathering of managers and salesmen from Chicago, Indianapolis, Milwaukee and Minneapolis. J. J. Unger, western division sales manager, was present from the home office.

Turner and Kofeldt Plan Palm Springs House

Plans for the erection of a $100,000 theatre in Palm Springs, Cal., were announced recently by N. O. Turner and Walter Kofeldt, both veterans of the industry. The new theatre, for which priorities have been requested, will be located in the proposed arcade and business block planned by the Palm Springs Company and will have the latest innovations including three dimensional rear screen and wiring for television. The structure will be of stadium design built in modern plastic and glass.

ON THE MARCH

by RED KANN

HOLLYWOOD

BOILDOWN of a broadcast by Jimmy Fidler, who sells a deodorant on the air:

"You theatremen recently cast ballots to select the ten top box office stars of 1944. Supposedly, you rated each star on one consideration only: the amount of cold cash which his or her pictures attracted to box offices. . . . Greer Garson is seventh on your list. She was voted that position on the strength of one picture, "Madame Curie".

"Miss Garson had a co-star : . . a chap named Walter Pidgeon. He received equal billing and his part was just as important as Greer's. Walter was seen in no other pictures during the year, consequently he had no failures to blot his record. Yet Pidgeon's name is not included among your big ten. Why?

"What makes you believe that his contribution to the success of 'Madame Curie' was less important than that of Greer Garson's? . . . I have no quarrel with the high honor you paid Miss Garson . . . but I do quarrel with your failure to give Pidgeon equal credit. What proof have you, in fact, to guarantee that it wasn't Pidgeon rather than Miss Garson the majority of moviegoers paid their money to see?"

Fidler, it so happens, is not referring to the 13-year-old MOTION PICTURE HERALD-*Fame* poll in which Miss Garson was sixth. But because his argument applies, we make his comment a piece of this column's business. The business:

1.—The exhibitor, in contact with his public, either gets more Garson or more Pidgeon. His voting indicates it's the former.

2.—Pidgeon ran 19th in the independent theatre balloting, 11th with the circuits and 13th on the combined vote. Thus, in the HERALD-*Fame* sweeps, at least, he was in the running, if not in the top ten. Thus, he was not ignored by theatremen and his values were recognized, as this demonstrates.

3.—Miss Garson is billed ahead of her co-star in MGM advertising. That counts.

4.—Moreover, it was *"Mrs.* Miniver," *"Madame* Curie" and *"Mrs.* Parkington." Where's the emphasis? Just where Metro intended it to be.

Here, and Coming

THUMBNAILS on pictures caught in the last few days, and nights:

"A Song to Remember" is an attraction to remember. From many angles and by many approaches, it is distinguished. Here, the skilfull employment of graceful, melodic and stirring music to strengthen and to develop the dramatic thread and fibre of this story of Frederic Chopin scales a peak not ever before remembered for Hollywood. It reaches a crashing crescendo in a montage finish in which Chopin sacrifices his life in a series of concerts to raise money for the patriots of his native Poland in their struggle of liberation against Czarist Russia. There may be some who will be impassive enough to resist the emotional onslaught, but it is to be doubted if their name possibly could approach legion.

Superior craftsmanship is on noted display in this superb film. It is in evidence in the progressive script by Sidney Buchman, in the fine directorial hand of Charles Vidor and in the performances by Cornel Wilde, who will be a name also to remember after this, as well as by Merle Oberon and Paul Muni.

Aside from its own values, "A Song to Remember" could turn out to be significant on another score. If it meets with its wholly deserved success, another production boundary may be pushed further back to give breathing space to other pictures in which great music will come into its own on the screen.

"Objective, Burma," naturally, is in sound. But this release, for long stretches of its 144 minutes—incidentally, those 144 are too many minutes—is silent aside from the menacing and strange noises of the re-created Burmese jungle. The tenseness and the degree of holding power which this accomplishes under Raoul Walsh's direction sharpens to an amazing extent a manhunt between an outnumbered band of American raiders and pursuing Japanese.

The American detachment, under Errol Flynn, is commissioned to destroy a radar station, a necessary preliminary to a surprise reinvasion of Burma. The objective is attained. The raiders get in, but they they have to get out. It's getting out and what befalls them which make up the story.

Grim and unrelenting, "Objective, Burma," captures a graphic and vivid impression of what the real thing must be like, and it is not for softies. A powerful and realistic attraction. And Flynn without a romance!

"Western Approaches" is a documentary which once more demonstrates England is without a peer in this field of production. It took two years to make under wartime conditions, is photographed in Technicolor, takes place almost entirely at sea. It is an official British Government job and therefore produced with formal sanction, aided by the naval and merchant marine services and acted by men regularly enlisted in their ranks. There are no professional performers.

In a capsule drama is telescoped the magnitude and sweep of the battle against the U-boat on the ocean road to England. The results are life-like, believable, impressive and exciting.

Critical members of the Houses of Parliament who have been hurling pinpoints at Americanese in American films may be interested in learning that the dialects in "Western Approaches" are frequently difficult for the average U.S.A. eardrum to decipher. Nevertheless, this is a motion picture and what it has to unfold is unfolded in terms of motion pictures which anyone can understand. Re-edited in a shorter version, the film will be distributed in the States by Paramount.

Dawn and Light

THE Public Information Committee met in Hollywood a few days ago. Out came a planning report recommending an expansion of activities in international public relations and "for the establishment of long-range industry policies in connection with the reopening of foreign markets."

Emphasized was, "All public relations thinking in Hollywood hereafter must give consideration to world opinion instead of the local market."

The statement did not discuss where the boys have been until now. It also ignored Louella Parsons and her 36-to-48 hour protective umbrella on releases over all other correspondents. Not that it matters. Louella is timeless, also unassailable.

CEA Studies Pla To Name Public Relations Couns

London Bureau

It is a safe assumption that there will stampede of candidates for a job which pre will be on offer within Britain's industry.

The functions are as yet undefined, but it is posed that its incumbent shall be a sort of potentiary extraordinary of the country's e tors in all public affairs, Parliamentary or wise, where their interests may be affected. the suggested emolument attaching to the off no less than £10,000 (about $40,000) per annu

That's a lot of money by ordinary E standards; something like twice the wage th tion pays to Winston S. Churchill for leading war. But it's an index to the anxiety for looking exhibitors feel in regard to their f

The art—or craft—of lobbying has neve veloped this side on lines comparable with practiced in Washington. Certainly, the industrial groups in the last 10 years or so each promoted some sort of euphemistically s public relations bureau. But it's been a des kind of process and, in the case of motion p industry, conspicuously lacking. The conseq is seen, the advocates assert, in uninformed tributions to Parliamentary debates; in a pote ly perilous public ignorance of film problems.

Fuller Currently in Charge

To date, the Cinematograph Exhibitor's A ciation approach to Whitehall, or to membe either House of Parliament, has been unde subtle but over-burdened secretary of the ass tion, W. R. Fuller. He commands conside respect among the CEA members.

John Xavier Prendergast, owner of cinem the ancient City of York and stormy petr local exhibition activities, first proposed the Dennis C. Walls, chairman of Manchester branch, quickly came forward with his end ment of the Prendergast view.

Disturbing though it be to the ortho minded contemporary CEA executive Mr. V contrived to get slipped into the general cou current agenda a motion proposing "that this sociation should consider the appointment *permanent salaried chairman* of the legal, fi and Parliamentary committee to conduct th fairs of the trade in Parliamentary circles."

None present could think of an answer to one, and the general council agreed that im ate consideration be given to the startling posal. The committee already has begun th liberations and will have a lot of recommenda ready when the council convenes February

Cite an Urgent Need

These will demonstrate first the urgent ne some functionary as is proposed, pointing ou peril inherent in uninformed debate of curren hibitor problems. There will be a sort of c of impending sore points, including entertain tax remission, Sunday opening of theatres, tinuance or otherwise of Quota on the ex tion in 1948 of the present Act, the anticip threat of television whether in public theatre in the people's homes, problems arising out o Government's announced labor legislation; eminently, the shape and texture of legisl which may arise out of the Films Council's called "monopoly report."

Agreement is general, too, now that the m is in process of ventilation, that an efficient bassador would be cheap at £10,000 a year. all, as Mr. Walls points out, that only am to 50 shillings per cinema per annum.

Some have nominated Hugh Gaitskell, pr chief of the Board of Trade films division. it is understood Mr. Gaitskell has political a tions immediately the war ends. Labour leaders see in him one of the intellectual, demically-trained young men among whom will find their Chancellor of the Exchequer the party comes to power.

The Critics will give me 4 Barks at least! Bill and Myrna are also good. It's so exciting my hair curls.
THE THIN MAN GOES HOME
WILLIAM POWELL
MYRNA LOY
ASTA

Let's BEAT the so-and-so out of your house-record!
WILLIAM POWELL
MYRNA LOY
in
"THE THIN MAN GOES HOME"
with
LUCILE WATSON · GLORIA DeHAVEN
ANNE REVERE
HELEN VINSON · HARRY DAVENPORT
LEON AMES · DONALD MEEK · EDWARD BROPHY
Screen Play by Robert Riskin and Dwight Taylor
Based on the Characters Created by Dashiell Hammett
A Metro-Goldwyn-Mayer Picture
Directed by RICHARD THORPE
Produced by EVERETT RISKIN
together again in
M-G-M's
riotous comedy
21st YEAR OF LEADERSHIP
MGM
Keep Selling Bonds!

FAMOUS PLAYERS CANADIAN HONORS 25-YEAR EMPLOYEES

Officials and Industry of Canada Join Circuit in Birthday Celebration

By W. M. GLADISH
Toronto

Leaders of stage, commerce, finance and community life in Canada joined with industry executives Tuesday night at the Royal York Hotel, Toronto, to honor employees of Famous Players Canadian Corporation on the occasion of the 25th Anniversary of Canada's largest theatre company.

J. J. Fitzgibbons, president of the circuit, presided at the dinner which saluted his associates and co-workers who have been with the company for 25 years.

From the United States came Adolph Zukor, chairman of the board of Paramount, who paid tribute to the circuit and its personnel. Mr. Zukor traced the development of the producing, distributing and exhibiting branches of the industry in which he played a commanding role and recounted how it was "our early good fortune" in having Mary Pickford of Toronto come to Famous Players.

Paramount Contemplates Production in Canada

He said Paramount was seriously considering production in Canada after the war.

"You may think motion pictures have reached the ultimate but they are bound to secure greater accomplishments in the future than have been done in the past," Mr. Zukor told the guests.

Following his address, Mr. Zukor was the first to be installed as a member of the "25 Year Club" by Mr. Fitzgibbons.

Other guest speakers who paid tribute to the circuit were Austin Keough, vice-president and general counsel of Paramount; Mayor Robert Saunders of Toronto; R. W. Bolstad, vice-president of FPC, and Norman S. Robertson of the FPC board of directors.

The circuit's Silver Jubilee was marked by editorials in leading Canadian daily newspapers and by greetings from men prominent in the business life of Canada. Representatives of government, the church, civic administrations, fraternal organizations and heads of film interests also sent congratulatory wires.

Fitzgibbons Leaves for Canadian West Coast

Mr. Fitzgibbons, Mr. Bolstad and James R. Nairn, director of advertising and publicity, left by train for the Canadian west coast immediately after the Jubilee dinner to officiate at a similar banquet to be held in Vancouver next Tuesday.

Both of these gatherings were virtually old-timer affairs because Famous Players took the opportunity to honor the 37 employes who have served the company from the start.

Each member of the "25 Year Club," representing employees who formed part of the staffs of the circuit's original theatres and who have had 25 years of continuous service, were presented at the dinner with a jeweled lapel pin of membership, a certificate of appreciation and either an inscribed watch or a $100 Victory Bond.

For many months the circuit prepared elaborate plans to celebrate Anniversary Week, beginning January 23, throughout the Dominion, with special film programs and campaigns.

A 40-page souvenir brochure called "The Famous Family Album," containing photos and brief biographical sketches of the 25 Year Club was printed.

Important radio salutes on the Canadian networks will hail the anniversary celebration. Y. Frank Freeman, vice-president in charge of studio operations for Paramount, arranged for special transcriptions containing salutes to the circuit from Bing Crosby, Dorothy Lamour, Cecil B. DeMille, Betty Hutton, Ray Milland and Diana Lynn, and these will be broadcast from local and network stations during the week.

A two-color manual containing press stories, suggested advertisements and other material was prepared by the publicity department of the circuit for theatre managers throughout the Dominion. Two silk screened one-sheet posters in silver and blue, the jubilee week celebration colors, were designed. Box office streamers, arm bands for service staffs and other accessories also were prepared.

Two Trailers Available To All Circuit Houses

Two trailers, one shown last week and the other placed on exhibition during Anniversary Week, were made available to all the circuit's houses.

Accompaniment to the celebration were full stories on Famous Players in current issues of Liberty magazine and New World Monthly while many daily newspapers spread themselves with special FPC Jubilee sections despite the newsprint shortage.

The big part that J. R. Fitzgibbons, as chairman of the Canadian Motion Picture War Finance Committee, and Famous Players had played in more than five years of war effort was extolled in the press and publicity, generous references being made to the community cooperation of individual managers. It was brought out that Famous Players, with an organization of 6,000 people at the start of the war in 1939, now was represented by 980 employes in the armed forces of Canada, the United States and Great Britain. What had been done by the company in war finance, salvage and other war drives and for the entertainment of troops was told. Meanwhile the circuit had developed from 18 to 340 theatres in Canada and Newfoundland.

Typical of the newspaper enthusiasm for Famous Players was the 20-page tabloid section published by the North Bay, Ont., Daily Nugget Jan. 20. This was packed with national and local tributes to the company and all demonstrated the far-flung goodwill engendered by the Famous Players family.

Catholic Church Sends Hearty Tribute

Highly unique, as well as impressive, in the North Bay newspaper were the hearty salutes from the Roman Catholic Church, Knights of Columbus, the Rorab Shrine, Board of Trade, the Canadian Government's War Finance Committee, Imperial Order of the Daughters of the Empire, the City of North Bay, the Canadian Army, Associated Commercial Travellers, large insurance and other companies including Canada's largest department store and many local merchants, all using paid advertisements to praise Famous Players, not overlooking the local manager, Jack Nelson of the North Bay Capitol. Rival theatre managers also joined in tribute.

Company directors to doormen were included among the 37 employes of Famous Players Canadian Corp. who qualified for charter membership in the "25 Year Club" in connection with the Silver Jubilee of the chain by reason of having had a quarter of a century of continuous service.

Many Circuit Members Are Honored

Not in any order of merit, the list of those who earned the qualification is as follows:

Jack Arthur, district manager, Toronto; James R. Bailey, projectionist, Guelph, Ont.; Arthur H. Barber, projectionist, Toronto; Fred Baldassari, projectionist, Hamilton; Noel G. Barrow, secretary and company director, Toronto; Miss Adrienne Caze, cashier, Vancouver; Gustave R. Demery, projectionist, Toronto; R. G. Darby, manager, headoffice insurance department; M. J. Doyle, manager, Toronto; Charles A. Dentelbeck, projection supervisor, Toronto; Harold C. Edwards, projectionist, Victoria; J. E. "Ted" Gee, doorman, Toronto; F. H. Gow, theatre supervisor, Vancouver; L. G. Geering, general auditor and company director; Miss Wilhelmina Habick, manager, Galt, Ont.; Samuel Haigh, projectionist, Vancouver; R. R. Hansom, projectionist, Vancouver; Mrs. Laura Hackman, Toronto headoffice; William Holden, projectionist, Toronto; Harold Hitchinson, manager, Hamilton; William E. Kerr, chief accountant, Toronto; Mrs. Annie Johnstone, cashier, Vancouver; E. J. Landsborough, manager, Galt, James H. Leslie, projectionist, Vancouver; E. J. Laver, manager, Toronto; Tommy Marsden, projectionist, Toronto; William G. More, projectionist, Vancouver; C. S. Neville, district booker, Vancouver; Harry L. Peer, projectionist, Guelph, Ont.; Archie Prentice, stage manager, Toronto; Charles A. Richards, manager, Toronto; J. M. Robertson, manager, Victoria; George E. Robinson, projectionist, Toronto; W. J. Rossborough, projectionist, Toronto; Peter Sims, stage manager, Toronto; J. T. Sturgess, projectionist, Toronto; Jack Shaw, doorman, Toronto.

16mm FILM MADE AS RECORD OF JUBILEE

One of the interesting features of the Famous Players Canadian Silver Jubilee celebration was the production of a 16mm Kodachrome sound film made of the award presentations to the members of the "25 Year Club" at the dinners in Toronto and Vancouver. Associated Screen News made the film which will be edited. A sound track containing music and commentary will be added. The picture will be kept as a permanent record of the Anniversary celebrations and will be shown at "25 Year Club" dinners each year on January 23.

Sheehan's "Captain Eddie" Is in Final Stages

by RED KANN
in Hollywood

"Captain Eddie," long planned and much discussed film based on the life of Captain Eddie Rickenbacker, is in the final stages of a 90-day shooting schedule and is expected to be ready for its initial theatre dates in July. The probability is the attraction, which will cost about $3,000,000 to produce, will be the leadoff of Twentieth Century-Fox's 1945-46 program.

It will cover Captain Rickenbacker's life from the time he was a boy of 13 until he was rescued in the Pacific after floating 21 days on a life raft. The emphasis has been placed on adventure and his career as a driver of racing cars, as an enthusiast of aeronautics from the days of the Wright Brothers and as a flyer of renown in the First World War. While Winfield Sheehan, who is producing for Eureka Pictures, Inc., said the film was not a war picture in any sense, cooperation of the Army Air Corps and the Navy has been all-out in filming the flight over the Pacific, the crash of Rickenbacker's plane and the widely reported rescue at sea.

"Captain Eddie" has been a long time on the way. It took about two years to gather source material and engaged the services of six first-class biographers who interviewed hundreds of individuals on various phases of Rickenbacker's activities.

Research Was Extensive

Bill Henry, radio commentator and Washington correspondent of the Los Angeles *Times* and formerly a sports writer who covered many automobile racing events, compiled some of the material of Rickenbacker's boyhood in Columbus, O., and his early auto racing days. Paul Green, Pulitzer Prize-winning playwright and a professor of philosophy at the University of North Carolina, was another who unearthed facts and figures. Isobel Leighton, *Saturday Evening Post* writer, spent many days with Mrs. William Rickenbacker to get a mother's viewpoint on her son. John Larkin, scenarist and director, was assigned the Detroit chapters in the central figure's life. The late Edwin Burke, well known author, reported on "Rick's" experiences in Texas.

Alva Johnston, nationally known biographer, coordinated the material they gathered, added a mass of facts he himself had unearthed and tied the whole into a biography running more than 750 typewritten pages. The result, in Mr. Sheehan's opinion, emerged as a complete, an authentic and a well-rounded life of Rickenbacker.

From this material, and from about 1,000 photographs, John Tucker Battle fashioned a script overtoned in drama and exciting incident. Rights were obtained to impersonate all living people who appear in the picture, including Rickenbacker and his family, the seven men who survived the ordeal in the Pacific and the parents of the boy who died at sea.

Old Planes Play an Important Part

Research was long and diligent. Sets were copied from authentic old photographs. Fourteen antiquated automobiles were acquired. They range from a 1902 Columbus Horseless Carriage to a 1910 Cadillac—a snappy affair with four cylinders and 40 horsepower.

Old planes also play an important part. In the film, a 1910 Curtis Pusher flies again. Allied and German war planes of the type that ranged over France in combat in the last war will re-enact Rickenbacker's dog fights.

Staff Photo

WINFIELD SHEEHAN, producer, and Captain Eddie Rickenbacker, left, whose life of adventure is the theme of Twentieth Century-Fox picture.

To assure accuracy, Mr. Sheehan employed technical experts qualified for their jobs. Oldsters may recall Tommy Milton, a famous driver who competed with Rickenbacker in a number of auto races; he is supervising the racing sequences. Lt. Charles A. Rankin, chief engineering officer of the 94th Squadron, "Rick's" own outfit, is checking over the authenticity of World War I flying. Lt. James C. Whittaker, who was on one of the rafts with Rickenbacker, is technical expert on that portion of the film. Christy Walsh is associate producer.

MacMurray in Title Role

Lloyd Bacon is directing a cast, which Mr. Sheehan points out, is stuffed with important names. Fred MacMurray plays the title role and Lynn Bari his wife. Charles Bickford portrays the flyer's father, and Mary Phillips his mother. The support includes James Gleason, Thomas Mitchell, Spring Byington, Lloyd Nolan, Richard Conte, Stanley Ridges, Ray Collins, Clem Bevans and Chick Chandler.

An interesting sidelight has to do with the circumstance by which the attraction got its title. The producer was discussing the film with John Nolan, general manager of Comerford-Publix Theatres. "I'd call it 'Captain Eddie'," Nolan declared.

"Captain Eddie" it is.

Philadelphians Cited for "This Is Army" Support

U. S. Army citations were awarded Philadelphia civilians for "outstanding efforts" in support of the picture "This is the Army" when it ran in that city. The city led the country in its per capita support of the film, proceeds of which go to the Army Relief Fund. The Army citations here included one posthumous award to the late Lou Daroff, while other recipients were Edgar Scott, Jr., of Montgomery Scott Company; Jacob L. Brown, insurance agent; Sam Radbill, Radbill Oil Company; Morris Honickman, Zuckerman Aldine Company; George Friedland, Food Fair, Inc.; Benjamin Goodman, Parkway Oil Company, and William Flickstein, Philadelphia Clothing Manufacturing Company.

Chicago Exhibito Wins $105,000 in Anti-Trust Case

Chicago Bureau

A jury in Chicago Federal Court Wednesd awarded $35,000 in damages, plus costs and atto ney's fees to Thomas A. Murray, former exhibit who sued distributors and major circuits f $1,000,000 charging conspiracy in restraint of trac Under the Sherman law the award is automati ally tripled to $105,000.

Individuals and companies convicted were: Mi Theatre Corp., John L. Manta, Van A. Nomik Henri Elmand, Capitol Film Exchange, Loew Inc., and Twentieth Century-Fox Film Corpor tion. Eight other defendants were dismissed la week by Federal Judge William Holly. Th were Paramount, Universal, Columbia, Balab & Katz, Warners, Monogram of Illinois, Lou Reinheimer and Morris G. Leonard.

Judge Holly will hear defense counsel's motio for appeal on February 5.

Mr. Murray charged the defendants with co spiracy in combining to withhold product fro his Thalia theatre. He testified that between 19 to 1925 he had plenty of product but that begi ning in 1926 when the competitive Milo theat opened he was unable to secure good produc Mr. Manta is a former operator of the Milo a Mr. Nomikos was its booker and buyer. M Murray sold his theatre in 1941.

The final witnesses heard Monday were t plaintiff and his son, Lester Murray, who check gross receipts of pictures played in the Thalia th atre.

Among the defense witnesses who testified la week were: Felix Mendelssohn, former MG branch manager, now retired; Samuel Gorelic RKO branch manager; Clyde Ekhardt, Twentie Century-Fox branch manager in Los Angeles a former Chicago manager, and Ben Isenberg, Ch cago sales manager for Monogram. All recounte selling experiences with the plaintiff, and with t competitive Milo theatre.

Trial of Boston Trust Suits, Brought in 1935, Begins

Trial of two 10-year old suits by the Mors and Rothenberg theatres, Boston, charging monop oly in the distribution of films and restraint trade in violation of the Sherman Anti-Trust Ac began in Federal Court there last Thursday be fore Federal Judge George C. Sweeney. Eight dis tributors are defendants.

The actions, begun in 1935, were heard for 20 days by a Master, but his decision was not satis factory to the defendants and the case was re turned to the U. S. District Court for trial.

The suits were brought by the Commonwealt Amusement Enterprises, Inc., against the Colo nial Theatre Company, Inc., of Nashua, N. H., an Paramount, Warners, RKO, MGM, Twentiet Century-Fox, United Artists, Universal and Col umbia. The Commonwealth Company was rep resented by George S. Ryan, Boston attorney.

Bayshore Anti-Trust Suit Discontinued in New York

The triple damage anti-trust suit by the Associ ated Playhouse, Inc., operator of the Bayshor theatre, Bayshore, L. I., against Loew's, Para mount, United Artists and Universal, last Wed nesday was discontinued in the Federal Court New York, without prejudice to a renewal.

The complaint charged that the Bayshore wa forced to play 140 days after a Broadway showing of a picture, and that Loew's Valencia in Ja maica, 32 miles away, and the Bayshore's neares competitor, overbought on product to prevent the plaintiff from obtaining "choice" pictures.

The discontinuance without prejudice will allow the plaintiff to start the action again with no loss to it, provided the settlement, which was not indi cated in the filed stipulation, is unsatisfactory afte a reasonable time.

GREER GARSON VOTED TOP STAR OF THE SCREEN

in Boxoffice Magazine Exhibitor Survey!

MORE AWARDS THIS YEAR THAN ANY OTHER ACTRESS!

Top star in Boxoffice Magazine survey.

In First Ten of M. P. Herald Poll for the last three years.

Fourth successive award for outstanding performance in Film Daily's "Famous Fives"

In "Top Money Stars" of Showmen's Trade Review "Leaders" poll.

Voted "Best Actress of the Year" in South Pacific Army Overseas Motion Picture Service Poll.

Selected as favorite star in poll of British service newspaper, The Crusader.

Named favorite actress by Canadian servicemen.

Only star to receive British Picturegoer's Magazine gold medal award as best actress for third consecutive year.

Named outstanding actress of year by Bengal (India) Journalists Association.

Named favorite star of both Sweden and Portugal.

Voted top star of year in poll of Cine Suisse, outstanding fan magazine of Switzerland.

In M. P. Herald's Box-office Champions' records.

BOX-OFFICE NEWS! GREER GARSON'S NEXT PICTURE "VALLEY OF DECISION" IS HER GREATEST YET!

21st YEAR OF LEADERSHIP MGM

Join March of Dimes!—Jan. 25 to 31.

ALLIED WARNS ON MUNICIPAL TAXES

Myers Says Only by Extra Effort Can Exhibitors Hold Present Gross

The dangers of municipal excise taxes, indications of a decline in theatre attendance and the effect of decreasing product supply were posed as warnings to exhibitors this week by Abram F. Myers, chairman and general counsel of Allied States Association, in his annual report to a meeting of directors at the Deshler-Wallick Hotel in Columbus, Ohio. "Only by extraordinary effort can exhibitors maintain, much less increase, the volume of their business," he declared.

Mr. Myers said that although the states for the first time had "brimming treasuries, some municipalities are carrying a debt load which they would like to reduce by dipping into state coffers." He pointed out that in many states the surpluses had been earmarked for the creation of jobs by state works, veteran relief and other post-war needs. "As a way out," he explained, "bills have been introduced or are in contemplation in a few states to empower municipalities to impose excise taxes. This development should be watched with the greatest care. If the impression of admission and gross receipts taxes is left to the cities and towns, competitive conditions as between adjoining and nearby towns will be disturbed and grave discriminations will result."

Population Shifts Cited

Factors likely to contribute to a decline in attendance were cited by Mr. Myers as further inductions and population shifts, rising living costs, restrictions on lighting and extended engagements in first runs.

Pointing out that "the trend toward curtailment of feature pictures has been in full swing for five years," the report predicted still fewer releases for the current season. It attacked the WPB raw stock conservation order as permitting major companies to secure more revenue from a fewer number of pictures.

"The requirements of the military in replacing lost supplies and equipment, and in girding for the final push against the enemy will further postpone the production of articles sorely needed by the theatres," the report warned, adding that the only hopeful sign was for a plentiful supply of Freon refrigerant. It advised that, although there was no present indication that the theatres would be given a higher essentiality rating, there was no danger they would be placed lower on the scale or dealt with summarily, as were the race tracks.

No Cause for Despair

"Although operating conditions may be difficult," the report read, "there is no cause for despair. . . . Another reassuring factor is the tremendous vigor and resourcefulness of the industry in all its branches. In its history the industry has overcome many obstacles. There is no reason to suppose that this energy and ingenuity have been exhausted. Better teamwork among exhibitors and a better understanding with other branches will ease us over the rough spots."

The report warns that film rentals must be kept in check, urges exhibitors to exert their full talent for showmanship, suggests the extension of cooperative buying to supplies and equipment, warns that the acute manpower situation will be aggravated, cautions against relaxation over the Federal admission tax situation and suggests that exhibitors be prepared to strike for repeal of that tax entirely when the war is over.

Reviewing Federal litigation, the report observes of the Consent Decree that the provisions "under which the industry must operate should be adapted to the needs of the industry as well as to the technical requirements of the law. It would be to the advantage of all concerned for the industry to enter the precarious reconversion period with practices and procedures stabilized. A decree in keeping with those proposals would promote harmony between exhibitors and distributors and would pave the way for needed cooperation in the post-war era."

Will Back Legal Steps

"If the distributors remain obdurate in their rejection of the Attorney General's proposals, making impossible the entry of an adequate interim decree by consent, then Allied States will support such legal steps as the Attorney General will be compelled to take to break the existing deadlock and obtain some measure of temporary relief and force to trial a case on its merits," a resolution approved on the opening day of the meeting declared.

Pending the next regular or special board meeting, the executive committee will act as a special committee to advise and consult with the Attorney General on the subject. The committee will have the authority, if necessary, to direct the making of oral statements to the court or to file a brief in the name of Allied States and others wishing to join in furtherance of the board's policy.

The board reaffirmed its approval of the Department of Justice proposals for modifying the decree filed in the U. S. District Court in New York, August 7.

Glucksman Sets Twelve All-Negro Shorts

E. M. Glucksman, head of All-American News in Chicago, announced last week he would produce 12 short subjects, featuring all-Negro talent, to be made in New York under the direction of Bud Pollard. The first will be released in February. Heretofore, All-American produced only weekly newsreels for the Negro trade. Another firm for the production of Negro short subjects, Adams Productions, was established recently in Chicago. The company is owned by Berle Adams, local theatrical agent and manager of Louis Jordan, Negro band leader. Mr. Adam's first two-reeler, "Caldonia," with Mr. Jordan in the lead, has been completed in New York and is set for release in January.

Three Circuits Planning Houses in South

Plans are in work for the construction of several new theatres for Negroes in the southeast during the post war period. Wometco Theatres, Miami, will build two new houses in Atlanta when materials are available. Other circuits which have plans for similar projects include: Bijou Amusement Company, for which Milton Starr has revealed plans for houses in Chattanooga, Nashville and Knoxville, and Baily Amusement Company, which will build additional theatres in the Atlanta area.

14,000 Theatres Join Dimes Marc As Drive Opens

Industry forces mustered a roll call of close 14,000 theatres for participation in the 1945 Ma of Dimes drive which opened officially Thurs For the first time, theatres in Puerto Rico, Canal Zone, Hawaii and Alaska enlisted in campaign.

Reports from across the land flooded New Y headquarters early this week with details of l minute preparations to meet the industry's goa $5,000,000.

A minimum goal of 75 cents per seat has b set by chairman Harold J. Fitzgerald for thea of Wisconsin. Last year, the per seat average 37½ cents. Mr. Fitzgerald said exhibitors in state had been asked to extend collections f February 4 to allow two Saturdays and two S days for campaigning.

Lou Brown, of Connecticut's publicity comm tee, reported that 184 out of 185 theatres in state had signed pledges. M. A. Silver, Penn vania chairman, said the Pittsburgh area had sig 490 out of a potential 600 theatres.

Northern California expected to raise more t $400,000 in the coming campaign. George Ma co-chairman for the state wired headquarters Friday. Last week, southern California exhibi pledged at least a 25 per cent increase this y over 1944 collections.

In New York Thursday, the campaign launched with the Dimes display in Times Squ A parade of military bands, appearance of st and screen stars and addresses by Mayor F. LaGuardia, Basil O'Connor, president of the tional Foundation, and Nicholas M. Schenck, tional chairman of the industry's drive, were sch uled. A large screen was erected and the spe Greer Garson appeal trailer, "Miracle of Hicko will be projected continuously, afternoons evenings, during the campaign. Each day a dif ent Broadway theatre will be in charge of obt ing contributions to the several hundred Di glass jars featured in the display. A huge Ro velt birthday cake was unveiled.

One of the highlights of the opening ceremo was to be a trolley run from Columbus Circle Times Square from noon to 2 o'clock. Decora with campaign banners and seating screen, st and radio stars accompanied by a band, the tro was to make its way down Broadway driven Gus Van, with Jack Benny, Eddie (Rochest Anderson and Powers' models as guests.

Another colorful feature, scheduled for Sa day, was the Conga line planned to symbolize March of Dimes, parading down to Times Squ All persons joining the Conga line were to c tribute a dime or more to the drive.

Hartford Circus Fire Cases Cost Red Cross $83,159

Expenditures on circus fire cases in Hart hospitals by the Hartford chapter of the Am can Red Cross have totaled $83,159 to date, it disclosed January 18 in a report from Robert Metcalf, disaster relief chairman. A total of $ 310 collected for the victims of the July 6 b by the Hartford *Times* and $10,000 contributed the Ringling Brothers and Barnum and Ba Combined Shows, Inc., was included in amount. The rest came from American Cross disaster funds, Mr. Metcalf said.

Wylie UA Branch Manager

Raymond J. Wylie, former Buffalo sales for United Artists, has been sent to New Ha as manager of the local exchange. William Sl tin, former New Haven manager, is now mana in Pittsburgh.

Name Registrar for Monogram

The Bank of the Manhattan Company has b appointed registrar for the 5½ per cent cumula convertible preferred stock of the Monogram tures Company, it was announced last week.

A box-office killing!
It happens at
Hangover Square

LAIRD CREGAR

LINDA DARNE

Hangover

with

GLENN
LANGAN

FAYE
MARLOWE

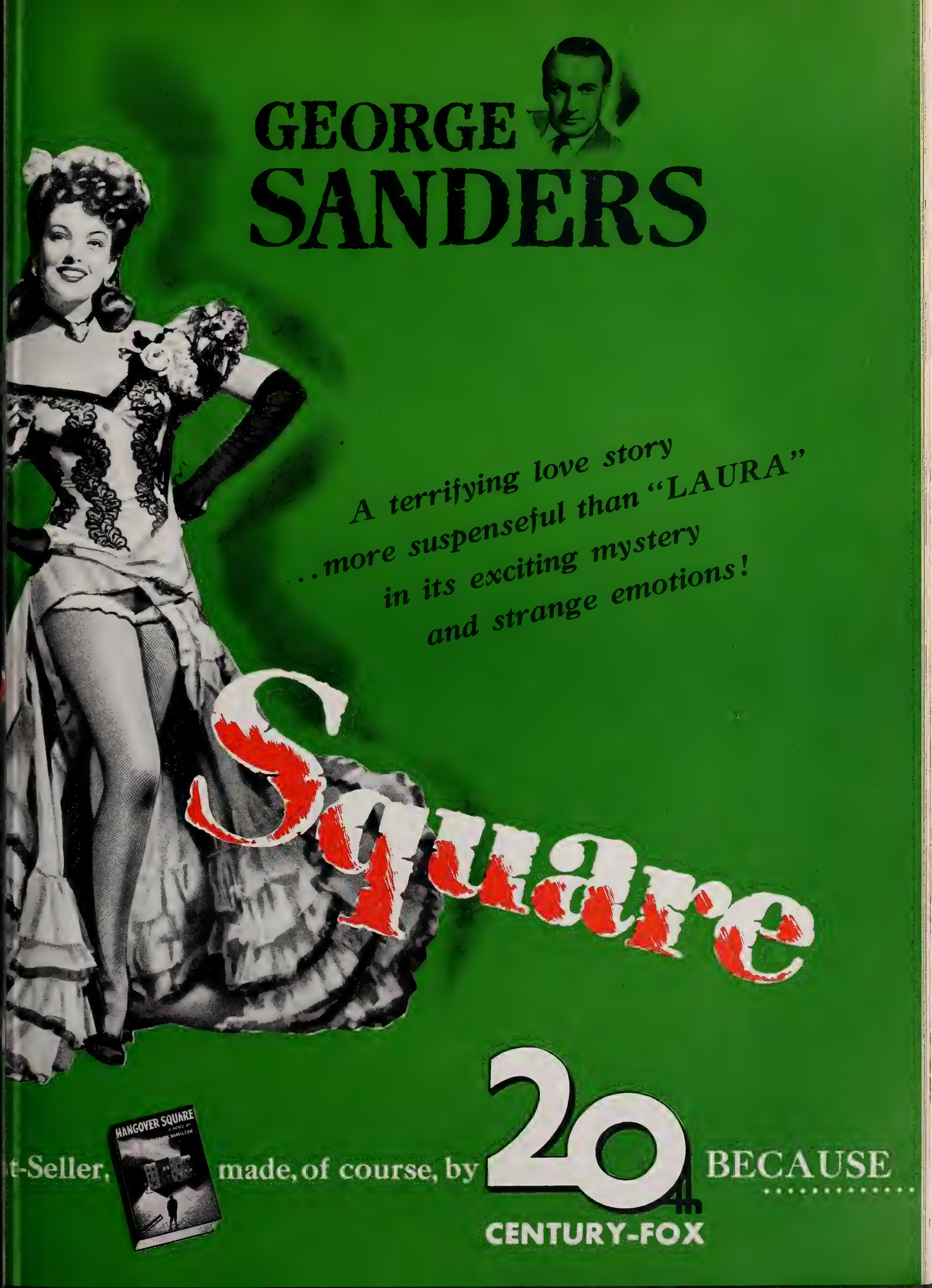
ALAN
NAPIER

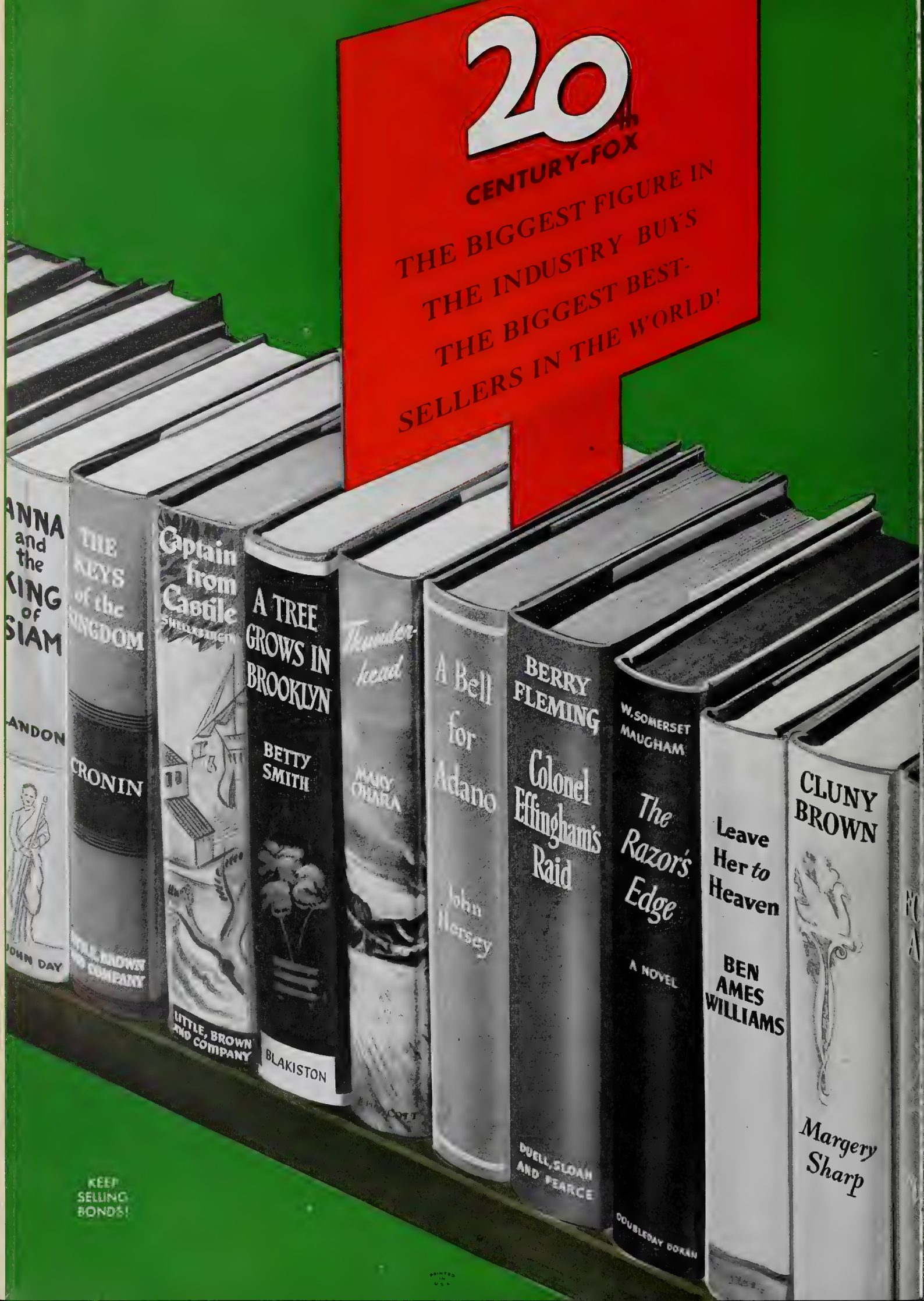
DIRECTED BY
JOHN BRAHM

PRODUCED BY
ROBERT BASSLER

The All-Cr

Screen Play by Barre Lyndon
Based on the Novel by Patrick Hamilton


GEORGE
SANDERS
A terrifying love story
...more suspenseful than "LAURA"
in its exciting mystery
and strange emotions!
Square
HANGOVER SQUARE
t-Seller,
made, of course, by
20th
CENTURY-FOX
BECAUSE


20th
CENTURY-FOX
THE BIGGEST FIGURE IN
THE INDUSTRY BUYS
THE BIGGEST BEST-
SELLERS IN THE WORLD!
ANNA and the KING of SIAM
LANDON
JOHN DAY
THE KEYS of the KINGDOM
CRONIN
LITTLE, BROWN AND COMPANY
Captain from Castile
LITTLE, BROWN AND COMPANY
A TREE GROWS IN BROOKLYN
BETTY SMITH
BLAKISTON
Thunderhead
MARY O'HARA
A Bell for Adano
John Hersey
BERRY FLEMING
Colonel Effingham's Raid
DUELL, SLOAN AND PEARCE
W. SOMERSET MAUGHAM
The Razor's Edge
A NOVEL
DOUBLEDAY DORAN
Leave Her to Heaven
BEN AMES WILLIAMS
CLUNY BROWN
Margery Sharp
KEEP SELLING BONDS!

Industry Faces Loss of Many in 26-30 Bracket

Washington Bureau

All branches of the industry were faced this week with the prospect of losing many male employees between 26 and 30 in the near future—not only men who have been given occupational deferments but also 4-F's previously rejected by the Army.

Faced with the need for up to 1,500,000 men for the armed forces and war plants, War Mobilization Director James F. Byrnes has ordered Selective Service to fine-comb the list of occupational deferments in the 26-29 age group, while at the same time ordering all men physically unfit for military service to get jobs in critical or essential industry.

Meanwhile, Congress is working on legislation to channel workers into the war industries and is expected to enact a measure within the next few weeks which will provide fines or imprisonment, or both, as the penalty for refusal to take a job directed by the War Manpower Commission.

As the first step toward an all-out raid of occupational deferments, the WMC last week revised its year-old list of critical and essential occupations, retaining in the former category only about one-third of the number of jobs originally listed.

Essential but Not Critical

In the new list, all the occupations in motion pictures, radio and television, except the actual production of radio communications equipment for the military services, are classified as essential but not critical. These occupations include: Production of motion pictures (including technical and vocational training films for the Army, Navy, and war production industries); motion picture film processing, newsreels; development of sensitized film; radio broadcasting and television.

Retained on the critical list, however, is the production of photographic equipment, which includes both apparatus.

Selective Service officials said this week that the supply of men in the 18-25 age group was practically exhausted and a large part of future calls for induction would have to be filled with men between 26 and 30. There are only 828,000 men in this age group now remaining in civilian life under occupational deferments, and the way in which they will be called has been scheduled as follows:

1. Registrants not employed in any activity listed as essential.
2. Registrants whom local boards find to be employed in relatively unimportant jobs in essential but not critical activities.
3. Registrants employed in relatively unimportant jobs in critical activities.
4. Registrants engaged in relatively more important jobs in essential industries.
5. Registrants whom local boards find to be engaged in more important jobs in critical industries.

Last to be called will be technical, scientific and research personnel engaged in work where they cannot be replaced.

"Loans" of Personnel Likely

With regional WMC officials ordering employers in some areas to cut employment even under previously fixed ceilings and threatening that if this action does not release sufficient labor for the war plants it will be necessary to resort to forced "loans" of personnel, and with the new program for induction threatening to deplete their staffs still further, exhibitor representatives last week pleaded unsuccessfully with WMC officials in Washington for the word which at least would enable them to retain operators and house managers.

Harry Brandt and S. H. Fabian of New York, meeting with Collis Stocking, reports and analysis service chief, and representatives of the Army, Navy, War Production Board, Office of War Information and other agencies, urged that some assurance be given that key employees would not be taken under the new plan.

The theatre men are understood to have been strongly supported by war agency officials who cited the invaluable service rendered the war program by the theatres, but the WMC, while admitting recognition of that service, refused to take immediate action, although officials indicated that, as in the past, the local representatives of the commission would have authority to ease the plight of the theatre men in their areas.

Films Second Only to Mail as Morale Weapon, Says Hubbell

Second only to mail, motion pictures are comparable to guns, ammunition and other vital supplies in winning the war, Major John Hubbell, executive of the Army Overseas Motion Picture Service, said Friday, at an interview in the press room of the Army's Second Corps Area, New York. Major Hubbell returned recently from inspection of the film facilities in the western and southern European theatres of war.

Major John Hubbell

Films are shown nightly to some 700,000 men, in an average of 2,400 shows, Major Hubbell said. Men are in some instances taken from the front lines in a rotation system to see films, then returned to the front. Shows in some instances were so close to the lines, he added, that the Germans could hear their sound tracks.

"Our psychiatrists have prescribed films as a necessary battle measure," he testified. Of the thousands who see films, many in their peacetime lives never were fans; now they are, and after the war they will form a new screen audience of many millions, Major Hubbell said, confirming the testimony of many others who have seen the effect of films on troops.

The average soldier sees three different pictures weekly, 156 yearly, he said, remarking that the average civilian sees only 62 a year.

Among the most popular pictures, he said, have been "Going My Way", "Song of Bernadette" and "Home in Indiana". He added that quality cannot be a criterion. "You can't be right if you send only the top pictures," he said, and cited an instance in which, after 31 days in the lines, a battalion was shown a "B" picture. The effect on the morale, in his opinion, was miraculous. No other type of picture would have cheered them, he said.

So important were films deemed that a projector was sneaked into Fort Driant, besieged by the Americans, who had entered only a few of its subterranean sections. In those sections, for months, until the fort was captured, the attackers in short respites saw almost 30 films. Another instance of films shown in a difficult situation was cited by the Major. At the Anzio beachhead, in Italy, he said, a dugout for 300 soldiers, covered only by a canvas tent, and continually in danger of enemy action, was the sector's theatre. It became known as the "Turkish Bath Roxy", he said.

A factor which will be most important in the motion picture habit, new to so many soldiers, is that, when civilian life comes, they will be able to "pick their pictures, and they certainly will enjoy that", Major Hubbell believes.

Fox Intermountain Shifts Managers in Colorado

Harold E. Rice, manager of the Paramount theatre, Denver, has been promoted to manager of the southern district for Fox Intermountain Theatres and will have charge of more than a score of houses in New Mexico and Southern Colorado. Mr. Rice succeeds Chet L. Miller, who returns to his home to become city manager at Sterling, Col., where he succeeds Loanna Backes, resigned. Ralph J. Batschelet has been promoted from the Mayan theatre to the Paramount as manager. John Lindheardt, recently honorably discharged from the Army Air Force, has been named manager of the Mayan. Robert L. Ritter is the new manager at the Webber, succeeding A. C. Knowles, resigned.

Reopen Boston Theatre

Many civic and social dignitaries attended the formal reopening of the Fine Arts theatre in Boston January 19. Previous to the opening, a special screening was held and a luncheon was given at the Hotel Statler for members of the press and notables. The 500-seat theatre has been leased to John Markle and Leonard Tuttle, is under the management of George Kraska, and will have a film policy.

Blue Network in Television With B. & K., G. E., DuMont

Hubbell Robinson, Jr., vice-president of the Blue Network in charge of programs and production, announced in New York last week network plans for active participation in television in conjunction with General Electric and DuMont. Negotiations with Balaban & Katz are under way, he indicated, for the presentation of suitable Blue programs by television from the B. & K. television station WBKB in Chicago. The television debut of the Blue will take place February 25 with a half-hour program, "Ladies Be Seated," over WRGB, G. E. station in Schenectady. This will be followed by a variety program featuring the network's stars over WARD, DuMont station in New York, on February 27. Regular weekly half-hour programs on both stations will continue thereafter.

Monogram Retains Weshner

David E. Weshner and Associates have been retained as consultants by Monogram in connection with special advertising, exploitation and publicity on two productions, "They Shall Have Faith" and "John Dillinger." They will work in cooperation with Louis S. Lifton, Monogram's advertising and publicity chief, in Hollywood, and with Madeleine White, Monogram's eastern publicity representative in New York.

Cleveland Exhibitors Set Date

February 15 has been announced by the Cleveland Motion Picture Exhibitors as the date of its annual meeting for the election of officers. A buffet luncheon will precede the business meeting. It is expected that Ernest Schwartz will be reelected to serve his twelfth term.

State Legislators Study Measures Affecting Films

Legislation proposing increased theatre admission taxes or levies on other phases of the business have been presented before several of the state legislatures which convened this month, and it is expected that similar measures will go before other state assemblies within the next few weeks. Meanwhile, municipal taxation seeking new levies on admissions, also is being considered in several cities.

In Des Moines this week, Harvey Long, State Representative, will file a bill to charge distributors an annual license fee of $1,000, plus $1 for every reel sent into the state "for use where an admission fee is charged." The revenue would go to the Iowa old age assistance fund, Mr. Long explained. It would be collected by the State Tax Commission. The industry, under the proposed measure, would not be permitted to pass the tax on in the form of higher admissions.

Four bills were introduced last week in Colorado aiming at repeal of the two per cent service tax, which applies to all admissions above five cents.

Last week, C. B. Akers, vice-president of the Motion Picture Theatre Owners of Oklahoma and an executive of Griffith Amusement Company, appeared before the Appropriations Committee at Oklahoma City to protest proposed changes in the state sales tax law.

Mr. Akers attacked the recommendations which would alter admission schedules for Oklahoma, which are not adjusted to conform to a two per cent sales tax. The bill would eliminate mill levies on all admissions of 14 cents or less, and place a one-cent flat levy on admissions in the 15 to 64-cent bracket.

The excise tax division of Ohio's Department of Taxation is assessing a "use tax" on Ohio exhibitors on trailers supplied by National Screen Service, it was reported in Columbus this week. The "use tax" is not a new levy but it has not applied heretofore on rentals of features, shorts and newsreels on copyrighted material, nor has the Ohio sales tax been so applied. The tax, of three per cent, now applies to advertising accessories, posters, etc. The Independent Theatre Owners of Ohio may take legal action in this matter.

A bill amending Philadelphia's amusement tax legislation, which is expected to add $1,500,000 to the city treasury, was introduced in the City Council last week. Under the plan no group would be exempted.

Strong opposition from Minneapolis exhibitors influenced a Mayor's committee last week to abandon plans for local admission taxes and to seek another source of revenue.

"Brownout" in New York To Be Enforced by Police

New York theatre exteriors will be darkened next week under the new War Production Board "brownout" regulations, which go into effect February 1, it was disclosed in Washington this week by J. A. Krug, WPB chairman. It was revealed that New York's police force has been placed by Mayor La Guardia at the service of the WPB to assist in enforcing the rules. Edward Falck, director of Office of War Utilities, conferred with Mayor La Guardia recently and also met with representatives of Consolidated Edison Company to discuss details of the city's enforcement program.

22,759 Pints of Blood Given By Eastman Kodak Donors

Employees of Eastman Kodak Company, Rochester, N. Y., have made donations of 22,759 pints of blood, according to Red Cross records. Of Kodak's total blood donations, 21,342 pints were contributed when mobile units were at the plants and 1,417 pints are listed from Kodak employees at the Exchange Street Center where company credits were inaugurated last year.

LATE REVIEW

Tonight and Every Night

***Columbia*—Musical in Blitz Time**

Exhibitors for whom "Cover Girl" was a ten-strike can proceed with confidence to yell "Set 'Em Up on The Other Alley" and count on "Tonight and Every Night" to maintain that superlative average. Rita Hayworth, again in Technicolored glorification of person and talent, and again surrounded by performers who match her best with bests of their own, sings, dances and acts up to or beyond the height attained in the earlier hit. The picture's a natural for entertainment and marketability.

Produced and directed by Victor Saville from a screenplay by Lesser Samuels and Abem Finkel based on Gilbert Miller's stage production "Heart of a City," the film concerns players and others identified with a London theatre which maintains performances regularly through the blitz. Setting and story surpass in interest those commonly employed for musicals, yet never impede the flow of production numbers, brilliantly staged and frequently rising high above routine as to style and import, which keep proceedings in high gear throughout. Six songs by Sammy Cahn and Julie Styne include at least three that require only radio airing to gain hit parade stature.

Song and dance honors are shared by Miss Hayworth with Janet Blair, dashingly effective singing a production number utilizing newsreel material in striking manner, and which Marc Platt, a dancer recruited from the stage and a hit on sight. Dance direction by Jack Cole and Val Raset and musical direction by M. W. Stoloff are superb.

Lee Bowman handles the romantic lead with polished skill and Professor Lamberti, who's given a chance to run off his xylophone act with Miss Hayworth stripteasing ever so decorously in the background, supplies comedy quotient with experienced expertness.

Firstly and vitally a musical for purposes of entertainment, the picture also in incidental but forceful fashion depicts life under the blitz and the matter-of-fact fortitude displayed by plain people. It's prime product for all types theatres and audiences.

Previewed at the studio. Reviewer's Rating: Excellent.—William R. Weaver.

Release date not set. Running time, 91 minutes. PCA Cert. No. 10227. General audience classification.

Rosalind Bruce ..... Rita Hayworth
Paul Lundy ..... Lee Bowman
Judy Kane ..... Janet Blair
Marc Platt, Leslie Brooks, Professor Lamberti, Dusty Anderson, Stephen Crane, Florence Bates, Jim Bannon, Ernest Crossart, Philip Merivale, Patrick O'Moore.

Anagnost New Chief Barker Of Columbus Variety Club

George Anagnost, manager of Greystone Skateland, Columbus, Ohio, has been chosen chief barker of the Columbus Variety Club for 1945. He succeeds Bobby Jones, chief barker for the past two years who is devoting the major part of his time to war activities in Columbus. Other officers are: Don Burrows, first assistant; Robert Nelson, second assistant; Jacob F. Luft, treasurer; Fred P. Oestreicher, treasurer; Jacob F. Luft and William Pullin, Sr., clowns; P. J. Wood and William Pancake, alternates and Mr. Jones, national canvasman. Members of the 1945 board of directors, in addition to the officers, include: James Hale, Harry Simons, Ben Almond, Herbert Vance, Lou Holleb and William Pullin, Jr.

Paramount Men in Service Earning Many Promotions

Paramount's New York home office has learned of several signal promotions of its employees, now in military service. Captain Jack Dailey, formerly district advertising representative in Dallas and Atlanta, has been made a major. Jack Brickel, formerly at the Paramount in New York, has been made a captain. Harry Schlar, former booker at the Boston exchange, has been promoted to lieutenant. Parmeley Urch, formerly of the New York office, is now a sergeant.

1944 Ticket Tax Revenue Soars To $300,515,911

Washington Bureau

Federal admission tax collections last ye topped the $300,000,000 mark by some $515,000, was disclosed Thursday by the Internal Revent Bureau.

The bureau's December report placed collectio for the month—representing admissions in Noven ber—at $31,182,977.14, compared with $30,183 454.81 in the preceding month and $13,084,274. in the corresponding month in 1943.

The total revenue for the year was $300,515,911. against $165,730,177.62 for 1943.

Slightly more than half of the $1,000,000 gain in December over November was reported fro the Third New York (Broadway) District, whe collections in the final 1944 year totaled $4,611,1 compared with $4,015,457 in November.

Included in the New York receipts were $3,914 573 from box office admissions, against $3,505,6 in November; $62,653 from tickets sold by bro ers, against $28,690; $2,770 from tickets sold proprietors in excess of the established pric against $155; and $641,192 from admission roof gardens and cabarets, against $480,937.

Collections for the year, by months compar with 1943, are shown in the following table:

	1944	1943
January	$16,744,936	$11,728,4
February	12,094,184	11,317,1
March	14,893,007	11,874,6
April	14,907,919	13,283,1
May	28,617,078	14,625,6
June	26,240,195	11,109,4
July	31,343,729	15,750,5
August	34,168,118	16,178,3
September	29,042,668	13,926,3
October	31,097,641	16,499,3
November	30,183,454	16,388,8
December	31,182,977	13,048,2
Total	$300,515,911	$165,730,1

The bureau's records showed that the tremen ous increase over 1943 collections last year w gleaned in the last eight months of the year, wh rates were practically doubled under the reven act of 1944.

Academy Sends Film List As Awards Reminder

Into the mails last weekend, addressed to t 9,150 members of the Academy of Motion Pictu Arts and Sciences, the Screen Actors Guild, t Screen Directors Guild and the Screen Write Guild, went a printed booklet containing a list 137 pictures which are eligible for nomination f Academy award.

Five of these pictures (barring the unlike writing-in of some eligible picture not listed) w be listed finally on the ballots distributed to t same 9,150 individuals for election as the outstan ing production of 1944. The result will be a nounced on the evening of March 15 at Grauman Chinese theatre in Hollywood at the Academy Seventeenth Annual Awards ceremony.

The requirement of eligibility, under Acade rules, is that a picture must have been public exhibited in the Los Angeles area (previews e cluded) within the calendar year preceding t election. In past years all pictures eligible und this rule have been included in the list furnish qualified voters for their use in making nomin tions, but this year a notation in the booklet sa "This list is provided as a reminder only. It intended to include outstanding films, but not eve picture released during the year, in fact only abo a third of eligible releases, as there has bee complaint as to the length of the list provid voters in previous years." By way of achievi this curtailment, the Academy invited studios furnish individual lists of the pictures each co sidered worthy of inclusion.

SUCCESS!

When a leading critic* says this:
"We confidently predict this picture is one of the best we will see this year!"...
and the year is only **8 days old**...It's no wonder all New York agrees by sending enthusiastic crowds to the Gotham Theatre, New York, to establish a record gross in the first three weeks of its engagement!

*Bosley Crowther, N. Y. Times

G.C.F. presents

"Mr. Emmanuel"

starring
FELIX AYLMER with GRETA GYNT and WALTER RILLA
From a novel by Louis Golding • Directed by Harold French
Produced by William Sistrom
A Two Cities Films Production Made in London, England

Another "One of the Best" from U.A.!

Newsreels Find Inauguration an Easy Assignment

Washington Bureau

Newsreel cameramen and broadcasters found the 1945 inauguration of President Roosevelt the easiest to cover, roughly a 15-minute job all concentrated at one point in contrast with previous inaugurations which began with the swearing in at the Capitol, followed with a big parade down Pennsylvania Avenue and a review by the President before the White House.

The war-time inauguration consisted of the taking of the oath of office by Vice-President Harry S. Truman, then by President Roosevelt and the latter's address, lasting five minutes. The entire ceremony was staged on the south portico of the White House, with the invited guests gathered in the inch-deep snow on the White House grounds, and the general public standing far away on the ground leading to the Washington Monument.

As in the past, the ceremonies were covered by camera and transmitter. Television has yet to cover its first inauguration. It is understood that television interests sought to depict the occasion, but were denied the privilege—not too great a loss to television, since cameramen on the job said the murky day would have made good pictures impossible without the use of tremendous batteries of lights.

The official reason for barring television is understood to be that it would require too much equipment, interfering with the planned use of the confined space available. On the other hand, the President in recent months has become more particular about the pictures of him that are sent out, and it is possible he did not fancy the pictures which would result from closeup cameras and high-intensity lights.

Because of the conditions under which the event was held, newsreel coverage was handled on a pool basis. Because the President wanted a clear view down the length of the grounds and toward the Monument, the cameramen were placed over to one side of the portico. That location was all right for all the ceremony except one phase—when the President took his oath of office the cameras could not get Supreme Court Chief Justice Harlan F. Stone, who was partially behind one of the flags that draped the portico.

The newsreels also had cameras in the Washington Monument, looking down on the scene from a height of 555 feet and a distance of close to half a mile, and portable cameras working among the crowds in the grounds. All told, according to experienced newsreel men, the inauguration was adequately covered, and was the least hectic and quietest inauguration in the memory of those who handled it.

Bingley of Philco Is Named Vice-President of TBA

Frank J. Bingley, chief television engineer of Philco Radio and Television Corporation, was elected vice-president of the Television Broadcasters Association last Friday at a meeting of the board of directors in New York. He succeeds Robert L. Gibson of General Electric, who resigned as an officer and director of TBA. New committee chairmen of the association, appointed by J. R. Poppele, president, are: Publicity, Paul Raibourn, chairman; Douglas Day, co-chairman; membership, Ralph B. Austrian; engineering, F. J. Bingley and Television Station Operations; standards and personnel, O. B. Hanson.

"Objective, Burma" Screening Changed to February 5

Due to delay in delivery of final prints resulting from interruption of air express traffic by recent bad weather, the national tradeshowing of Warner's "Objective, Burma," scheduled for January 29, has been postponed to February 5. The film, starring Errol Flynn, was to have its world debut January 26 at the New York Strand.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 41—Russians capture Warsaw. . . . Polish Refugees find a haven. . . . Allies smash Japs in Burma to open China supply road. . . . General weather takes a hand in the war. . . . Coast Guard on the job. . . . March of Dimes.

MOVIETONE NEWS—Vol. 27, No. 42—Roosevelt inaugural. Retreat from U. S. air bases as Japs cut China in two. . . . Meet remarkable Shirley Ross who uses feet as hands.

NEWS OF THE DAY—Vol. 15, No. 239—Chinese turn tide in Burma. . . . Winter holds U. S. 5th Army in icy grip on Italian front. . . . American carrier rides out furious typhoon in Pacific. . . . Liberty ship named for Alfred E. Smith. . . Coast Guard ice breaker opens way for war traffic. . . . U. S. schools open for Jap children on Tinian Island. . . . Margaret O'Brien of MGM in March of Dimes appeal. . . . No cigarette shortage in Guam.

NEWS OF THE DAY—Vol. 15, No. 240—President Roosevelt's 4th term inaugural. . . . Americans burn U. S. airports in China. . . . School for expectant fathers.

PARAMOUNT NEWS—No. 42—Weather report. . . . A medal for Bob Hope. . . . Cigarettes, civilian outlook gloomier. . . . Road to Mandalay.

PARAMOUNT NEWS—No. 43—Babies, new course for fathers. . . . Retreat from China. . . . Inauguration.

RKO PATHE NEWS—Vol. 16, No. 44—Chinese troops win key Jap Burma base. . . . Carrier battles tropic typhoon. . . . Breaker clears Great Lakes ice. . . . Sonja Henie dances in ice show. . . . Poles find home in New Zealand. . . . Yanks face snow and ice in Italy. . . . Caravan recruits shipyard labor.

RKO PATHE NEWS—Vol. 16, No. 45—Fourth Roosevelt inaugural. . . . Retreat in China.

UNIVERSAL NEWS—Vol. 18, No. 365—Japs routed in Burma. . . . War in Italy bows to ice. . . . Celebrities launch March of Dimes. . . . Polish kids welcomed in New Zealand. . . . War industries need help. . . . Ice pressure opens lakes. . . . 1945 Golden Gloves.

UNIVERSAL NEWS—Vol. 18, No. 366—Roosevelt inaugurated. . . . Retreating in Kwangsi. . . . Bombing of Palawan Island. . . . Expectant fathers. . . . Mr. Wickel's $1,000.

ALL AMERICAN NEWS—Vol. 3, No. 118—Horace Cayton's new book off press. . . . Police boys club celebrates anniversary. . . . Mrs. Roosevelt and Sergeant Joe Louis open drive. . . . Provident Hospital leads in dermatology. . . . Harlem women flock to Jersey arsenal. . . . Woman union worker off to survey Britain. . . . Nigerians in action in Burma.

Canada Cancels Balkan Subject

At the request of the Canadian Government, the National Film Board of Canada has withdrawn from circulation its latest "World in Action" release, "Balkan Powder Keg."

The picture had completed its first run at Toronto last week when the decision was reached to withdraw it from subsequent theatres because of its "controversial nature" and in view of the "forthcoming conference of the United Nations." The move also applies to the distribution of the film in the U. S. and England. United Artists distributes the "World in Action" series in America.

O. J. Silverthorne, chairman of the Ontario board of censors, said in Toronto Monday he had received only one complaint from the public while the picture was playing in Toronto and that he had called back the short for second viewing but passed it again without further revision.

Originally there had been some deletions by Ontario censors, he said, but did not explain what these scenes were. "To my mind the subject was innocuous," he remarked, adding that "it was just a conglomeration of old newsreels" and that "practically all newsreels are controversial."

Disney Entertains Soldiers At Burbank Studio

Walt Disney entertained 900 Puerto Ricans in the U. S. Army at his Burbank studio theatre last Thursday. The Spanish version of "Three Caballeros" was screened for the guests, and an impromptu show was staged by a group of Latin American artists. Carman Miranda and Ary Barroso, Brazilian composer of several Disney song hits, were among the guests.

Newsreels Shift Cameramen in War Theatres

A drastic realignment program of the five Am ican newsreels composing the American news war pool finally has been completed, with the signment of seven Free French pre-war news veterans to combat zones in the European the of operations. The six Frenchmen, recently ployed by the American newsreels, have b added to their staffs to operate out of the news offices in Paris. They are Jules Delalande, Geo Mejat, Raymond Mejat, Gaston Madru, D Martelliere and Yves Naintre.

Each of these men is assigned to an individ newsreel with Mr. Naintre of Paramount N staff, temporarily acting as newsreel pool m ager for the European area.

The new French contingent has relieved sev American cameramen who have been cover combat operations since the beginning of the w Of these, John Bockhorst, News of the Day; R ert Blair, Movietone News; Jack Lieb, News the Day, and Neil Sullivan, Pathe News, h been recalled to the United States. All exc Mr. Sullivan are awaiting new assignments as correspondents. Still remaining in Europe Thomas A. Priestley of Universal Newsreel, will be brought back shortly.

By this realignment the newsreels expect gr ually to reorganize the staffs of their Paris other European offices in the hope of resuming production of newsreels abroad as soon as con tions permit.

Several other changes recently have been m in the war staff of the newsreel pool. From Pacific area to the newsreels have recalled E Crotchett and Irving Smith of Universal Ne reel, Langdon Senick of Movietone News Howard Winner of Pathe News.

Norman Alley of News of the Day recently turned to the Pacific to replace Mr. Croche Also being sent to the Pacific for assignment Robert Donahue, Jr., of Pathe, who some mon ago was stricken with jaundice in Italy.

Lewis S. Cass of Paramount News, recen brought back to New York from Rome for c sultation with editors composing the newsreel po is preparing to return to Italy where he will j John Dored, also of Paramount.

More than a score of newsreel veterans now covering the war in all parts of the world.

Depinet Drive Meeting Is Held in New York

RKO Radio 1945 Ned Depinet Drive capt Robert Folliard Tuesday held the next to l branch meeting at the New York exchange aft completing a 22-day tour of the company's e changes in the United States and Canada, w the exception of Philadelphia. Mr. Folliard spo of RKO's forthcoming product and of the recor breaking grosses of "The Princess and the Pirat and other current RKO releases.

Attending the New York meetings were RK Radio metropolitan district manager Charles Boa berg; New York branch manager Phil Hode members of the sales staff John J. Dacey, E. Carroll, Lou Kutinsky, Charles Penser, Ann Lev bookers William Hartman, Jean Slade, Dorot Post, Lillian Vallon; office manager Herman S verman and a home office delegation includi Harry Michalson, Mike Poller, William McShe Irving Kane, Herb Wappaus, Harry Reiners, Ru gers Neilson, Jack Level and Bob Boehnel.

Immediately following the meeting Mr. Folli and Harry Gittleson left for Philadelphia whe Wednesday they conferred with representativ from the Philadelphia, Washington and Pittsbur branches.

RKO Radio Signs Vallee

Rudy Vallee has been signed by RKO Rad for a top role in "Man Alive," a romantic co edy in which Ellen Drew, Pat O'Brien a Adolphe Menjou will also appear.

Jimmie Fidler

HOLLYWOOD.

EVERY so often I like to tell you about people you may not know, but who are truly big people in the industry.

As for example, Hunt Stromberg, a veteran producer who has organized his own production company and is making pictures for United Artists. The indifference of the public to the men who produce screen entertainment has always baffled me. When a man goes out to buy a new suit of clothes, he usually insists on the product of a certain favorite factory. Yet when he shops for entertainment, he pays no heed whatever to the "manufacturer". Consider Stromberg, for example.

During his 20 years with MGM he produced many of that Company's outstanding hits. His pictures have won a grand total of 45 awards.

He is the man who persuaded Hollywood that operettas were potential screen material, and proved his point with Nelson Eddy-Jeanette MacDonald musicals. He was responsible for long location jaunts for authentic settings. He has developed a dozen top-notch stars. You could count his failures on the fingers of one hand.

Obviously his name on a picture is a guarantee of quality, yet I doubt that one percent of the people who have enjoyed his films was shrewd enough to look for the Stromberg trademark.

Next time you start looking for "a good movie" look for a "guarantee" that you'll get it. Look for names like DeMille, Selznick, Stromberg.

And Now...

ANOTHER "GUARANTEED" SCREEN SENSATION! HUNT STROMBERG'S DARING, DIFFERENT, DYNAMIC PRODUCTION OF THE STAGE SMASH!

Look at these nine people... they are people you know! They would not talk to each other about the things they will confide to you..! Nine people... Nine!—in the most unusual situation the screen has ever known!

Hunt Stromberg's

GUEST IN THE HOUSE

starring **ANNE BAXTER** with **RALPH BELLAMY**

Aline Mac MAHON · Ruth WARRICK · Scott McKAY · Marie Mc DONALD

JEROME COWAN · PERCY KILBRIDE · MARGARET HAMILTON · CONNIE LAIRD

From the Stage Play by Hagar Wilde and Dale Eunson • Screen Play by Ketti Frings • Director of Photography, Lee Garmes, A.S.C. • Directed by JOHN BRAHM

10 out of a Hundred Reasons Why *Guest in the House* will be a Boxoffice Champion

1 In the first place, it will knock *your* hat off when you see it—it's *that* different, *that* shocking!

2 It's a word-of-mouth Honey! No one who has seen it can stop talking about it for weeks . . . it's *that* provocative, *that* thrilling!

3 It's a production gem—made by a man who has won the BOXOFFICE Blue Ribbon Award for *13 consecutive years!*

4 Its producer's pictures have attracted a *billion* dollars to the world's boxoffices, according to American Magazine! With "Guest in the House" the record is on the way to the *second* billion!

5 It deals with human nature—and that takes in *every* man, woman and child in *every* audience *every*where!

6 It has impact—as strong as the smashing of *all* the Ten Commandments in public would be!

7 It is based on one of the greatest smash hits in Broadway stage annals! —one that kept audiences taut for 45 weeks!

8 It has been *pre-sold* to 82 million Americans in national magazines, daily newspapers and radio publicity!

9 Its stars and players turn in performances that the public will call sensational, and that the Academy Award Committees can class no differently!

10 It is riding the crest of a new cycle of successful pictures—*Realism!* . . . and it is the most realistic of them all!

PRINTED IN U.S.A.

THE HOLLYWOOD SCENE

OMPLETED

C
ngster's Den (formerly "Untitled Buster Crabbe")
antom of 42nd Street

PUBLIC
tal Witness
ad to Alcatraz

ITED ARTISTS
ory of G. I. Joe (Cowan)

IVERSAL
norita from the West

WARNERS
Hotel Berlin
Big Sleep

STARTED

COLUMBIA
Kiss and Tell

MONOGRAM
Robot Murder

PRC
Enemy of the Law

REPUBLIC
Bells of Rosarita

20TH CENTURY-FOX
Two-Faced Quilligan
Dolly Sisters

UNITED ARTISTS
Captain Kidd (Bogeaus)

UNIVERSAL
Naughty Nineties
Invitation to Death
Lady on a Train

INDEPENDENT
Ten Little Indians (Popular Pictures)

SHOOTING

COLUMBIA
Over 21
Ten Cents a Dance
Fighting Guardsman
Thousand and One Nights

MGM
Yolanda and the Thief
Harvey Girls
Her Highness and the Bellboy
Weekend at the Waldorf

MONOGRAM
Stranger from Santa Fe
Docks of New York

PARAMOUNT
Masquerade in Mexico
Good Intentions
Too Good to Be True

PRC
Enchanted Forest

RKO RADIO
Those Endearing Young Charms
Johnny Angel
Spanish Main
Invisible Army
Along Came Jones (International)

REPUBLIC
New Faces of of 1945
Return at Dawn

20TH CENTURY-FOX
State Fair
Colonel Effingham's Raid
Bell for Adano
Captain Eddie

UNITED ARTISTS
Paris — Underground (Bennett)
Guest Wife (Skirball-Manning)

UNIVERSAL
That's the Spirit
Night in Paradise

WARNERS
Three Strangers
Mildred Pierce

"The Dolly Sisters" Among Eleven Pictures Started

ollywood Bureau

Production continued to climb steadily last ek as 11 new features were started and eight ers were completed. At the weekend, the oting index stood at 43.

Two were started at 20th Century-Fox: wo-Faced Quilligan" and "The Dolly Sis-s." "Quilligan" is a comedy about a canal-at captain with a weakness for blondes, and s William Bendix, Joan Blondell, Phil Sil-rs, Anne Revere and Mary Treen in the st. Frank Tuttle is directing for Producer illiam LeBaron.

"The Dolly Sisters" is a musical version the careers of the famous Follies stars of a neration ago. Irving Cummings is directing. orge Jessel producing, and the cast includes tty Grable, John Payne, June Haver, S. Z. kall, Frank Latimore, Trudy Marshall, Gene eldon, Ricki Van Dusen, Evon Thomas and nna Jo Gribble.

ogeaus Starts Shooting n "Captain Kidd" Film

Benedict Bogeaus began work on "Captain dd," his latest production for United Artists. arles Laughton plays the title role in this n version of the life of the notorious pirate. owland V. Lee is directing.

At Columbia, work started on "Kiss and ll," under the auspices of the new firm, Ab-tt-Herbert Productions, which consists of orge Abbott, Sol Siegel and F. Hugh Her-rt. The picture stars Shirley Temple, and chard Wallace is directing for Producer Sol egel. Others in the cast are Virginia Welles, alter Abel, Katherine Alexander, Porter Hall d Edgar Buchanan.

Another new company, Popular Pictures, Inc., rmed recently by Harry Popkin and Edward eskay, launched "Ten Little Indians," from the cessful play based on Agatha Christie's best-ler mystery novel. The cast includes Barry tzgerald, Walter Huston, Louis Hayward, oland Young, Jane Duprez, Sir Aubrey Smith, dith Anderson, Mischa Auer, Richard Haydn d Queenie Leonard.

Universal launched "Lady on a Train," which ars Deanna Durbin. Charles David is directing r producer Felix Jackson and associate producer Frank Shaw. Others in the cast are Ralph Bellamy, David Bruce, Edward Everett Horton and Allen Jenkins.

The two others started at Universal: "The Naughty Nineties" an Abbott and Costello comedy which Jean Yarbrough is directing for producers John Grant and Edmund Hartmann, and "Invitation to Death," a mystery-drama in the "Sherlock Holmes" series which features Basil Rathbone and Nigel Bruce. Roy William Neill is producer and director.

Republic, Monogram and PRC Each Start One

Republic started a Western, "Bells of Rosarita," with Roy Rogers, George "Gabby" Hayes, Dale Evans, Adele Mara, the Sons of the Pioneers, and the Robert Mitchell Boy Choir. Frank McDonald directs; Eddy White is associate producer.

Monogram started another in its "Charlie Chan" series, "The Robot Murder." Phil Rosen is directing for Producer James S. Burkett, and the cast includes Sidney Toler, Benson Fong, Mantan Moreland and Helen Devereaux.

PRC's new Western is called "Enemy of the Law," and presents Tex Ritter, Dave O'Brien, Guy Wilkerson and Kay Hughes. Harry Fraser is directing the Alexander-Stern production.

Personnel Intelligence About Hollywood

RKO Radio has exercised its option on two of its producers, John H. Auer, who recently completed "Pan-Americana," and Val Lewton, who has a long list of films to his credit. . . . Albert Hackett will direct as well as write under the terms of a new Paramount contract just signed by Hackett and his wife, Frances Goodrich. The pair's next assignment is "California," a drama of the gold rush days, which Harry Tugent will produce. . . . "The Country Fair," an original by Frank H. Young, will be the basis of the next in Monogram's "East Side Kids" series.

Faye Emerson will have the leading feminine role opposite Zachary Scott in the Warner production, "Danger Signal." . . . "Tarzan and the Leopard Man," from an original by Carroll Young, will be the next in Sol Lesser's series which stars Johnny Weissmuller, Brenda Joyce and Johnny Sheffield. . . . Tito Guizar will be starred in "Mexicana," which Albert J. Cohen is to produce for Republic.

The Pine-Thomas Paramount producing unit will make eight features during the current year, the first of which will be "Follow That Woman," starring William Gargan. . . . Chester Morris has signed a new contract with Columbia which calls for four more pictures in the next two years. . . . Erskine Caldwell has been signed by Ripley-Monter Productions to write the screenplay on "Look Homeward, Angel," which Arthur Ripley will direct and which is to be produced for Vanguard Films.

Karloff Signs Three-Film Contract with RKO

RKO Radio has signed Boris Karloff to a new contract, calling for three pictures during the next two years. . . . "Voodoo Queen," an original by William Lively, has been set as the first Monogram feature to star Acquanetta under her recent contract. . . . Margaret O'Brien will be starred in "The Face of Heaven," an original written for her by Robert Nathan. Joseph Pasternak will produce for MGM. . . . Nunnally Johnson will produce and write the screenplay for "Ashenden, British Agent," the Somerset Maugham story, as his next International picture.

Frank Sully has been signed to a new Columbia contract, and will continue to appear in the studio's "Boston Blackie" series of mystery dramas. . . . Arthur Shields, brother of Barry Fitzgerald, has been signed to a long term Warner contract. His next assignment will be a featured role in "Too Young to Know," which stars Joan Leslie and Robert Hutton. . . . Ray Enright will direct "Man Alive," the Pat O'Brien film which Robert Fellows is to produce for RKO Radio.

Five Cowboy Stars Guests In Republic Film

Five cowboy stars will make guest appearances in Republic's "Bells of Rosarita." They are Bill Elliott, Don Barry, Alan Lane, Sunset Carson and Robert Livingston. . . . Universal has borrowed Ralph Bellamy from Hunt Stromberg for an important role in the current production, "Lady on a Train." . . . Barry Fitzgerald will play one of the principal parts in B. G. DeSylva's first Paramount production, "The Stork Club." This time the actor will portray a crusty millionaire.

Joseph Cotten will be co-starred with Ingrid Bergman in "The Scarlet Lily," which William Dieterle will direct for David O. Selznick.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORT What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York

Metro-Goldwyn-Mayer

MARRIAGE IS A PRIVATE AFFAIR: Lana Turner, John Hodiak—This is just an average picture somewhat on the escapist side. It could have been molded into a better script. Business was just average with no exceptional traffic at the box office or any need for the SRO sign. John Hodiak seems to be somewhat of a drawing card. Why not give him a better picture? Played Sunday-Tuesday, Jan. 7-9.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

THREE MEN IN WHITE: Lionel Barrymore, Van Johnson—The patrons responded to this picture wholeheartedly. There are plenty of laughs and Van Johnson makes a hit with everyone. This was half of a double feature program that really pleased. Business was very good. Played Friday, Saturday, Dec. 29, 30.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Paramount

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—It is much better than it sounds. The story is timely and appealing. Paulette Goddard and Sonny Tufts make a team that the patrons like very well. We had very many compliments on this program. Business was good. Played Sunday-Tuesday, Dec. 31-Jan. 2.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

OUR HEARTS WERE YOUNG AND GAY: Diana Lynn, Gail Russell—This is a very good comedy. But business was light because it lacks star power. Played Wednesday, Thursday, Jan. 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

STEP LIVELY: Frank Sinatra, George Murphy—"Shout Loudly" would have been a better title for this masterpiece of absurdity. Murphy for the first time was guilty of over-acting. The sound was recorded so loudly that it almost drove the projectionist frantic. Sinatra again failed to click. Business was terrible. Played Sunday, Monday, Jan. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

TALL IN THE SADDLE: John Wayne, Ella Raines—This is the first Western that we have played in some time. If they come as good as this we can play a few more. If there is a logical story and they don't shoot 12 bullets from a six-shooter, Westerns are O.K. I'll take my hat off to Ella Raines for a swell job in her role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Republic

ATLANTIC CITY: Constance Moore, Bradford Taylor—With the old stars that were tops in their day, Republic tried hard to make a musical. But it missed all the way. Some good specialties were O.K., but that doesn't make a picture. We had many walkouts.—W. J. Haney, Milan Theatre, Milan, Ind.

BRAZIL: Virginia Bruce, Tito Guizar—This is a pretty good musical show which pleased average Sunday business. Played Sunday, Monday, Dec. 31, Jan. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FIREBRANDS OF ARIZONA: Smiley Burnette, Sunset Carson—Good Western with comedy which pleased on Friday and Saturday. Played Jan. 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage. ¼

MY BUDDY: Donald Berry, Ruth Terry—Good small budget picture with the crime does not pay theme. It pleased average business. Played Tuesday, Jan. 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FACES IN THE FOG: Jane Withers, Paul Kelly—Well made small budget picture dealing with juvenile delinquency. It pleased on Family Night. Played Tuesday, Jan. 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—Can't say much about "Sing, Neighbor, Sing." It is corny all the way and the comedy is very unfunny. For those who like hillbilly entertainment it might be all right. If this is called enterrtainment people will stand for anything. There is no actor in this, and not a voice and not a comedian.—W. J. Haney, Milan Theatre, Milan, Ind.

YELLOW ROSE OF TEXAS: Roy Rogers, Dale Evans—Very good all the way. Republic really spends money on the Roy Rogers pictures and they pay off. This one was the best I have ever played and now the patrons are waiting for the next one. This one had everything.—W. J. Haney, Milan Theatre, Milan, Ind.

E. M. FREIBURGER
Paramount, Dewey, Okla.

Mr. E. M. Freiburger, who operates the Paramount theatre, Dewey, Okla., for many years has been a contributor to the "What the Picture Did for Me" department of Motion Picture Herald.

He said recently, "I have been associated with show business all my life," his first theatrical job, at the age of 17, having been that of a piano player. Later he played a clarinet and traveled several seasons with carnivals, stock companies and concert bands. Finally he became a band leader with the Cole Bros. Circus. When he retired from the road, he assumed management of the City Auditorium in Bartlesville, Okla., which played Schubert and Erlanger one-night stands.

Mr. Freiburger reports: "After the advent of the talking picture, road shows were no longer profitable, so I purchased the only theatre in Dewey, Okla." He has been operating the Paramount there ever since.

Twentieth Century-Fox

BIG NOISE, THE: Laurel and Hardy—This picture can be played on your best dates. It is full of good old slapstick comedy that hits the funnybone. The upper berth scene is a knockout. It is just what the doctor ordered.—W. J. Haney, Milan Theatre, Milan, Ind.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—Bad weather was responsible for poor grosses but those who came liked it very much. Dick Haymes carries the whole picture with his fine voice. This young man is going places.—W. J. Haney, Milan Theatre, Milan, Ind.

GREENWICH VILLAGE: Don Ameche, Carmen Miranda—Too much Carmen Miranda. This might go over big in Brazil but it is no good in my situation.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

LAURA: Gene Tierney, Dana Andrews—The weather was bad but the college students and the boys in Navy V12 turned out beautifully. It is an unusually fine production. Played Sunday-Tuesday, Jan. 14-16.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SONG OF BERNADETTE, THE: Jennifer Jones, Charles Bickford—This is a remarkable picture to say the least. On account of the advanced price it is not a picture to entice the majority. Played Thursday-Sunday, June 1-4.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

WILSON: Alexander Knox, Charles Coburn—A wonderful picture, great Technicolor, great cast and n educational and entertaining. It should be on everyo must list. The majority here are waiting for reg prices. Played Sunday-Wednesday, Nov. 12-15.—Kenn M. Gorham, Town Hall Theatre, Middlebury, Vt. G eral patronage.

WILSON: Alexander Knox, Charles Coburn—This i fine production in Technicolor but business was poor cause of the advanced prices. They were just too h Played Wednesday, Thursday, Jan. 10, 11.—E. M. F burger, Paramount Theatre, Dewey, Okla. Small t patronage.

Universal

BABES ON SWING STREET: Peggy Ryan, A Blyth—A teen age musical in which Leon Errol is am ing, as usual. Peggy Ryan does very well, even tho she does not have Donald O'Connor as a partner. Pla Tuesday-Sunday, Dec. 31-Jan. 2.—B. Schmitt, Ew Theatre, Midlothian, Ill. Suburban patronage.

BOWERY TO BROADWAY: Contract Players—G musical show which did average business and plea Played Sunday, Monday, Jan. 7, 8.—E. M. Freibur Paramount Theatre, Dewey, Okla. Small town patrona

ENTER ARSENE LUPIN: Ella Raines, George K vin—This picture is very well put together. The acting good. It was my mistake not to play it on Friday Saturday nights. I played it Sunday-Tuesday and bu ness was poor. Played Jan. 7-9.—Kenneth M. Gorha Town Hall Theatre, Middlebury, Vt. General patrona

GHOST CATCHERS, THE: Olsen and Johnson—U this on the second half of a double bill. The audie was on their way out long before the last reel end Olsen and Johnson are no draw here. The kids did know whether to laugh or cry when Morton Dow sang. Played Friday, Saturday, Jan. 5, 6.—A. C. wards, Winema Theatre, Scotia, Calif. Small lum town patronage.

GYPSY WILDCAT: Marie Montez, Jon Hall—This received a split decision from most of the audience. T did not seem very enthusiastic about it.—A. E. Hanco Columbia Theatre, Columbia City, Ind.

MOONLIGHT AND CACTUS: Andrews Sisters, Carillo—Frankly the Andrews Sisters would do better stick to records and radio work. In this picture, wh has little or nothing to offer, the singing sequences the girls could have been condensed into one nice dou with some sort of a title such as "Bronco Rhythms" whatever the Hollywood genii could trump up. Pla Wednesday, Thursday, Jan. 10, 11.—Sid J. Dickler, mar Theatre, Pittsburgh, Pa. Neighborhood patronage.

OLD TEXAS TRAIL, THE: Rod Cameron Fu Knight—Good Western drama which pleased the Fri and Saturday crowd. Played Jan. 5, 6.—E. M. Freibu er, Paramount Theatre, Dewey, Okla. Small town p ronage.

SINGING SHERIFF, THE: Bob Crosby, Fay McK zie—Musical cowboys and light comedy made this a g double feature program. It appeared to be well enjoy Played Friday, Saturday, Dec. 29, 30.—B. Schmidt, Ew Theatre, Midlothian, Ill. Suburban patronage.

Warner Bros.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smit Lots of laughs in this one, which borrows its theme fr a few other similar stories apropos Washington, D. The gags come too fast, and most of the time it was h to catch all the witticisms. It is a good comedy there is plenty of pleasing entertainment. The na in the picture helped at the box office. Doubled it "The Last Ride" and backed with "Football Thrills '43" plus cartoons and news. This setup was made fo real bargain. The general consensus of opinion "thumbs up" for "Doughgirls."—Sid J. Dickler, Bel Theatre, Pittsburgh, Pa. Neighborhood patronage.

MAKE YOUR OWN BED: Jack Carson, Jane Wy —Used on top half of weekend double bill with fair sults but nothing sensational. Played Friday, Satur Jan. 5, 6.—A. C. Edwards, Winema Theatre, Scotia, C Small lumber town patronage.

MASK OF DIMITRIOS, THE: Sydney Greenstr

(*Continued on page* 40)

We thank you...for being as enthusiastic as we are about "Tomorrow-The World!"

"One of the best of Hollywood's dramatic achievements!" —N. Y. DAILY NEWS

"This is a strong picture, with plenty of laughter to ease the tenseness. It is striking entertainment!" —N. Y. SUN

"Taut and engrossing melodrama. Takes its place among the best of the year's pictures!" —N. Y. JOURNAL-AMERICAN

"One of the ten best pictures of the year!" —N. Y. WORLD-TELEGRAM

"Nerve-tingling and explosive. Superbly produced!" —N. Y. PM

"The hit picture of 1945!" —DREW PEARSON—BLUE NETWORK

"Four bells—a must see picture!" —JIMMY FIDLER

Lester Cowan presents

FREDRIC MARCH · BETTY FIELD

in

"TOMORROW—THE WORLD!"

with

AGNES MOOREHEAD · Joan Carroll · Edit Angold

and the sensational SKIPPY HOMEIER

Directed by Leslie Fenton · Based on the Broadway Stage Success by James Gow and Arnaud D'Usseau

Another U. A. Hit now doing Top Business at the Globe Theatre, New York, World Premiere Showing!

(*Continued from page* 38)

Peter Lorre—In making this feature someone overlooked the all-important fact that theatre patrons have gotten over the novelty of talking pictures. They now demand action with the conversation. Business very poor. Played Wednesday, Thursday, Jan. 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Short Features

Metro-Goldwyn-Mayer

BARNEY BEAR'S GLORIOUS VICTORY GARDEN: Cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FAMILY TROUBLES: Our Gang—This is an Our Gang comedy which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

HOLLYWOOD DAREDEVILS: Pete Smith Specialties—Good reel about stunt men in Hollywood.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUFFERIN' CATS: Technicolor Cartoons—Entertaining color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

THE KITCHEN CYNIC: Edgar Kennedy—Good two-reel cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

MIGHTY MOUSE AND THE PIRATE: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

ABC PIN-UP: Person-Oddities—Entertaining oddity reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Films

IT'S MURDER: Routine Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

NAUTICAL BUT NICE: Featurettes—This is a good two-reel musical comedy with plenty of comedy. It will please anywhere.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OUTDOOR LIVING: Vitaphone Varieties—Good sport reel with Howard Hill, Warners' king of archers.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLENTY OF MONEY AND YOU: Blue Ribbon Hit Parade—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STAGE DOOR CARTOON: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Back Wages for 1,500 Film Workers Approved by WLB

Retroactive 10 per cent wage increases for 1,500 film exchange service employees—shippers, inspectors, and poster clerks in nine exchange cities have been approved by regional War Labor Boards. Cities in which the wage increases have been approved are: New York, Buffalo, Albany, Atlanta, Dallas, Oklahoma City, Memphis, Charlotte, and Butte, Mont. Involved is some $495,000 in retroactive pay.

The latest action brings to 17 the number approved to date for the International Alliance of Theatrical Stage Employees exchange workers. Applications are pending for similar increases before regional Boards, or are in the process of being filed for workers in the remaining 14 exchange cities.

Also pending are additional applications for IATSE exchange office workers, to establish a system of job classifications and minimum and maximum wage scales, plus a 10 per cent increase. Approval of these contracts has already been secured in many cities.

Fire Destroys Theatre

The Cherokee theatre at Jefferson City, Tenn., recently was destroyed by fire with an estimated loss of $15,000. Mrs. C. K. Hutton operated the theatre, located in a building owned by Carl C. Lambkin. They plan to rebuild as soon as possible.

Short Product in First Run Houses

NEW YORK
Week of January 22

ASTOR
What's Your Name?..WAC-20th Cent.-Fox
Feature: Meet Me in St. Louis.....MGM

CAPITOL
Wandering Here and There.....MGM
What's Your Name?..WAC-20th Cent.-Fox
Feature: Music for Millions.....MGM

CRITERION
Mouse Trouble .....MGM
Person Oddities .....Universal
What's Your Name?..WAC-20th Cent.-Fox
Feature: Can't Help Singing.....Universal

GLOBE
Harry Owens and His Hawaiians.Vitaphone
September in the Rain.....Vitaphone
Feature: Tomorrow the World....United Artists

HOLLYWOOD
What's Your Name?..WAC-20th Cent.-Fox
Champions of the Future.....Vitaphone
The Old Grey Hare.....
Feature: To Have and Have Not..Warner Bros.

RIALTO
What's Your Name?..WAC-20th Cent.-Fox
Jasper's Paradise .....
Feature: Man in Half Moon Street..Paramount

RIVOLI
What's Your Name?..WAC-20th Cent.-Fox
Dear Old Switzerland.....20th Cent.-Fox
Feature: Keys of the Kingdom...20th Cent.-Fox

STRAND
Odor-able Kitty .....Vitaphone
Outdoor Living .....Vitaphone
What's Your Name?..WAC-20th Cent.-Fox
Feature: Hollywood Canteen.....Warner Bros.

CHICAGO
Week of January 22

APOLLO
Pledge to Bataan.....Warner Br
What's Your Name?..WAC-20th Cent.-F
Feature: Together Again.....Colum

CHICAGO
Canyons of the Sun.....20th Cent.-F
What's Your Name?..WAC-20th Cent.-F
Feature: The Doughgirls.....Warner B

GARRICK
What's Your Name?..WAC-20th Cent.-F
Features: Hail the Conquering Hero.Paramo
Dark Waters .....Paramo

PALACE
What's Your Name?..WAC-20th Cent.-F
Features: Tall in the Saddle.....Unive
The Falcon in Hollywood.....R

ROOSEVELT
Who's Who in Animal Land?...Paramo
What's Your Name?..WAC-20th Cent.-F
Feature: Hollywood Canteen.....Warner B

STATE LAKE
Herr Meets Hare.....Vitaph
What's Your Name?..WAC-20th Cent.-F
Feature: Frenchman's Creek.....Paramo

UNITED ARTISTS
Bombalera.....Paramo
What's Your Name?..WAC-20th Cent.-F
Feature: Thirty Seconds Over Tokyo.....MG

WOODS
What's Your Name?..WAC-20th Cent.-F
So You Want to Give Up Smoking
Vitaph
Aqua-Maids.....Colum
Carnival Rhythm .....Vitaph
Feature: The Princess and the Pirate.....R

Paramount Theatre Booked Solid to Labor Day

With eight films scheduled, the New York Paramount theatre is booked solid until Labor Day, according to Robert M. Weitman, managing director. Following the current production, "Here Come the Waves," which closes February 6, the Paramount will present Ray Milland in "Ministry of Fear," with Marjorie Reynolds.

This will be followed by "Bring on the Girls," a Technicolor musical, co-starring Veronica Lake and Sonny Tufts. The Easter holiday attraction will be "Practically Yours," directed by Mitchell Leisen and costarring Fred MacMurray and Claudette Colbert. Alan Ladd plays the title role in "Salty O'Rourke," which will follow the Easter film.

Other films booked are "A Medal for Benny," "Out of This World," "Incendiary Blonde" and "Murder He Says."

Beatrice Lillie Comedy Opens At Republic in New York

"On Approval," the British film comedy starring Beatrice Lillie and Clive Brook, opened Saturday, January 27, at the Republic theatre in New York. The picture was produced by Sydney Box and Mr. Brook. It was released in England by General Film Distributors, the J. Arthur Rank company. English Films, Inc., headed by Nat Sanders, is distributing the film in the U. S., by arrangement with Eagle-Lion Films, Inc., Mr. Rank's American distributing company. The film opened in London last May. It was reviewed in MOTION PICTURE HERALD, May 27, 1944, page 1910 of the Product Digest Section.

Samms President Of Carolina Unit

Election of officers and discussions of state proposals and industry problems featured the tw day 33rd annual meeting in Charlotte this week the Theatre Owners of North and South Caroli Inc.

A. F. Samms, Jr., of Statesville, N. C., elected president, with George Parr, the retir president, of Lancaster, S. C., and Roy Rowe, Burgaw, N. C., as vice-presidents. Mrs. Wa Griffith, of Charlotte, was reelected secretary treasurer.

Directors named for North Carolina we H. H. Everett, T. A. Little and H. F. Kincey, Charlotte; H. E. Buchanan, Hendersonville; C. Arrington, Rocky Mount; J. F. Miller, Hicko O. T. Kirby, Roxboro; George Carpenter, V dese; E. L. Hearne, Albermarle, and Sam T cher, Roxboro. For South Carolina: J. C. Lo Charleston; J. V. Harvey, Clover; Ben Stroz Rock Hill, and H. R. Berry, Hartsville.

Committees were named on accessories and tr ers, conciliation, legislation, film rentals, check and membership. A membership of 357 thea was reported.

PRC To Release "Amy Nugent"

PRC has set February 10 as the release for "The Spell of Amy Nugent," featuring De Farr and Vera Lindsay. The picture was sho in England under the title "Spellbound." It d with spiritualism.

TRADE PRESS THUNDERS WELCOME TO

WALT DISNEY'S

SPECTACULAR NEW SCREEN THRILL!

THE SCREEN MIRACLE OF 1945!

Motion Picture Daily:

"A wondrous film that delights for every second of its 70 minutes. Disney dazzles with color and sound and delights with comedy and story incident . . . A felicitous combination of live action and animation, it weaves a spell of enchantment. Disney has come up with something truly spectacular, yet wholly sound boxoffice. It will catch the imagination of young and old and will serve as a source of endless enjoyment."

Variety:

"Walt Disney reveals a new form of cinematic entertainment wherein he blends live action with animation in a socko feature production . . . Gay, colorful, resplendent . . . Punchily interspersed are socko songs, surefire for hitdom . . . There's no question that Disney has brought to the screen a technique which is revolutionary and significant."

Boxoffice:

"In 'The Three Caballeros' the past master of animation has planted, production-wise at least, another milestone . . . Carries fantasy to a new and almost unbelievable high . . . Sequence after sequence breathtakingly beautiful . . . Boundless artistry and technical perfection should make the feature a winner."

Motion Picture Herald:

"As in the case of 'Snow White,' the cue for showmen is to shout from their housetops that Disney, The Great, has pioneered again and counsel them to come and see what he has wrought . . . The picture has commanding stature."

Showmen's Trade Review:

"Another full-length Disney feature for the enjoyment of his followers . . . Should do well at the boxoffice . . . A dazzling, swiftly-moving comedy . . . has plenty of entertainment."

Hollywood Variety:

"Contrived with the perfection of a revolutionary new screen technique . . . A swiftly-shuttling, feature-length musical comedy combining live action and animation, potent with song and dance and seductive beauties . . . Will hold any audience spellbound."

Hollywood Reporter:

"Has moments of enchanting beauty, other moments of richly hilarious comedy, and some of the most remarkable technical camera feats ever achieved in a motion picture."

tion wedded to Animation
FOR THE FIRST TIME ON THE SCREEN!

ISNEY'S TECHNICOLOR

OUS NEW MUSICAL FEATURE IN RIOTOUS

The Three Caballeros

featuring

DONALD DUCK · **JOE CARIOCA** · **PANCHITO**

Gandering the girls again! — *That Jiving Jitterbird!* — *The Cocky Mexican Casanova!*

and, in the flesh,

AURORA MIRANDA
Brazil's great singing and dancing star

DORA LUZ
Mexico's Sweetheart of Song

CARMEN MOLINA
Sensational star from South of the Border

GALA NATIONWIDE PREMIERE SET FOR FEB. 22ND!

NOVELTY COMEDY BEAUTY and THRILL!

D.P.

nationally advertised to

22,655,121

circulation

That's the coverage in big national magazines with full page ads in full color or in black and white,

LIFE	Dec. 25th 4,040,300
LIBERTY . .	Jan. 20th 1,262,296
LOOK	Feb. 6th 1,895,265
SAT. EVE. POST . . .	Jan. 27th 3,403,674
COSMOPOLITAN .	Feb. 2,062,221
ENTIRE FAN LIST . . .	March 7,456,365
GOOD HOUSEKEEPING	2,535,000

On the air every day and every night—all the biggest stars and orchestras broadcasting "YOU BELONG TO MY HEART"—"THE THREE CABALLEROS"—"BAIA"—"MEXICO" "THE CACTUS POLKA" and others of the sixteen great song numbers in the picture!

RELEASED THROUGH RKO RADIO PICTURES, INC.

Paramount Sets Selling Campaign For "Bell Tolls"

Following Paramount's two-day advertising-exploitation meeting in New York last Friday and Saturday on "For Whom the Bell Tolls," Charles M. Reagan, vice-president in charge of distribution, announced in New York Monday that the film would be given Washington's Birthday week openings at popular prices in 50 important key cities. After these nationwide engagements, it will be released generally at regular admissions.

An extensive all-around selling and merchandising campaign was launched after the meeting, under the direction of Robert M. Gillham, advertising and publicity director.

Barney Balaban, Paramount president, addressed the district advertising representatives, circuit and home office executives who attended the Hotel Pierre sessions. He paid tribute to the representatives of the circuits not associated with Paramount who came to New York for the meeting.

Freeman Talks on Studio

Y. Frank Freeman, vice-president in charge of studio operations, told the delegates that the Paramount studio was "in better shape than it has been in a long time.

"I want all of you to know that the placing of Henry Ginsberg in charge of production was at my request," he said. "He is eminently fitted for the task. He brings to Paramount all of the qualities of a fine executive and a full knowledge of the motion picture industry gained through an intimate association with it over the last 20 years.

"My own association with Paramount couldn't be happier than it is at the present time. I started in the motion picture business with Paramount, and my association with this great company over a span of some 20 years signifies to me a relationship with the individuals within the company which has grown to mean to me much more than a mere commercial venture on my part," Mr. Freeman declared.

Zukor and Rose Speakers

Others who addressed the sessions included Adolph Zukor, chairman of the board; David Rose, British managing director for the company; George A. Smith, Western division manager; Alec Moss, exploitation director, and Al Willkie, publicity manager.

The special campaign on "For Whom the Bell Tolls" will stress the fact that the picture is the original, uncut production, shown at popular prices. A national radio exploitation campaign has been planned, highlighted by a dramatization of the picture to be broadcast on the Lux Radio Theatre, February 12, on the CBS network. Gary Cooper and Ingrid Bergman will enact their film roles.

Paramount will award $1,400 in War Bonds to the six theatre managers who put on the best selling campaign for the national release engagements, Mr. Moss announced. Every theatre that plays the picture and whose playdate is no later than Friday, June 1, is eligible for the Bond prizes.

Massachusetts Bills Would Curb Ticket Speculation

Two bills have been introduced in the Massachusetts State Senate seeking to put a drastic curb on ticket speculation. One would provide that no ticket should be sold for a price higher than that printed upon the ticket. Another bill would place a heavy penalty on any agency or individual charging more than the legal premium permitted for the disposal of tickets through recognized agencies.

Eire Rejects 68 Features

The Eire film censor rejected 68 features during the past year, according to the annual report. Eighteen per cent of the 364 films which were submitted were banned by the Government.

New York and Florida Courts Say ASCAP Is Not Monopoly

Courts in New York and Florida this week ruled that the American Society of Composers, Authors and Publishers was not a monopoly. The Appellate Division of the New York Supreme Court, upholding a decision of Justice Morris Elder, dismissed an action by the Hotel Edison, New York, against the ASCAP president, Deems Taylor, ruling that the Society was engaged in the licensing of intangible rights protected by copyright, constituting neither trade nor commerce.

The complaint charged the Society with maintaining a monopoly, and that its license fees for public music performances restrained competition. Royalty fees similarly are paid by the theatres.

In Florida, Special Master James Messer, Jr., ruled that the Society "does not constitute an unlawful monopoly or combination operating in restraint of trade or in violation of the statutes of Florida and is legally qualified and entitled to operate within the state," ASCAP announced in New York.

ASCAP was one of the three original defendants in a suit brought by Florida Attorney General J. Tom Watson, charging infringement of the Florida statute. Last March 20, Louis D. Frohlich of ASCAP general counsel, won a separate trial for the Society, and the ASCAP case was then tried last July in New York.

Deny Cartoonists' Profit Share Bid

In a decision considered industry-wide in implication and precedental with respect to the processes of distribution and exhibition as well as production, the National War Labor Board last week denied a request of the Screen Cartoonists Guild Local No. 852 for a provision in its contract with Walt Disney Productions, Inc., which would have entitled the cartoonists employed by that company to a 20 per cent share in the gross revenues from reissues of Disney pictures and from the use of Disney pictures in televisions. As of last weekend the SCG was undecided whether to seek, within the seven-day period prescribed by law, a reconsideration of this and other points in the WLB decision issued in settlement of a long-standing dispute between the union and the studio.

The SCG request was admittedly a test effort, and the fixing of the 20 per cent figure was altogether speculative, according to William Pomerance, counsel for SCG at the time of the original request, who told MOTION PICTURE HERALD the SCG wished to establish a principle rather than to obtain any specific degree of continuing participation in the yield of product. It was on principle, also, that the Disney company opposed the request, according to Gunther Lessing, Disney counsel, who told the HERALD the studio had contracts with some 40 unions, all of which could be expected to petition for parallel participation if the SCG request were granted.

In simple, the contention of the craftsmen was that a worker had a perpetual interest in the product of his artistry, whereas the contention of the studio was that the granting of such a claim would be invasive of the property rights of ownership.

While the WLB has had the matter under advisement, guilds and unions in all categories have given exploratory consideration to the possibilities which a SCG victory would open to them, and producers have watched developments no less closely. Quickly canvassed opinion was that the SCG idea would be cropping up again, in the same or another quarter.

Rathvon Sends Exhibitors Red Cross Week Pledges

N. Peter Rathvon, RKO president and national chairman of the Motion Picture Industry Red Cross War Fund Week for 1945, March 15 to 21, announced Monday that pledge cards had been sent to 17,000 exhibitors in the United State, Puerto Rico, the Virgin Islands and Alaska. The pledges, which will record the exhibitor's intention to participate, were accompanied by reply cards.

General Electric Cartel Charged In Suit by U. S.

Washington Bureau

Maintenance of cartel arrangements to which enemy nationals were parties was charged by the Department of Justice against the General Electric Company and International General Electric Company in a civil suit filed last week in the Federal District Court at Newark, N. J.

The cartel agreements, the department charges, restrained trade in the manufacture and sale of electrical equipment in violation of the Sherman Anti-trust and Wilson Tariff laws.

The department's complaint covered every type of electric equipment and apparatus manufactured or handled by the two American companies with the exception of electric lamps and radio apparatus, the former being covered by a previous case and the latter involved in an investigation which has been held in abeyance during the war emergency.

Foreign Companies Named

Named as co-conspirators in the complaint were the great monopolistic electric corporations of Germany, France, England, Belgium, Italy and Japan which, with the two American companies, were charged with having allocated the world markets among themselves, each agreeing neither to manufacture nor sell within the territory of the others.

The complaint charges that the American defendants are still engaged in an unlawful conspiracy and combination in restraint of trade and commerce, despite the war, as a result of which consumers of electrical equipment in this country have been deprived of the possibly lower prices which would have prevailed were there free competition and the companies have obtained from their co-conspirators and now hold patents and information and have deprived other American manufacturers of access thereto for use in domestic or foreign trade.

The Department asks that the contracts be declared illegal and the two companies perpetually enjoined from participating in, maintaining, or carrying out any of the agreements or understandings, and that they be required to grant to any applicant a royalty-free license with respect to any patents used in carrying out the alleged conspiracy and contracts.

Says Suit Is One of Series

Pointing out that the suit was but one of a series designed to eliminate the effect of cartels on the American economy, Assistant Attorney General Wendell Berge, under whose direction it was prepared, explained that it was "directed particularly at the cartelization of the electrical equipment industry."

"The present war," Mr. Berge explained, "has brought about many new developments and inventions in this field and the elimination of artificial restraints on the manufacture and sale of products so vitally affecting the life of every American is of the utmost importance.

"The fact that British, French, German, Japanese, Belgian and Italian, as well as American, companies are involved indicates the scope of the alleged conspiracy and the importance of the Government's action," he added. "We shall not relax our drive to end this type of illegal activity."

MGM Paid $981,418 in 1944 For Air Time Over Mutual

MGM last year was the fourth largest buyer of time on the Mutual network, spending $981,418 for air time on that system alone. Its two shows, "Screen Test" and "People's Reporter" both ran five evenings a week. Mutual's 1944 billing totaled $19,533,650 with Donahue and Coe, advertising agency, handling the MGM account, placing $1,056,848 in time, also to rank fourth among agencies placing time.

The greatest Serial Heroine of Modern Times!

A COLUMBIA CHAPTER PLAY

COLUMBIA PICTURES

"BRENDA STARR, REPORTER"

SHE WRITES AN EXCITING NEW PAGE IN SERIAL HISTORY!

There's a ready-made audience of MILLIONS waiting to see this nationally syndicated comic strip on the screen!

featuring

JOAN WOODBURY

(The New Serial Queen!)

KANE RICHMOND

SYD SAYLOR • JOE DEVLIN • GEORGE MEEKER • WHEELER OAKMAN

Based upon the comic strip, "BRENDA STARR, REPORTER," created by Dale Messick

Original Screen Play by
Andy Lamb and George H. Plympton

Produced by SAM KATZMAN

Directed by WALLACE W. FOX

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

HOLLYWOOD CANTEEN (WB)

Final Reports:

Total Gross Tabulated	$1,237,200
Comparative Average Gross	1,005,400
Over-all Performance	123.0%

BALTIMORE—Stanley, 1st week	124.8%
BALTIMORE—Stanley, 2nd week	111.8%
BALTIMORE—Stanley, 3rd week	96.2%
BOSTON—Metropolitan	104.0%
BUFFALO—Buffalo	131.4%
CHICAGO—Roosevelt, 1st week	120.1%
CHICAGO—Roosevelt, 2nd week	115.3%
CHICAGO—Roosevelt, 3rd week	110.5%
CINCINNATI—RKO Albee	122.2%
CINCINNATI—RKO Capitol, MO 1st week	110.4%
CLEVELAND—Hippodrome	150.8%
CLEVELAND—Allen, MO 1st week	140.2%
CLEVELAND—Warner's Lake, MO 2nd week	109.3%
DENVER—Denver	94.7%
DENVER—Esquire	50.0%
DENVER—Aladdin, MO 1st week	116.6%
INDIANAPOLIS—Indiana	123.0%
LOS ANGELES—Warner's Downtown, 1st week	142.7%
LOS ANGELES—Warner's Downtown, 2nd week	155.0%
LOS ANGELES—Warner's Downtown, 3rd week	133.6%
LOS ANGELES—Warner's Downtown, 4th week	91.9%
LOS ANGELES—Warner's Hollywood, 1st week	157.4%
LOS ANGELES—Warner's Hollywood, 2nd week	155.6%
LOS ANGELES—Warner's Hollywood, 3rd week	143.6%
LOS ANGELES—Warner's Hollywood, 4th week	83.8%
LOS ANGELES—Warner's Wiltern, 1st week	129.1%
LOS ANGELES—Warner's Wiltern, 2nd week	132.9%
LOS ANGELES—Warner's Wiltern, 3rd week	142.4%
LOS ANGELES—Warner's Wiltern, 4th week	77.2%
MILWAUKEE—Warner, 1st week	102.0%
MILWAUKEE—Warner, 2nd week	95.2%
MILWAUKEE—Warner, 3rd week	95.2%
NEW YORK—Strand, 1st week (SA) Lionel Hampton's Orchestra	150.9%
NEW YORK—Strand, 2nd week (SA) Lionel Hampton's Orchestra	152.1%
NEW YORK—Strand, 3rd week (SA) Lionel Hampton's Orchestra	141.5%
NEW YORK—Strand, 4th week (SA) Lionel Hampton's Orchestra	100.4%
NEW YORK—Strand, 5th week (SA) Lionel Hampton's Orchestra	87.2%
OMAHA—Brandeis	119.4%
PHILADELPHIA—Mastbaum, 1st week	212.5%
PHILADELPHIA—Mastbaum, 2nd week	113.7%
PITTSBURGH—Stanley, 1st week	121.8%
PITTSBURGH—Stanley, 2nd week	126.2%
PITTSBURGH—Warner, MO 1st week	113.6%
PROVIDENCE—Majestic, 1st week	133.8%
PROVIDENCE—Majestic, 2nd week	118.1%
PROVIDENCE—Carlton, MO 1st week	138.8%
SAN FRANCISCO—Paramount, 1st week	128.0%
SAN FRANCISCO—Paramount, 2nd week	92.9%
SAN FRANCISCO—St. Francis, MO 1st week	95.0%
SEATTLE—Orpheum, 1st week	207.2%
SEATTLE—Orpheum, 2nd week	117.1%
WASHINGTON—Earle, 1st week	157.5%
WASHINGTON—Earle, 2nd week	101.7%
WASHINGTON—Earle, 3rd week	81.8%

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PRINCESS AND THE PIRATE (RKO)

Final Reports:

Total Gross Tabulated	$958,800
Comparative Average Gross	825,100
Over-all Performance	116.2%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	127.8%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	102.7%
BOSTON—Keith's Memorial, 1st week (DB) My Pal, Wolf (RKO)	92.6%
BOSTON—Keith's Memorial, 2nd week (DB) My Pal, Wolf (RKO)	92.1%
BOSTON—Keith's Memorial, 3rd week (DB) My Pal, Wolf (RKO)	110.6%
BUFFALO—20th Century, 1st week	155.3%
BUFFALO—20th Century, 2nd week	90.9%
CHICAGO—Woods, 1st week	204.6%
CHICAGO—Woods, 2nd week	180.0%
CHICAGO—Woods, 3rd week	146.6%
CHICAGO—Woods, 4th week	93.3%
CHICAGO—Woods, 5th week	113.3%
CHICAGO—Woods, 6th week	191.3%
CHICAGO—Woods, 7th week	140.0%
CHICAGO—Woods, 8th week	110.0%
CINCINNATI—RKO Palace, 1st week	126.7%
CINCINNATI—RKO Palace, 2nd week	84.5%
CINCINNATI—RKO Lyric, 1st week	96.5%
CINCINNATI—RKO Lyric, 2nd week	122.8%
CINCINNATI—RKO Lyric, 3rd week	79.0%
CLEVELAND—RKO Palace, 1st week (SA) Vaudeville	176.9%
CLEVELAND—RKO Palace, 2nd week (SA) Vaudeville	98.7%
KANSAS CITY—Orpheum, 1st week	107.1%
KANSAS CITY—Orpheum, 2nd week	95.2%
KANSAS CITY—Orpheum, 3rd week	95.1%
LOS ANGELES—Hillstreet, 1st week (DB) My Pal, Wolf (RKO)	167.5%
LOS ANGELES—Hillstreet, 2nd week (DB) My Pal, Wolf (RKO)	108.1%
LOS ANGELES—Hillstreet, 3rd week (DB) My Pal, Wolf (RKO)	97.2%
LOS ANGELES—Hillstreet, 4th week (DB) The Unwritten Code (Col.)	78.3%
LOS ANGELES—Pantages, 1st week (DB) My Pal, Wolf (RKO)	202.6%
LOS ANGELES—Pantages, 2nd week (DB) My Pal, Wolf (RKO)	124.1%
LOS ANGELES—Pantages, 3rd week (DB) My Pal, Wolf (RKO)	98.0%
LOS ANGELES—Pantages, 4th week (DB) The Unwritten Code (Col.)	84.9%
MINNEAPOLIS—State, 1st week	94.3%
MINNEAPOLIS—State, 2nd week	94.3%
MINNEAPOLIS—Lyric, MO 1st week	138.3%
OMAHA—Brandeis, 1st week (DB) My Pal, Wolf (RKO)	119.3%
OMAHA—Brandeis, 2nd week (DB) My Pal, Wolf (RKO)	119.2%
PHILADELPHIA—Stanley, 1st week	178.2%
PHILADELPHIA—Stanley, 2nd week	126.3%
PROVIDENCE—RKO Albee, 1st week (DB) Falcon in Hollywood (RKO)	127.7%
PROVIDENCE—RKO Albee, 2nd week (DB) Falcon in Hollywood (RKO)	112.7%
PROVIDENCE—RKO Albee, 3rd week (DB) Falcon in Hollywood (RKO)	86.4%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	134.2%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	116.6%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	84.8%
SAN FRANCISCO—Golden Gate, 4th week (SA) Vaudeville	70.6%
ST. LOUIS—Fox, 1st week (DB) Murder in the Blue Room (Univ.)	105.2%
ST. LOUIS—Fox, 2nd week (DB) Murder in the Blue Room (Univ.)	131.5%
ST. LOUIS—Shubert, MO 1st week (DB) Murder in the Blue Room (Univ.)	106.7%
WASHINGTON—Keith's, 1st week	229.1%
WASHINGTON—Keith's, 2nd week	150.0%
WASHINGTON—Keith's, 3rd week	100.0%

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EXPERIMENT PERILOUS (RKO)

First Reports:

Total Gross Tabulated	$158,100
Comparative Average Gross	123,000
Over-all Performance	128.5%

BUFFALO—20th Century, 1st week (DB) Girl Rush (RKO)	173.5%
BUFFALO—20th Century, 2nd week (DB) Girl Rush (RKO)	115.7%
KANSAS CITY—Orpheum, 1st week (DB) Girl Rush (RKO)	111.1%
KANSAS CITY—Orpheum, 2nd week (DB) Girl Rush (RKO)	95.2%
NEW YORK—Palace, 1st week	180.7%
NEW YORK—Palace, 2nd week	119.7%
NEW YORK—Palace, 3rd week	107.3%
OMAHA—Brandeis (DB) Minstrel Man (RKO)	116.6%
PROVIDENCE—RKO Albee (DB) Girl Rush (RKO)	124.0%

"Stand-By" Ban May Be Curbed By WLB Order

More than 1,000 musicians employed as "s by" orchestras in combination film-stage houses during engagements of "name" bands v be dropped under a Regional War Labor B examiner's report handed down last Thursda a dispute between James C. Petrillo's Ame Federation of Musicians and Station WOV, York.

The report by Dr. Herbert R. Northrup, s hearing officer, sharply criticizing the so AFM "feather-bedding" practices and resu waste of manpower, particularly in war time, ever, must be upheld by the regional board perhaps the national board before it become official WLB order.

The hearing was held on the applicatio WOV for release from its current obligatio the AFM's New York Local 802 to emplo musicians.

According to an AFM spokesman in New jurisdiction of the union's members in film the having stage show policies is left to the indiv locals. New York theatres which would be aff include the Paramount, Capitol, Strand and L State. These theatres use "name" bands and pay for "stand bys" when the bands they bool not members of Local 802.

Outside New York, film houses having show policies are obliged to make wider us "stand-by" orchestras when using "name" since the bands do not have membership in locals having jurisdiction in the particular ci

Theatres would save thousands of dollars y if the WLB were to make Dr. Northrup's r an official order, and the effect on radio sta throughout the country would be widesprea was said. AFM wage scales range from app mately $42 weekly a man in Utica, N. Y., to or more in New York.

Officers of the IATSE, meanwhile, were pected to study the report's bearing on the acc tion that the Alliance itself practices "fea bedding" in the hiring of stagehands in the Last week in St. Louis, exhibitors wrote to W ington offering to the war effort the servic 167 stagehands and projectionists held "not nee by St. Louis area theatres. Officials of Loc stagehands, and Local 143, projectionists, re to release any of the men.

In Washington, a three-way clash between Petrillo, the National Broadcasting Company the Blue Network, and the National Labor R tions Board appeared likely last week as a hea was ordered for January 30 in New York or fight brewing since the Board last November c fied a rival union for the "platter turning" jo the studios. The companies, under pressure Mr. Petrillo, refused to recognize the board's tion.

Mr. Petrillo has charged that the rival u the National Association of Broadcast Engi and Technicians, "is controlled by the compan

IATSE Favors Salesmen's Unic Plans for Television, 16mm

International Alliance of Theatrical Stage ployees executive committee members, hol their mid-winter meeting in Minneapolis last w indicated January 18 that they were favorably posed towards the organization of film sales under the union's banner. Requests for cha from salesmen's groups were studied but it undecided at that time whether they were to granted or deferred before adjournment last urday.

Richard F. Walsh, president, said the IA would enter the television and 16mm fields, plans along those lines were formulated at sessions.

He declared that as far as IATSE was cerned there would be no unionization of the managers. Several requests from managers' gr were denied. Mr. Walsh said he emphatically opposed to bringing house managers into the

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

The Pied Piper

A Maryland exhibitor recently cooperated with the town's health officer by offering free admission to any person bringing a dead rat to the theatre.

The theatre attracted news space in local and out-of-town newspapers, and Associated Press gave the story national prominence.

We are reminded of the plight of the original Pied Piper of Hamlin of storybook fame. After the Piper had rid the city of Hamlin of its plague of rats, the misguided musician discovered he had performed a thankless and profitless task.

The exhibitor, too, might recall that few people are apt to appreciate his service to the community enough to overcome the natural aversion and abhorrence for rats, dead or alive, when contemplating a visit to the theatre.

△ △ △

Exploitation Highlight

Now that most of the tumult and shouting for the glories of 1944 has subsided, let's say a friendly word for Hal Horne and his staff at Twentieth Century-Fox for an outstanding exploitation campaign in connection with a little picture called "Home in Indiana".

Produced on a comparatively low budget, "Home in Indiana" was originally designed by the distributor as an ordinary program picture. The four principal characters in the vehicle were portrayed by three unknown and unheralded players and a character actor. Its chief claim to magnificence lay in the fact that it was made in Technicolor.

With a small supplementary advertising budget, the distributor's exploitation staff in conjunction with the theatremen put on a cleverly conceived and brilliantly executed campaign in three important cities which under severe competitive handicaps won nationwide attention.

As a result, the picture was immediately reclassified by the distributor as a high-rental release, with exhibitors eagerly submitting dates.

Commonly, the studios' more popular and better-known stars, directors and artisans and their greatest resources are employed in the production of top-budget vehicles. Not only does this tend to reduce the sales resistance of exhibitors and patrons, but it naturally enables the distributor to command higher film rentals. When a picture is finally released, it must then find favor with the public before a suitable return for the investment is assured.

Occasionally a low-budget film comes along that finds unexpected favorable response with the public. These "sleepers" generally have some outstanding quality to recommend them, such as the acting or some timely theme that strikes a responsive note with the moviegoer.

"Home in Indiana" fitted neither of these groups. It was a simple, if somewhat corny, story that was transferred to celluloid with no great expectancy that it would be a super-production; nor was it essentially in a highly exploitable category.

It was the conception and the skillful execution of the method of presentation in the initial exploitation that lifted "Home in Indiana" into the big-money class for exhibitor and distributor alike.

Maybe the picture did not gross in dollars and cents what many other productions did during the past year, but penny for penny it is doubtful whether any other film released during that period could measure up to the financial impetus established solely through exploitation.

△ △ △

Figures Versus Facts

According to a New York *Times* report, advertising lineage dropped during the year 1944.

Quoting figures compiled by *Media Records*, the survey, covering 52 cities throughout the country, indicated that display advertising dropped only 0.9 per cent.

This no doubt will prove very interesting to theatremen where local newspapers have imposed restrictions ranging from 10 to 40 per cent on amusement advertising.

In Boston, last week, the theatres were notified of another cut in newspaper lineage to take effect immediately.

△ △ △

The Managers Write

Sgt. Edward D. Harris, U.S.M.C., and former Round Tabler, dropped a note to us recently, calling attention to the fact that the second anniversary of the Marine Corps Women's Reserve will be observed on February 13.

"This date," he informs us, "gives live-wire showmen the unusual opportunity of consolidating the event with Lincoln's Birthday on the 12th and St. Valentine's Day, the 14th.

"There are numerous devices that can be used in connection with the war effort, also, like Bond promotions, recruiting Red Cross blood donors, etc."

—CHESTER FRIEDMAN

Republic's Roy Rogers

NUMBER 4
OF ALL TOP
MONEY-MAKING
MALE STARS
in
SHOWMEN'S
TRADE REVIEW
Leaders
OF THE
MOTION PICTURE INDUSTRY

AND OF COURSE, ROY IS No. 1

Takes A Bow

LEADING STARS

From Showmen's Leaders Poll

1 *BING CROSBY*
2 *GARY COOPER*
3 *SPENCER TRACY*
4. **ROY ROGERS**
5 *CARY GRANT*
6 *ABBOTT & COSTELLO*
7 *BOB HOPE*
8 *VAN JOHNSON*
9 *HUMPHREY BOGART*
10 *MICKEY ROONEY*

REPUBLIC PICTURES

IN Leaders WESTERN POLL

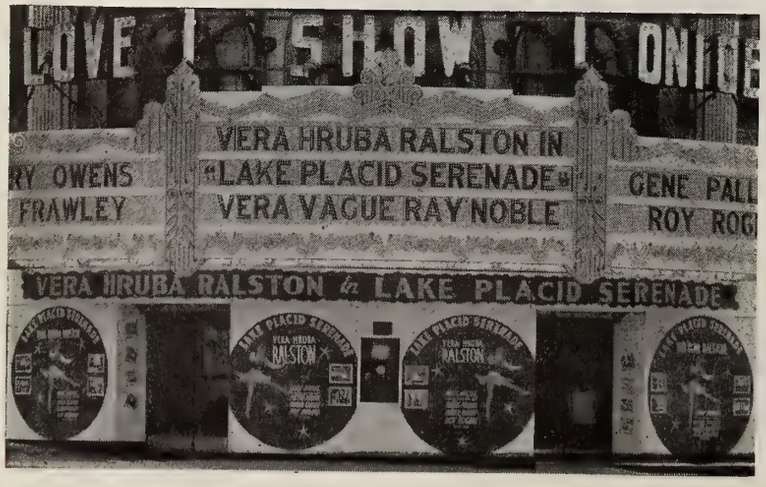
ROUND TABLERS' EXPLOITATION

Tieup with newspapers and radio, with RKO Albee as collection depot for books for servicemen, served as fine publicity getter for manager J. Alexander's date on "Hollywood Canteen".

At Loew's State, Providence, R. I., manager Joe Samartano steals a jump on the March of Dimes collections by offering a War Bond Prize to the patron correctly guessing the number of dimes in a large bowl. Each patron who contributes is eligible for free guess.

J. M. Archer of the La Scala cinema in Glasgow, Scotland, recently put on extensive campaign to promote "None Shall Escape"; at left is his lobby display.

Above is manager Lou Mayer's attractively designed front for "Can't Help Singing" at the Palace, Chicago.



Effective front was created by manager M. D. Cohen of the Uptown, Kansas City, exploiting "Lake Placid Serenade".

Right, ballyhoo employed by manager Larry Grieb at the RKO Albee, Brooklyn, attracted plenty of attention to current engagement of "House of Frankenstein".

THE BIG BONANZA

STARRING
RICHARD ARLEN
ROBERT LIVINGSTON
JANE FRAZEE

WITH
GEORGE "GABBY" HAYES
and LYNNE ROBERTS
and BOBBY DRISCOLL
J. M. KERRIGAN

GEORGE ARCHAINBAUD – *Director*

Screen Play by DORRELL *and* STUART McGOWAN *and* PAUL GANGELIN
Original Story by ROBERT PRESNELL *and* LEONARD PRASKINS

A REPUBLIC PICTURE

BUY U. S. WAR BONDS

STRONG "VICTORY" TIEUPS PUSH ARMY RELIEF ANGLE

Reports Denote Cooperation of Military, Civic, Press and Radio Sources

Indicative of the fine promotional angles in connection with the showing of "Winged Victory," theatremen everywhere are extending themselves to the limit to take advantage of Army and merchant tieups, in addition to all-out support from civic officials, the press and radio. In Springfield, Mass., manager George Freeman at the Poli theatre, cashed in with attractive window displays promoted from book shops, department stores, Coca-Cola dealers and music stores. Newspaper co-ops were garnered through the Coca-Cola tiein and a beauty salon came through with similar advertising.

Extensive publicity breaks landed in all four Springfield newspapers included a human interest story concerning a small local boy who plays a role in the production. Out of town and suburban papers also gave the engagement of the attraction full coverage. The Chamber of Commerce mailed letters to all its membership urging the merchants to cooperate with the theatre in exploiting the film.

The picture played a day and date engagement at the Music Hall and Paramount theatres in Seattle. Vic Gauntlett, publicity director for both houses, worked with Army public relations officers very effectively.

Street parades with three Army bands and Army personnel were arranged; officers and their wives attended the premieres and WACs and enlisted men from Paine Field with jeeps and Army trucks ballyhooed the film well in advance.

Gauntlett Ties Up Drug Chain

Gauntlett also arranged window displays with 18 of the Owl Drug Stores and landed in every important department store in the city. Sherman Clay's music shop devoted an entire window to "Winged Victory" record albums, photos and placards.

One of 20 Owl Drug store windows promoted for "Winged Victory" prior to film's engagement at the Fox theatre in San Francisco by publicity director Fay Reeder.

Here's a fine example of the type cooperation extended by merchants to publicist Nate Wi of the RKO Colonial in Dayton, Ohio, on "Winged Victory". Pictured is one of numero main street window displays.

In Indianapolis, where the picture opened at the Indiana theatre, manager Moe Esserman and city manager Ken Collins worked in close cooperation with the Troop Army Carrier Command.

Exhibits were obtained for display purposes in the theatre lobby and merchant shop windows. Army planes were also put on exhibition at several strategic locations in the city with prominent theatre credits.

Bernie Hynes, manager of the Denver and Esquire theatres in Denver, dated the picture simultaneously at both houses.

Hynes obtained unusual merchant cooperation, landing almost 100 free radio spot announcements a week previous to the engagement. Outdoor advertising concerns also donated free 24-sheet locations to promote the film.

Two hundred city lamp posts carried "Winged Victory" signs and 250 trolley cars were placarded with signs. The local Coca-Cola distributor likewise cooperated by carrying banners on the sides of trucks.

Hartford's Mayor Endorses Film

New England theatre managers also proved active in promoting the picture's advance and current advertising.

In Hartford, Conn., manager Lou Cohen of the Poli theatre, and Fox exploiteer Ralph Stitt launched a top flight campaign by having Mayor William Mortensen endorse the production before a press and radio gathering. Captain J. Hadnot, returned pilot hero, and WAC Lt. Elna Erichsen were presented on a special radio program over WTHT with strong plugs for the film and Army Relief.

Bradley Air Field supplied material for window displays and exhibits in department stores along the main stem; record and music stores featured music from the production and overseas caps with theatre and picture dates were distributed to clerks, bootblacks and newsboys. Cohen hit an all-time record for the city b hitting 161 merchants for co-op newspaper ad vertising with full-page ads running in th Hartford *Times* and *Courant*.

News trucks throughout the area were ban nered; 24-sheets posted in strategic locations bus cards were promoted for the Mancheste Bus Line; announcements were posted on 20 *Times* bulletin boards in the city and the news papers gave the film an unprecedented amou of valuable publicity and art breaks.

Lands Banner, Library Promotion

Joe Boyle, manager of the Poli-Broadwa theatre in Norwich, Conn., scored a direct h with his campaign on "Winged Victory."

Boyle obtained permission to stretch a ban ner across Franklin Square, display posters an scene stills at the public library and spotted 6 car cards on the Norwich-New London buse

He also arranged for numerous counter an window displays, music tieups, stationery an book displays, and lined up 33 merchants wh subscribed for newspaper co-op ads.

In addition to outstanding newspaper pub licity garnered for the attraction, Boyle als promoted a two-day classified ad contes awarding free passes to patrons whose name and addresses appeared in scattered location in the Sunday *Record* and Monday *Bulletin*.

At the Loew Poli theatre in New Haven Conn., manager Morris Rosenthal presente special stage ceremonies in connection with th opening of the film. An Army band, WAC and color guard gave added prestige to th occasion.

Rosenthal persuaded the newspaper pub lisher to relax the restrictions on full-pag newspaper ads and landed several striking lay outs from merchants who sponsored all cost

A 30 by 40 display with scene stills wa spotted in the public library and in addition t numerous window displays, Rosenthal obtaine full merchant cooperation with newspaper ad and counter displays.

CONTINUED ACCLAIM GREETS AWARDS COMPETITIONS

THOMAS J. CONNORS

Vice-President in Charge of Sales
Twentieth Century-Fox Film Corp.

The Quigley Awards are to showmen of the motion picture industry very much what Academy 'Oscars' are to actors, writers, directors and those who produce the films. I think Martin Quigley is to be commended for seeing to it that theatre managers and those in any way having to do with the promotion of motion pictures are recognized for their efforts and for their sincerity of purpose.

Thanks to the Managers' Round Table section of the MOTION PICTURE HERALD, thousands of showmen-readers weekly have an opportunity to study and follow through on the innumerable promotional ideas presented there. Showmen from all parts of the world, anxious for recognition in the annual Quigley Awards are directly and indirectly contributing to the general well-being of properly handling motion picture exploitation. The Quigley Awards, rewarding those chosen by the democratic procedure of votes, have helped immeasurably in raising the standard of merchandising pictures and thus have increased box office grosses. The Awards have also been inspirational in stimulating the efforts of field exploitation men, working as they do with theatres throughout the land.

The Quigley Awards have contributed much to the prestige of motion picture publicity emanating from theatre to public.

JACK GOLDSTEIN

Eastern Director of Publicity and Exploitation
David O. Selznick Enterprises and
Vanguard Films

Thank you very much for your kind invitation to act as a judge in the Quigley Awards Competition. I have seen the practical value of these Awards demonstrated hundreds of times. For the good of the industry generally and the theatre man especially I welcome the opportunity to further this excellent medium in any way I possibly can.

ARTHUR EGBERTS

Manager, Loew's State
White Plains, N. Y.

The Quigley Awards are most certainly a powerful factor in stimulating showmanship—you can bet that each bit of showmanship that earns a Quigley Award has already earned box office recognition at the theatre where it originated!

Our executives are decidedly interested in seeing their managers and assistants participate in this competition. Promotions and salary increases go to those who get results and a Quigley Award entry is a shining testimonial that that particular man is out after results! Besides, think of that deep down feeling of quiet satisfaction we experience by just entering the competition!

"KEEP WITS SHARPENED," SUGGESTS STRACHAN

There have been many instances within our organization where recognition has been accorded participants in the Quigley Awards competition and all managers are urged and encouraged to submit entries regularly.

The showman who fails to maintain an active status in the Quigley Awards competition will find himself at a distinct disadvantage during the postwar period for the reason that those showmen who keep their promotional wits sharpened by active competition and refuse to be lulled into inactivity by wartime box office inflation, will be well ahead of the field when the going gets tough again.

— J. KNOX STRACHAN, Director Advertising and Publicity, Warner Bros. Ohio Theatres.

M. CONNER

Manager, Capitol Theatre
Madison, Wis.

I have always been interested in the Round Table, not only because it is a show window for managers' efforts and exchange of ideas, but because the competition involved is stimulating and adds interest to one's work. All of which is an aid to increasing box-office results, which is the primary object.

Winner or not, I continue to contribute because the Round Table is a valuable institution that cannot afford to be overlooked by livewire showmen.

PHILIP KATZ

Manager, Kenyon Theatre
Pittsburgh, Pa.

As far as we are concerned, the Quigley Awards and Managers' Round Table section are by far the most interesting and important of the weekly issues of MOTION PICTURE HERALD. For here may be seen the down-to-earth workings and tested results of all the pretentious plans and preparations announced in the stories in the foreword portion of the magazine. It has been a real stimulant toward further continued exploitation to have our efforts impartially compared with the work of others and be cited by the judges.

LOU COLANTUONO

Manager, Stanton Theatre
Philadelphia, Pa.

I was indeed honored to have the Quigley Award judges recognize my efforts toward better showmanship.

It is indeed a great factor and a stimulus to men in my end of the motion picture industry, to have such film periodicals as the MOTION PICTURE HERALD have the forsight and the ability to recognize efforts made toward better showmanship.

SEYMOUR MORRIS

Director Advertising, Schine's
Gloversville, N. Y.

I am very glad to see that the Quigley Awards will be retained for another year, marking the 12th anniversary. Certainly, the past few months have shown us that if we are to reap the full benefits of the increased patronage that came out of a war era, we must revert to the old time showmanship rather than depend on a natural flow of people to the box office.

I believe that the competitive spirit so well evidenced by previous Quigley Award contests can be the guiding light as to the course that must be steered at the present and in the post-war future.

WILLIAM EAGEN

Manager, Princess Theatre
Sioux City, Ia.

If there is a finer organization for the advancement of showmanship in motion picture theatres, I have not yet heard about it. Not only does the Round Table present valuable aids to the theatre manager in the form of tried and proved exploitation stunts, but it also stimulates the individual manager to greater competitive efforts for recognition on the pages of the Round Table.

Obviously his continued and regular efforts are going to be reflected in greater grosses and larger profits. I believe our increased ticket sales can be credited to our showmanship efforts, stimulated by Round Table competition, as much as to any other factor.

ED HARRISON

Manager, Court Square
Springfield, Mass.

Not only do I feel that the Quigley Awards are a stimulant but the citations help to put a fellow "on the map" so to speak. This is especially true where an organization doesn't have any circuit organs or other publicity releases.

LES G. PUGSLEY

Manager, Empress Theatre
Edmonton, Alberta, Canada

I haven't the slightest doubt that participation in these contests, whether we win or not, directly benefits managers in their relation with circuit heads. In our company, even the listing of our names as contenders for awards brings a fine letter from the General Manager.

WILLIAM E. COOK

Manager, RKO Proctor's
New Rochelle, N. Y.

Of course our job is to put our shows over each week, but it does stimulate one to put more effort into one's showmanship, hoping to gain recognition from the Quigley Awards and from the heads of the corporation you are working for.

"Direct Box Office and Showmanship Stimulant"
—Say Managers

CHARLES PINCUS
Manager, Utah Theatre
Salt Lake City, Utah

There is no need for me to tell you that the first thing I do when we receive the MOTION PICTURE HERALD is to turn to the Manager's Round Table section and look for gags, stunts and ideas being executed elsewhere that can be adapted for local use. I have gone on record regarding this subject before and it is still my opinion that this section is invaluable to theatre managers. It's kept "hot" and never gets stale. I am frank in stating that I get many ideas from it used by managers everywhere.

CLIFF LOTH
Manager, Uptown Theatre
New York City

It was with a great deal of personal gratification that I learned my efforts of the past year had been chosen for recognition by the Quigley Awards Judges.

I want to take this opportunity to thank the judges for their kind consideration, and at the same time commend the MOTION PICTURE HERALD for its interest in this sort of promotion.

GERALD M. PAULMIER
Manager, Maplewood Theatre
Maplewood, N. J.

That the most prominent men in our industry should give their time to this contest is proof sufficient of its importance and it is with the greatest pride that I accept this recognition of my efforts.

Such Award adds new vigor to my plans for enhancing the value—the appeal to the public—of attractions to be sold through the box office. A Quigley Award winner stands head and shoulders above those managers who didn't even try and is always congratulated by those who entered the contest but were not as fortunate.

HARRY A. ROSE
Manager, Loew's Majestic
Bridgeport, Conn.

In my estimation, the Quigley Awards are a certain goal that every manager, with any ambition, seeks to attain. It is an incentive to improve on past efforts, for it not only shows results at the box office, but as in any competitive business, attention is always focused on the go-getter. I would say that eventually these efforts must be recognized, as all circuit heads are interested in any activities that increase the weekly gross.

SID J. DICKLER
Manager, Belmar Theatre
Pittsburgh, Pa.

An old showman at heart and a firm believer in exploitation and public relations, I am 100% in accord with the idea of the periodical awards for theatre men. As far as I'm concerned, those few Awards that I have garnered have stimulated my interests and created a great desire in my mind and heart to shoot for bigger and better things in the theatre world.

It does a fellow good to get a "pat on the back" now and then and to see various mentions of your efforts in the MOTION PICTURE HERALD is definitely "a shot in the arm."

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

JOSEPH BOYLE Broadway, Norwich, Conn.	J. D. HILLHOUSE State, Galveston, Tex.	LESTER POLLOCK Loew's, Rochester, N. Y.
LIGE BRIEN Enright, Pittsburgh, Pa.	ELLIOTT JOHNSON Malco, Memphis, Tenn.	PAUL D. ROBINSON Capitol, Worcester, Mass.
GERTRUDE BUNCHEZ Century, Baltimore, Md.	PHIL KATZ Kenyon, Pittsburgh, Pa.	MORRIS ROSENTHAL Poli, New Haven, Conn.
LES CAMPBELL Strand, Trail, B. C., Canada	JAMES KING RKO, Boston, Mass.	J. G. SAMARTANO Loew's State, Providence, R. I.
ARNOLD J. COFFEY Carolina, Hickory, N. C.	ARTHUR KOCH Proctor's, Mt. Vernon, N. Y.	CHUCK SHANNON Columbia, Sharon, Pa.
CLAYTON CORNELL Strand, Amsterdam, N. Y.	GEORGE KRASKA Loew's Orpheum, Boston, Mass.	LARRY STEWART Gopher, Minneapolis, Minn.
ROSCOE DRISSELL Loew's State, Norfolk, Va.	CLIFF LOTH Uptown, New York City	S. L. SORKIN Keith's, Washington, D. C.
GEORGE FREEMAN Poli, Springfield, Mass.	JACK MATLACK Broadway, Portland, Ore.	MICHAEL STRANGER State, White Plains, N. Y.
SAM GILMAN Loew's, Harrisburg, Pa.	LOU MAYER Palace, Chicago, Ill.	HELEN WABBE Golden Gate, San Francisco, Calif.
SAM HEBSCHER Nola, Ottawa, Ont., Canada	R. E. MAYNARD Savoy, Hamilton, Ont., Canada	KATHLEEN LAMB WHALEN Lucas & Jenkins, Macon, Ga.

MICHAEL STRANGER
Manager, Poli-College Theatre
New Haven, Conn.

There is one front on which all theatre men can serve, and that is, the showmanship front. Perhaps there are various reasons why managers endeavor to exert themselves along such lines. Two of my reasons are: The heads of my circuit who are always interested in our campaigns, whether it is selling the picture or something for the Government. The other is the Quigley Awards.

There is an old saying about sticking to the plough until you have reached the end of the furrow and if this means enhancing the value of my attractions at the boxoffice, then that's for me.

JOSEPH D. NEVISON
Manager, Bromley Theatre
Philadelphia, Pa.

In my opinion, the Quigley Award plan and the Manager's Round Table idea are two of the most stimulating factors in show business promotion. Recognition for effort is undeniably an incentive for continued effort and creative planning in exploitation. The Manager's Round Table is of inestimable value in placing in the hands of all showmen, the most productive ideas of others.

ARNOLD J. COFFEY
Manager, Carolina Theatre
Hickory, N. C.

The Quigley Award is a great factor in stimulating one to be more conscientious and to put more effort into showmanship to make your theatre the talk of the town and more than double the box office grosses.

It is especially helpful to us one gallus small town managers whose closest bid to fame is an occasional line in our local sheet or having some fan from over 'Catfish' way remark, "My, Hain't that a pretty front."

Quigley Awards gives one inspiration, something to work for and brings mention for recognition throughout the land.

BOB COX
Publicity Director, Schine Theatres
Lexington, Ky.

While sitting here I cast my eyes towards the wall directly in front of my desk where my last Quigley Award hangs and my thoughts drift back to a period back in 1941. A period when I was casting about for the kind of job that I felt I was suited for . . . to make a long story short and very sweet, these very same Quigley Awards were in some measure responsible for my being with the Schine organization.

I am fully aware that our entire organization is cognizant of the value of the Award system and on many instances have heard it mentioned.

To my mind one of the greatest features of the Quigley Awards is that it gives an equal chance to every showman, whether he is in a town of 1,200 or a city of millions. That is what adds incentive to our work.

Alexander Helps A.A.F. Hospital Build Canteen

Joseph Alexander, of the RKO Albee theatre in Cincinnati, ushered in "Hollywood Canteen" with a tieup to a nearby camp in Ft. Thomas, Kentucky, which is being transformed into an A.A.F. hospital. Alexander visited it and interviewed the commanding officer.

Among the extra-curricular projects contemplated was a canteen for the GIs. Alexander volunteered to help build one. Using "Hollywood Canteen" as a catapult, he visited Station WCPO and pointed out to the station manager where goodwill could be achieved in assisting this drive. The station promptly allowed itself to be drafted and started pounding with spot announcements for the canteen and "Hollywood Canteen." Citizens were urged to bring magazines to the theatre lobby, from which they would be sent to the hospital.

The hospital has two half-hour broadcasts, parts of which were dedicated to the stunt via special arrangements of "Hollywood Canteen" music and interviews by soldiers who had visited the canteen. The station devoted parts of its "Breakfast at the Netherland Plaza" program to the drive.

The routine channels were widely used. Four stations which employ record programs used the "Hollywood Canteen" songs with the appropriate commercials. Juke boxes throughout the city carried special stickers.

Gets Good Radio Cooperation With Theatre Announcements

Disc jockeys on four stations—WCPO, WSAI, WKRC and WCKY—played "Hollywood Canteen" music on all their sustaining programs.

In return for an enlarged record made by the sign shop and placed in the lobby, the Columbia Record Company plugged the music and the picture in all music shops.

The Harris Specialty Shop, whose windows face the busy arcade in the Netherland Plaza through which all Cincinnati department store shoppers parade, devoted a window to the stills of "Hollywood Canteen." Windows and counter displays also were set up in other locations, including music shops and department stores.

Katz Promotes "Janie" Contest In Local Newspaper

Jack Katz at the Roosevelt theatre, Chicago, promoted the Downtown Shopping News to sponsor a "Janie" contest as part of his advance exploitation on the date. Girls were nominated by their schools and judged by Jack, Lou Breese, orchestra leader at the Chicago theatre, and Charles Schooff of the Shopping News.

A "Janie" fashion show was held at Carson, Pirie & Scott, the models parading against a background of Joyce Reynolds blowups. Eighteen hostesses at the Service Centre named "Janie" were invited to the opening and their pictures taken.

The Exhibitors' Honor Roll

The War Activities Committee has awarded sterling silver medals of honor to the following list of theatremen for extraordinary services during the Sixth War Loan Drive. Listing is by regional arrangement, although by no means complete. As additional names are received from the War Activities Committee they will be published.

CONNECTICUT

George Comden, Westport; Albert Pickus, Stratford; George Wilkinson, Wallingford; Irving Cooper, Stamford; Ernest Dorau, Middletown.

Fred Greenway, George Landers, Henry Needles, Hartford; Michael Stranger, William Brown, Jim Darby, Dr. J. B. Fishman, Maurice Bailey, Barney Calechman, David Cherman, Lou Brown, Morris Rosenthal, William O'Connell, all of New Haven; Joseph Boyle, Norwich; Matt Saunders, James Tobin, Ed Riha, Harry Rose, Al Shuman, Jack Schwartz, all of Bridgeport; Dennis Rich, Bristol.

A. Machalski, South Manchester; J. J. Scanlon, Torrington; J. R. Shields, Ansonia; Randolph Maller, New Britain; E. J. Harvey, Danbury; Dave Magliano, Windsor Locks; Russell Barrett, Willimantic; Miss Mollie Stickles, Meriden; Walter Murphy, New London; Jack Sanson, Manchester; J. S. Borenstein, New Britain; Al Hamilton, South Norwalk; Miss Julia Smith, Waterbury; Paul Klingler, Waterbury.

SOUTHERN CALIFORNIA

Harry Olmstead, Warner, Fresno; Robert W. Quertermous, Warner, Fresno; Bill Osborne, Granada, Santa Barbara; William H. Loftus, the California, San Pedro; Welder Daniel, Ritz, San Bernardino; Harry Schlinker, Warner, San Pedro; Victor Rosen, the Beverly, Beverly Hills; Rose Kaplan and J. H. Rodgers, Warner theatre department; Mort Goodman, director of advertising, Warner theatre department in this territory; Oscar Kantner, Warner theatre exploitation department; John McManus, Warner, Hollywood; James Brinton, Warner, Huntington Park; William Hendicks, Warner Downtown; Oscar Gilbertson, Warner theatre department; Leo Hershon, Wiltern, Los Angeles; Roy D. Fox, Warner theatre department; B. H. Wallerstein, assistant Warner theatre zone manager; Harry Wallen, Paramount, Hollywood; James H. Rorn, and Shari Jaye, Paramount, Hollywood; Rube Wolf, Russ Stapleton, Charlotte Rohrlich and Willis Kinear, Paramount Downtown; Nat Holt, former RKO theatre division manager, now producing for RKO; M. A. Anderson, RKO Hillstreet, Los Angeles; Eddy Meck and Morris Schreibman, RKO Theatre advertising and publicity; and Genevieve Rupp, Pantages, Hollywood.

VIRGINIA

Frank Stover, Reed, Alexandria; J. C. Caldwell, Lee, Appomattox; W. S. Hemlin, Buckingham, Arlington; Mrs. D. H. Covington, Ashland, Ashland; J. C. Stanley, Liberty, Bedford; Manager, Clarke, Berryville; T. D. Field, Lee, Bluefield; J. M. Goebel, Cameo, Bristol; G. M. Sundy, L. G. Evans, Wardley, Callao; Alex Thompson, Paramount, Charlottesville; J. W. Blair, Chatham, Chatham; B. F. Sothern, State, Clarksville.

Charles McKinney, Masonic, Clifton Forge; C. G. Dyches, Clover, Clover; F. I. Martin, Pitts, Culpeper; Charles L. Abercrombie, Manager of Capitol, Danville; Manager, Villey, Edinburg; Sam Roth, Pitts, Emporia; J. E. Gleeson, State, Falls Church; Marguerite Trent, State, Farmville; H. E. Wise, Castle, Finecastle; C. W. Curtiss, Colonial, Galax; J. B. Farinholt, Edge Hill, Gloucester.

Henry A. Clark, Virginia, Harrisonburg; W. R. Tanner, Free State, Kenbridge; W. W. Collier, Fairfax, Kilmarnock; Mrs. Mary Oliver, Tally-ho Theatre, Leesburg; Ralph I. Daves, State, Lexington; H. Talley, Louisa, Louisa; Willis Grist, Jr., Paramount, Lynchburg.

Henry W. Marple, Pitts, Manassas; Mrs. F. D. Carper, John Garst, Roxy, Martinsville; Mrs. Elizabeth Whitney, J. D. Simpson, Hollywood, Middleburg; William Dalke, Hi-Way Theatre, New Market; Leonard Gordon, Palace, Newport News; A. V. S. Clark, Paramount, Newport News; J. H. Lichtman, Booker-T Theatre, Norfolk.

Roscoe Drissell, Loew's, Norfolk; W. S. Wilder, Newport, Norfolk; Pierre Boulogne, Norva, Norfolk; Manager, Rosna, Norfolk; S. H. Northington, H. Reuben, Century, Petersburg; Robert Levin, Colony, Portsmouth; Manager, Jack Williams, Gates, Portsmouth; Robert P. Beamer, Pulaski, Pulaski; Earl Horne, Radford, Radford; Robert Coulter, Byrd, Richmond; Mrs. M. Stevenson, Frank O'Brien, Colonial, Richmond.

Brock Whitlock, Loew's, Richmond; Pete Lichtman, George Clarke, Walker, Richmond; Elmore Heins, American, Roanoke; Otto Whittaker, Jr., Grandin, Roanoke; H. K. Nicholas, Jr., Victory, Scottsville; Carrie E. Fulgham, Smithfield, Smithfield; Carrington Waddell, Princess, South Boston; Chris Geoghegan, Colonial, South Hill; Frank Shaffer, Dixie, Staunton.

Jack W. Fretwell, Visulite, Staunton; Manager, Strand, Strasburg; Roy Richardson, Harry Roth, Chadwick, Suffolk; C. Bristow, Rapanna, Urbanna; W. F. Crockett, Bayne, Roland, Virginia Beach; Manager, Fauquier, Warrenton; J. Ellison Loth, Wayne, Waynesboro; Chas. W. Denmead, York, West Point; Lamar Keene, Capitol, Winchester; John D. Conner, Pulaski, Pulaski; George Stitzer, Byrd, Richmond; S. C. Gordon, Mrs. Gertrude Peace, Venus, Richmond.

S. B. Tucker, George Roberts, State, Richmond; T. J. Rayfield, Capitol, Richmond; Mrs. Bertha Brothers, Bellevue, Richmond; Mrs. Reba Wilburn, Brookland, Richmond; W. F. Ballenger, Grand, Richmond; C. T. Leahey, Westhampton, Richmond; Dixon Miller, Arlington, Arlington; Mark Gates, Wilson, Arlington; R. S. Martin, Lee, E. Falls Church; Wade Pearson, Ashton, Arlington; D. C. Womack, Ashton, Arlington; H. O. Green, Bluebird, Petersburg; B. W. McGee, Rex, Petersburg; Mrs. Florence Moss, Regent, Petersburg.

H. Schultz, American, Roanoke; H. T. King, Broadway, Broadway; Mrs. Dan Weinberg, Edward S. Taylor, Rockbridge, Buena Vista; W. C. Parker, Mecca, Chase City; R. Clarke, New, Keysville; D. F. Aleshire, Page, Luray; Manager, Warwick, Newport News; Jeff Hofheimer, Visulite, Norfolk; Morton G. Thalhimer, Neighborhood, Richmond.

Sam Bendheim, Jr., Neighborhood, Richmond; Charles Grimes, Dixie, Staunton; Hunter Perry, Dominion, Charlottesville; Frank Falls, Academy, Lynchburg; John Fox, Accomac, Accomac; C. A. Posey, Jefferson, Roanoke; Ashton Rudd, Roanoke, Roanoke.

J. E. McLemore, Salem, Salem; Mrs. G. C. Clanton, Dew, Tappahannock; Stanley Barr, Colonial, Portsmouth; Jay Kimmel, Elco, Portsmouth; Hal Lyons, Lyons, Franklin; Harry Robertson, Visulite, Covington, and Vivian Brown, Loew's, Richmond.

Sees "Marietta" 49 Times

When a patron recently traveled to Bridgeport, Conn., expressly to see "Naughty Marietta" for the 49th time, playing currently at the Loew Poli Majestic theatre, Harry A. Rose arranged for photographers to take pictures of the woman which broke in the local papers.

Campbell Promotes Co-op Page

In advance of "The Very Thought of You" at the Strand theatre, Trail, B. C., Les V. Campbell promoted a full page of cooperative ads, each of which was tied directly to the picture. A contest angle was injected with words misspelled in the various ads.

SHOWMEN PERSONALS

In New Posts: Mike Hudish, Century's Mayfair, New York. John Mathews, Community, New York. William May, Freeport, Freeport, L. I. Phil Zeller, Harper, Detroit, Mich. Walter Lloyd, Allyn theatre, Hartford, Conn. Alfred Simon, RKO 105th Street theatre, Cleveland, Ohio.

Jimmy Walker, city manager Fox West Coast theatres in the East Los Angeles area. Karl Swanstrom, city manager Fox West Coast theatres, Bell, Cal. R. R. Nichols, Capitol and Eastern theatres, Fort Wayne, Ind. **Vincent O'Leary,** manager Publix-Great States theatres, Bloomington, Ill.

Richard L. Wright, Orpheum and Plaza, Marion, Ill. William Cain, Times, Waukegan, Ill. Bernard Davis, to Warner's, Charleston, West Va., succeeding Bill Hayatt, Army-bound. Glenn Nelson, Warner city manager in Tarentum, Pa., has taken a leave of absence and is succeeded by Martin Shearn.

Perry Platt, Liberty, Sharon, Pa. Harry Long joins Bert Stearn's Cooperative Theatres, Pittsburgh, in an executive capacity. Grace Brinkman, Opera House, Grafton, West Va. Ralph Gorelick, Carlton, Detroit. Don Geddes, Liberty and Rialto theatres, Wenatchee, Wash., succeeding Morris Nimmer, called into service. Jack Rosenberg, Orpheum, Seattle, Wash.

Happy Birthday: Edward Spengman, Paul H. Harrell, Dick Walsh, David W. Bayne, Fred R. Fisher, George A. Hodge, Joseph Rogatnick, Richard C. Shaw, Ernest A. Grecula, J. Mark Cadle, Harry Wade, M. J. Stockwell, Jack Kleinman, Warren Wood, Cecil L. Brusegard, Henry Paul LeClair, Milton Harris, Gerald Raines.

Dan E. Krendel, William G. Cooke, Jr., Boydell Edwards, Jr., Joe Miklos, Sam J. Aaron, Paul D. Rainsberger, Frestle F. Chenoweth, Russell N. Hurt, Milton Swanson, Charles Martin, Truman Riley, T. W. North, Jr., Dave Borland, W. A. Lee, C. J. Bolender, John Capano, Murray Keillor, Francis Wayne Hamilton, Joseph J. Paul.

War Bond Devices Land Publicity

As part of his advance publicity on "Dough girls" at the Capitol theatre, Madison, Wis Marlowe Connor used an ingenious stunt b organizing a group of six girls from Eas High and calling them "The Dough Girl Club"; after Dough for War Bonds.

Conner arranged with the *Times* to cover meeting of the girls with the Governor, sellin him the first Bond in the drive. The Doug Girl angle is being played up for a fair-thee well, with the Governor coming through with $25 War Bond to the girl selling the mos Bonds. The *Times* came through with a three column cut of the Governor surrounded by th Dough Girls, together with appropriate copy

A novel method of selling Bonds was con ceived by Joseph Citron, manager of Loew' Apollo theatre, New York. Citron launched push-cart stocked with Bonds with a placar reading: "Fire Sale. Buy Bonds here. Se fire to Tokyo and Berlin". Bonds with a matur ity value of $21,000 were sold in a few hours

Milton Marien, managing the Fox theatre Burlington, N. J., helped the drive along; he ar ranged with the patriotic owner of a local drug store to allow people purchasing Bonds for th Bond premiere at the theatre to purchase a car ton of cigarettes. On the first day, more tha 100 Bonds were sold.

Sells Bonds and Current Film

Mollie Stickles at the Palace theatre, Meriden Conn., distributed 25 cards reading "Since Yo Went Away, we've continued to buy Bonds," as part of her exploitation on that picture. Th cards were planted in all banks and postoffice in the city.

A tieup with the local USO featured 2,00 date cards given away at Servicemen's dance Those couples with matching numbers presente cards at the boxoffice for guest admissions. At tractive cutouts garnered the lobby posts tw weeks in advance; numerous windows wer promoted; 100 memo pads used in downtow office buildings and 5,000 heralds with mer chants ad on back page were distributed.

Mayers Arranges For Coffee Tieup On "Brazil"

Highlight of "Brazil," at Keith's, in Philadelphia, was a coffee tie-up arranged by Richard Mayers, advertising and publicity director, and manager Haddon Mathews.

The film includes a production number of coffee-picking on a plantation, and another showing coffee-growing. The Joint Coffee Promotion Committee cooperated by circularizing all distributors throughout the country, advising them of the promotion possibilities.

Mayers contacted the William Montgomery Company, wholesale grocers, and received outstanding cooperation. The company puts out a coffee under the brand name of Montco, and included a cut and copy on "Brazil," with theatre and playdate credit, in newspaper ads. The copy read: "Montco Recommends the Glorious Musical Romance of the Coffee Country," and called attention to the elaborate coffee display in the theatre lobby, where all patrons were invited to enjoy a cup of coffee, served by the "Pan-American Coffee Girl." The girl who manned the display was dressed in colorful Brazilian costume.

Retail Outlets Are Included

The Montgomery company also has an interest in 450 Pioneer Food Stores. For these groceries and for the 2,000 retailers they serve, they issue a weekly price-list catalogue. A two-column advertisement for "Brazil" was used on the cover of this catalogue, with copy: "Suggest Your Customers See the Glorious Musical Romance of the Coffee Country, 'Brazil', and Enjoy a Free Cup of Montco Coffee in the Keith Theatre Lounge." Montgomery also sent their own stores and other outlets a letter suggesting that they take advantage of the tie-up by using window and store displays giving theatre and playdates. More than eighty-five stores used such displays.

The company also issues a large herald for the Pioneer Food Stores. Theatre ad and cut with tie-in copy was used on these handbills, more than 125,000 of which were distributed throughout the territory, with 25,000 being sent out by direct mail.

The Montco Coffee Company sponsors a radio program over WIP; special copy about the film was included in these broadcasts.

Gigantic Bond Rally Staged In Brooklyn by Nicholas

Mike Nicholas, manager of the Century Kingsway theatre in Brooklyn, N. Y., promoted the grand ballroom of the Hotel St. George in which to stage "the affair of the Century," a monster Bond show and dance, admission to which was by purchase of a War Bond.

The support of various organizations such as the A.W.V.S., C.D.V.O., etc., was enlisted at a dinner, with passes and other prizes offered to those selling the most Bonds as added incentive. Thousands of punch cards were distributed to the organization members and for each 12 Bonds which were sold two guest tickets were presented to the seller to any Century theatre in the city.

School aid was obtained, department stores in the downtown area plugged the affair through window displays, local newspapers devoted columns of space to the Rally and radio plugs were also promoted.

Total Bond sales realized from the occasion added a million and a half dollars to the total of the Sixth War Loan Drive.

By Staff Photographer

ROUND TABLE VISITORS last week included: Howard Pettengill, publicity director for Florida State Theatres; M.G.M. exploiteers: Emery Austin, Atlanta; Todd Ferguson, Memphis; Mark Jenkins, "Show Builder" unit in the South.

To Extend Term Of Appeal Board

Judge Henry W. Goddard, who signed the Con-ent Decree November, 1940, was to receive this eek an order for his signature, extending the erms of the arbitration appeal judges for another ear, according to the American Arbitration Asso-iation. The terms expire January 31. The order is ased on the signed stipulations of the five con-enting companies calling for the extension. Wen-ell Berge, Assistant Attorney General in charge f the Justice Department's Anti-Trust Division, nd Robert L. Wright, special assistant in charge f the motion picture section, have signed for the epartment.

The Dallas tribunal's dismissal of the combina-on some run, clearance complaint against the five onsenting companies, filed by W. V. Aldwell, perator of the Roxy theatre, San Angelo, Texas, as been upheld by the Appeal Board, the Asso-iation reported this week.

The complainant charged the distributors ignored previous order against them, except RKO, in hich the companies were directed to offer their ims to the Roxy on a run to be designated by em and not calculated to defeat the purpose of ection 6 of the Consent Decree. He also charged at pictures were offered 120 and 150 days after st run and asked that a reasonable maximum earance be set. Concho Theatres, Inc., operating e Texas, Ritz, Plaza, Angelus, Lyric, Royal and ex, all in San Angelo, intervened.

William A. McSwain, arbitrator in the Chicago bunal, has dismissed the combination some run, earance complaint against all five by R. J. Miller, erator of the Colony theatre, McHenry, Ill.

Benton Roy, operator of the Roy theatre, Man-ra, La., has filed a some run complaint in the ew Orleans tribunal, against, Paramount, RKO, wentieth Century-Fox and Warners. It is charged at although the defendants have offered product the Roy, they have employed methods calculated defeat the purpose of Section 6.

Princess" in Ninth Week in hicago, Report Holdovers

Samuel Goldwyn's "The Princess and the Pi-te," starring Bob Hope, released through RKO dio, is now in its ninth week at the Woods eatre, Chicago. Fourth weeks for the film are ported at Boston, Washington and Philadelphia. Third weeks are reported at St. Louis, Jackson-le and Minneapolis, with second weeks at Sa-nnah, Oklahoma City and Portland, Me.

Extra playing time has been reported at the John's theatre, Jacksonville, where in its first ek it set a new house record. Holdovers are o reported at Macon, Ga., Ft. Wayne, Ind., ringfield, O., and Asheville, N. C., while new use records have been established at Sarnia, Catherine's and Chatham in the Toronto terri-y.

Caballeros" Will Open in ew York February 3

"The Three Caballeros," Walt Disney's latest l length Technicolor musical, released by RKO, ll have its New York premiere February 3 at Globe theatre. The production, which com-es cartoon characters with living actors, last ek reached its fourth week at the Alameda atre, Mexico City. It has grossed more than per cent beyond any other American or native ture to play the house over a similar period, cording to RKO.

ecency Legion Reviews ght New Pictures

The National Legion of Decency this week ssified eight new pictures as follows: In Class 1, unobjectionable for general patronage: othing But Trouble," "Sagebrush Heroes" and hadows of Death." In Class A-2, unobjection-e for adults: "I'll Be Seeing You," "Mr. hmanuel," "The Mummy's Curse," "Song to member" and "Thoroughbreds."

International Unit Formed By Republic Pictures

To handle the company's foreign business, Republic Pictures International Corporation has been formed with a capital stock of 1,000 shares, no par value. Officers are: Morris Goodman, president; E. H. Seifert, vice-president; Walter Titus, treasurer, and A. E. Schiller, secretary.

Republic is the most recent company to form a foreign corporate subsidiary. The first was adopted by Loew's.

A tax saving is permitted as the result of two features of the U. S. law on the excess profits tax, from which companies doing 95 per cent of their business abroad are exempt and which, making a 40 per cent annual levy on profits from direct operating, applies this rate to only 15 per cent of the dividends paid by corporate subsidiaries to parent companies.

Boston Dailies Cut Film Ad Space

Further evidence of the newsprint shortage affecting motion picture advertising came this week from Boston, when three Boston newspapers joined scores of other American dailies in limiting advertising space to theatres.

The Boston *Herald* and Boston *Traveler*, morning and evening papers, announced their schedule as follows: 50 lines on two columns, twice, 100 lines on two columns, one insertion; 140 lines on three columns, one insertion; a total of 480 lines for a first run offering.

This cut seriously upsets the national advertising sent out from studios and publicity offices in Hollywood and New York. Companies will be forced to prepare separate advertisements for each paper in Boston in most instances. The Boston *Post* notified theatres it would hold to a maximum of 200 lines daily. Thus far the *Globe* has made no further cuts but has held rigidly to the policy of holding the advertising down for several months past. The *Record* and *American*, both Hearst tabloids, have had limited ad space for some time.

Promote Four of Republic Staff

Four Republic sales staff promotions were announced this week by James R. Grainger, president and general sales manager, at the final regional sales conference of a series, held Monday and Tuesday at the North Hollywood studio.

Effective Monday, February 12, William Feld, formerly branch manager in Des Moines, assumes his new post as Chicago sales manager; William Weiss, formerly salesman in St. Louis, is advanced to branch sales manager of that office; B. C. Talley, formerly Atlanta salesman, becomes sales manager of that office; and Dave Nelson, formerly salesman in St. Louis, becomes Des Moines branch manager.

These promotions supplement the promotions of Nat E. Steinberg and N. J. Colquhoun, former branch managers in St. Louis and Dallas, to posts as prairie and southwestern district sales managers, respectively. These assignments were announced by Mr. Grainger at the closing session of the recent Chicago regional sales meeting, increasing the total of district sales managers to eight, and allowing for greater concentration for all district managers.

The Hollywood meeting was addressed by Herbert J. Yates, Sr., chairman of the board. Other home office executives present included: Edward L. Walton, assistant general sales manager; western district sales manager Francis Bateman; franchise holder J. T. Sheffield; branch managers J. H. Sheffield, Portland, Gene Gerbase, Denver; Harold C. Fuller, Salt Lake City; L. W. Marriott, Los Angeles; and Sid Weisbaum, San Francisco.

Others included William Saal, executive assistant to Mr. Yates; Allen Wilson, studio vice-president; Walter L. Titus, Jr., executive assistant to Mr. Grainger; J. L. Kaufman, studio publicity head; Steve Edwards, New York publicity director; Si Borus, home office contract department head.

Kentucky Theatre Burns

The Lyric theatre at Guthrie, Ky., was completely destroyed by fire last week.

CHANGE OF TRADE SCREENING DATE

INSTEAD OF JANUARY 29th AS PREVIOUSLY ANNOUNCED

WARNER BROS.' TRADE SHOWINGS OF

"OBJECTIVE, BURMA!"

Starring

ERROL FLYNN

Will Now Be Held On

MONDAY, FEBRUARY 5TH

SCREENING ROOMS AND TIME OF SHOWINGS REMAIN UNCHANGED

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

STUDIO RECORDING EQUIPMENT, ABSOLUTELY complete, noiseless Recorder, spare Galvanometer, 2 Magazines, Console Amplifier, 4 mixers, equalizers, 2 RCA Microphones, power supply, rack, cables, etc. Worth $10,000. See it here, $6,445; Variray Galvanometer, noiseless recording Shutter for 16mm. or 35mm. optical system Transformer and blueprints for mounting, $995; complete Sound Recording Truck, worth $15,000, bargain at $7,975. Send for listings. S. O. S. CINEMA SUPPLY CORP., New York 18.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work. wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 to 100 OR 1 to 75, $2.25 per thousand, $20.00 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

BUSINESS OPPORTUNITIES

MOTION PICTURE THEATRE UNDER CONSTRUCtion. Will seat 600. Unusual opportunity. Can help finance. Details by appointment only. ALBERT L. SKLAR, Attorney, American Bldg., Baltimore, Md.

NEW EQUIPMENT

HANDSOME SAND URNS, $8.95; BOXOFFICE Chairs, $7.50; Film Cabinets, $2.93 section; complete Stage settings, $95 up; Automaticket Registers, OPA ceiling prices; Soundman's Test Instruments, $28.40; Army surplus RCA PA systems, $125; Flextone washable sound Screens, 30½c sq. ft.; 5/16" curtain Cable, 13c ft. Get our Winter Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

INTERMITTENTS REBUILT—SAVE $$. LISTS—TROUT THEATRE EQUIPMENT, Enid, Okla.

1000W ELECTRIC HEATERS, $7.95; SUPREX 50A Generators, rebuilt, $397.50; industrial Vacuum cleaner, rebuilt, $150; loudspeakers, $6.75 up; Brandt Coinometers, cashier delivery $75; side chute, $95; LI Arc Lamps, $75. Come to New York—make your selection here—enough equipment for 10 theatres. Complete Simplex rebuilt Sound Projection including lenses, lamphouses and sound screen $1,500. S. O. S. CINEMA SUPPLY CORP., New York 18.

316 REUPHOLSTERED FULLY PADDED BACK, box spring cushion Chairs, rebuilt, $5.95; 565 American Chairs, recently reupholstered, prewar quality leatherette, 7-ply panel backs, box spring cushions, $7.50; 700 American veneer Chairs, 3-ply backs and seats, reconditioned. $4.50; Aislelites, $2.97. Wire us now. S. O. S. CINEMA SUPPLY CORP., New York 18.

AMPRO 16MM. SOUND PROJECTOR, EXTRA pair torpedo Speakers, extra Amplifiers; pair DeVry 35mm. Sound Projectors, Amplifier, Converter, 6 Lenses, Cables, extras, $475. CAMERA MART, 70 West 45th St., New York City.

REBUILT SOFT BOX SPRING CUSHIONS, NINE springs each, newly upholstered with dark green Army specification plastic coated leatherette. Lasts for many years. Interchangeable with any seat, $1.75; with metal bottom board, $2. Minimum order 25, no samples sent. Give seat size when ordering. S. O. S. CINEMA SUPPLY CORP., New York 18.

POSITIONS WANTED

PROJECTIONIST. HAVE WORKED FOR SOUTH Bend and Dayton union locals. Single. Deferred. WILLIAM KEMP, Dover, Ohio.

RESPONSIBLE EXPERIENCED COUPLE. A1 projectionist. Wife, cashier, assistant manager. Qualified taking complete charge. Fourteen days' notice. BOX 1824, MOTION PICTURE HERALD.

HELP WANTED

EXCEPTIONAL POST-WAR OPPORTUNITY FOR reliable man desiring to locate in small Wyoming town. Must have technical knowledge of motion picture equipment and business ability. Comfortable living salary plus liberal participation in the profits of the theatre await the man who qualifies. T. TOMISKA, Guernsey, Wyo.

MANAGER FOR PHILADELPHIA AREA. LEADing independent organization requires man with full knowledge of theatre operation. Permanent position, excellent post-war opportunities. Top salary for right man. Write full qualifications. Replies held confidential. BOX 1821, MOTION PICTURE HERALD.

WANTED—MANAGER OR CAPABLE ASSISTant who wants to elevate himself in theatre operation in Tidewater, Va. Guaranteed good salary with future. State qualifications. BOX 1825, MOTION PICTURE HERALD.

THEATRES

INTERESTED IN BUYING OR LEASING A THEAtre in a small New England town. Prefer town with no opposition but will consider others. All details first letter. BOX 1819, MOTION PICTURE HERALD.

TO LEASE OR BUY SMALL THEATRE OR THEAtres in medium or small town in West, Mid-West or South. All deals given due consideration. Address communications: BOX 1818, MOTION PICTURE HERALD.

FOR SALE—MODERN THEATRE, 350 SEATS. INformation; Call personally, or write PRINCESS THEATRE, Flemingsburg, Ky.

WANTED—LEASE THEATRE, INDIANA OR ILLInois. Give details. BOX 1822, MOTION PICTURE HERALD.

TWO MONEY-MAKING SUBURBAN THEATRES for sale. Buildings and equipment $100,000. Seating capacities 600 and 800. Sell one or both. Located Midwestern city, 500,000 population. Big popcorn, candy, business. Can finance half. BOX 1823, MOTION PICTURE HERALD.

REPAIR SERVICE

FIRE EXTINGUISHERS AND DOOR CHECKS REpaired. Immediate service. Mail in that closer that is repeatedly slamming. Guaranteed workmanship. MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Monogram Distributes Bonuses

The annual employees' bonus for 1944 of Monogram Pictures Corporation was distributed last week to personnel of studio, Hollywood home office and company-owned exchanges in New York, Philadelphia and Washington, with total payments amounting to approximately $30,000. No senior officers of the company participate.

RigidEnforcemen Of New Building Code Proposed

Legislation to enforce the new building c long in preparation by the New York State L Department's advisory committee, is expecte be introduced shortly in the legislature at Alb A new law, rather than the present enabling would make enforcement of the proposed much more strict, and would eliminate exempt of certain types of structures from its provis

According to a committee spokesman, mem of the advisory group, including theatre ci representatives, are agreed that new legislatio necessary. It was indicated that a bill migh introduced even before the completion of the code by the committee. The code would appl 750 theatres in New York State, excluding York City.

It was pointed out that new legislation to force the provisions of the code would not mal necessary for the State Labor Department to b violators to court, but would provide for the ishment of violators as they are discovered.

There would be no harsh provisions in the code as they affect existing theatres, it was cated, and that those affecting new theatre struction were reasonable.

At least two more meetings are expected t held by the advisory committee to discuss rules existing structures and two additional mee will be necessary for provisions for new const tions. The committee has been meeting every weeks and it is estimated that the code wil completed about mid-March. After that, the will go to Edward Corsi, State Industrial C missioner, and then will be aired at public hear throughout the state.

The advisory committee includes Henry An son, Paramount; Martin J. Tracey, Century cuit; Theodore Junge, alternate for Harry kowitz of Loew's, and Glen H. Humphrey of jectionists Local No. 337.

At a recent meeting of the group, discuss centered on seating arrangements and theatre tains. The next meeting will be February 2.

Capt. Robert L. Ameno Killed

Official notice was received Monday by Laura Halle Ameno, daughter of the Postm General and Mrs. Walker, of the death in a of her husband, Captain Robert L. Ameno in gium December 30. Captain Ameno was a pany commander in the 11th American Arm Division.

Edouard Bourdet

Edouard Bourdet, 58, French playwright former administrator of the Comedie Franc died in Paris January 17 after suffering a st Mr. Bourdet was best known in this country his play "The Captive," which stirred a good of controversy since it dealt with sex. Other of his produced in this country were "Best ers" and "Times Have Changed."

Harry Wurtzel

Harry Wurtzel, 51, talent agent, died of a attack January 16 at his home in Hollywood. was the brother of Sol M., Ben, Sam and H Wurtzel. He is also survived by his widow a daughter, Mrs. Edythe Ziffren.

Mrs. Emily R. Mochrie

Mrs. Emily R. Mochrie, mother of R Mochrie, RKO Radio general sales manager, January 18, following a long illness. Fu services were to be held Saturday at the W Cooke Funeral Home, New York, with buri Woodlawn Cemetery.

Sergeant Stanley Fishman

Sergeant Stanley Fishman, 19, only son of Fishman, senior member of the Fishman the circuit, New Haven, was killed in action in emburg January 4. He recently was awarde Silver Star.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Tree Grows in Brooklyn

20th Century-Fox—Survival of a Family

The most popular first novel since "Gone with the Wind" has been adapted for the screen while the story and characters are still fresh in the minds of a tremendous reading audience. Betty Smith's "A Tree Grows in Brooklyn" has been filmed with sensitivity, preserving enough of the spirit of the book to satisfy its admirers and presenting a story which depends in no way on a knowledge of the book for complete enjoyment

It is not necessary, either, to have known Brooklyn of several decades ago, for the setting is any city where children grow up on crowded streets knowing the buying power of a penny, while men and women spend their youth and dreams in the daily struggle for survival.

But the forceful screenplay written by Tess Slesinger and Frank Davis is generally neither sentimental nor depressing. Its drama is in the intimate relationships of people, of husband and wife, mother and daughter, which exist on any social level at all times and places. And the acting of Dorothy McGuire, James Dunn and Peggy Ann Garner so often touches living truth that the conventional story patterns of hero and heroine, romance and melodrama, will not be missed by many.

The theme might be stated as the triumph of the human spirit over misunderstanding, weakness, poverty and death, handled with sympathy and frequent touches of humor.

Katie Nolan, watching her youthful hopes fade, hardens herself against the charming dreamer she married, who cannot provide for their two children. Her husband drinks to forget his failure and tries to impart some of his love of beauty to sensitive, 12-year-old Francie. It is he who ignores the zoning laws and has her transferred to a new school in a better neighborhood, and it is to him that she confides her ambition to become a writer.

His death leaves Katie alone with her problems, and unable to establish any intimacy with her daughter. But the birth of a child, named "Annie Laurie" in memory of her singing father, brings them to an understanding of themselves and each other.

These are not all the characters of the book or the film. There's Katie's sister, gaily played by Joan Blondell, who takes life and husbands as they come; McShayne, the policeman on the beat, who watches Katie admiringly and promises to take over some of the family burdens at the picture's end, and young Neeley, who enjoys a childhood untouched by the complexities that make life difficult for Francie. All are sharply delineated characters woven into the fabric of the story under the skillful direction of Elia Kazan. Louis D. Lighton handled the difficult production job competently.

That the picture will make its greatest appeal to women is clear, for it is a story of women's problems seen through the eyes of a woman. But it is above that a story of people, told at some length, yet absorbing all the way.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, February, 1945. Running time, 128 min. PCA No. 10316. General audience classification.

Katie .....Dorothy McGuire
Johnny Nolan .....James Dunn
Francie .....Peggy Ann Garner
Aunt Sissy .....Joan Blondell
McShayne .....Lloyd Nolan
Neeley Nolan .....Ted Donaldson
James Gleason, Ruth Nelson, John Alexander, B. S. Pully, Ferike Boros, J. Farrell MacDonald, Adeline De Walt Reynolds, George Melford, Mae Marsh, Edna Jackson.

Objective, Burma

Warner Bros.—The War in Burma

This is a war picture in the full and complete meaning of the term, a precise and powerful presentation of the experiences of a company of American paratroopers dropped into the Burmese jungle to destroy a Jap radar station as a detail of preparation for the reconquest of the territory taken from General Stillwell. It is a man-sized undertaking, and the picture, employing an all-male cast, deals with it candidly, slighting none of the ruggedness, the hazard and hardship which face fighting men pitted against jungle and Jap with no quarter asked or given. There is death and bloodshed aplenty, ambush and escape, fortitude and sacrifice, and there is heroism only of the quiet, line-of-duty kind, with no idle waving of flags or glorious speeches. The effect of the picture is as of footage shot by service photographers accompanying the mission and, if 144 screen minutes of it is more than most audiences may care to experience, it must be noted that the audience which witnessed the Hollywood preview took it with manifestly intense interest.

Essentially a recording of a kind and way of war, the film depends for its purely commercial exploitability on the names of Errol Flynn, William Prince, James Brown, George Tobias, Henry Hull, Warner Anderson, John Alvin and the others in a large and balanced cast. There are no women in it, and there is no romantic story thread to suggest a woman or women in the background of the lives of the men who share the dangers of their long return afoot from accomplishment of their jungle mission. Grimness, not glamor, is the keynote of the entertainment, and the keynote is maintained, with only brief bits of humorous dialogue for momentary relief, from opening to close. Producer Jerry Wald, director Raoul Walsh and screenplaywrights Ranald MacDougall and Lester Cole, working from an original story by Alvah Bessie, concentrated throughout on the stern and unornamented realism of their subject matter and brought forth a film as rugged as its title promises.

The story is as simple as the military order from which it springs. Flynn is placed in command of paratroopers assigned to destroy a jungle radar station. They do so, without casualty, but are prevented from escaping by plane as planned. Forced to "walk back" through 150 miles of jungle, they set out in two parties, one of which is wiped out. The other is re-directed to a hill top, where it is attacked by the enemy, some of the men dying, before being rescued by the air-borne troops of re-invasion. That is all there is to the story, but it is, in potent specimen, the whole brutal story of jungle warfare.

Previewed at Warners' Hollywood theatre, Hollywood, where a midweek audience present to see "Hollywood Canteen," sat through the previewed production with reaction as noted. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, February 17, 1945. Running time, 144 min. PCA No. 10098. General audience classification.

Major Nelson .....Errol Flynn
Lieut. Jacobs .....William Prince
Gabby Gordon .....George Tobias
Mark Williams .....Henry Hull
Warner Anderson, John Alvin, Stephen Richards, Dick Erdman, Tony Caruso, Hugh Beaumont, John Whitney, Joel Allen, Buddy Yarus, Frank Tang, William Hudson, Rodric Red Wing, Asit Koomar, John Sheridan, Lester Matthews.

Wildflower

Clasa-Mohme—Mexican Tragedy

The uprising of Mexican peons against the Porfirio Diaz government and the consequent wave of organized banditry forms the background of this new Mexican importation.

Although the picture runs an hour and a half, which is shorter than the usual Mexican product, more compact directing and editing would have made the film still more entertaining.

Dolores Del Rio, fresh and beautiful, relates retrospectively the story of her life, of her love for the son of an hacienda owner, the cruelties inflicted by a society believing in social inequalities, and finally the loss of her husband to a bandit's vengeance.

Miss Del Rio acts with a skill and restraint which is in refreshing contrast to the usual Mexican tendency to overact. Emilio Fernandez has handled commendably the difficult directorial task of bringing out the personal tragedy of one family against the sweeping and chaotic background of a nation convulsed in rebellion.

A touch of beauty is given the film by many flashes of landscape photography. Native songs by Lucha Reyes and the Trio Calaveras are an additional attraction.

Although there is an insufficiency of English sub-titles, the graphic action is easily intelligible to one lacking a knowledge of the language.

Seen at the Belmont theatre, New York, where a predominantly Spanish-speaking audience responded warmly. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, January 15, 1945. Running time, 90 min. General audience classification.

Esperanza .....Dolores Del Rio
Jose Luis Castro .....Pedro Armendariz
Emilio Fernandez, Miguel Angel Ferriz, Chiocto, Mimi Derba, Edouardo Arozomona.

The Topeka Terror

***Republic*—Western**

Allan Lane is the star of this smooth Western drama, the plot of which is credible and the cast competent. Teamed with him are Linda Stirling, Earle Hodgins, Twinkle Watts, Tom London and others, while opposing is a menacing trio consisting of Roy Barcroft, Bud Geary and Frank Jaquet, all old hands at villainy.

The screenplay by Patricia Harper and Norman Hall, based on a story by Miss Harper, had its foundations in the facts of American history. It is laid in Oklahoma Territory at the time of the land rush, and its participants are homesteaders hoping to settle in the west.

By the falsification of Government records, the villains contrive to lay claim to the best land, leaving the settlers to shift for themselves. Lane, as a Government investigator, comes to the aid of the dispossessed. After a good deal of gunplay, he forces a confession from one of the trio and thereby convicts the others.

Stephen Auer was the associate producer, and Howard Bretherton directed.

Seen at Hollywood's Hitching Post theatre, where a matinee audience manifested approval. Reviewer's Rating: Good.—THALIA BELL.

Release date, not set. Running time, 55 min. PCA No. 10509. General audience classification.

Chad Stevens .....Allan Lane
June Hardy .....Linda Stirling
Earle Hodgins, Twinkle Watts, Roy Barcroft, Bud Geary, Tom London, Frank Jaquet, Jack Kirk, Eve Novak, Bob Wilke, Hank Bell.

Thoroughbreds

***Republic*—Sport of Kings**

Much in the pattern of the recent film successes about horses, Republic has chosen the story of Sireson, an army cavalry horse, as its contribution to the equine category. With George Blair directing, the action is swift and entertaining; the plot compact and varied.

When the regiment becomes mechanized, Sireson is discharged from the service. At the same time, Tom Neal, the sergeant who rode the steed in the army, is returned to civilian life because of an injury. Lacking the necessary funds to buy the horse at a public auction, Neal does the next best thing. He acquires part interest in it, goes to work as its trainer and conditions it for the popular Brookside race.

Complications develop when he encounters the proud and arrogant Adele Mara, whose wealthy father owns the horse. Further dramatic moments arise out of the activities of a trio of race track followers who have a prejudice against races being conducted honestly.

The finale of the film sees Neal not only riding Sireson to a dramatic victory, but winning the girl, too.

Horse enthusiasts will delight in scenes of the animals going through rigorous cavalry routines as well as the training involved in the conditioning of racetrack horses.

Wellyn Totman wrote the screenplay, and Lester Sharpe was associate producer.

Seen at the Fox theatre in Brooklyn, where an early evening audience registered excitement. Reviewer's Rating: Average.—M. H.

Release date, December 23, 1944. Running time, 55 min. PCA No. 10422. General audience classification.

Rusty Curtis .....Tom Neal
Sally Crandall .....Adele Mara
Roger Pryor, Paul Harvey, Gene Garrick, Doodles Weaver, Eddie Hall, Tom London, Charles Sullivan, Alan Edwards, Sam Bernard, Buddy Gorman.

The Jade Mask

***Monogram*—Murder Mystery**

The object of Charlie Chan's latest sleuthing adventure is a murderer who uses a poison-tipped dart small enough to confuse the coroner as to the cause of death, yet swift and deadly enough to claim five victims before he is tracked down.

Murders are not the only things that are abundant in George Callahan's fantastic but enjoyable original screenplay. As the Oriental criminologist goes about piecing together the jigsaw fragments of evidence, he echoes sage utterances in tireless profusion, most of which fall pleasantly on the ear.

Motive of the multitple murders is a desire to get a scientific formula for making wood as durable as steel. Charlie Chan, again played by Sidney Toler, moves through the drama with poise and deliberation, overcoming such obstacles as the directorial hand of Phil Rosen has placed in his path —secret panels, doors that open and close at the sound of a mysterious password, gas-filled chambers, etc. Additional encumbrance comes from the assistance of his enthusiastically blundering No. 4 son.

Laughs are derived from many sources, but mostly from Mantan Moreland, whose big eyes often dance rumbas of fear, as the chauffeur. James S. Burkett produced.

Seen at the Strand theatre in Brooklyn, where an afternoon audience was impassive. Reviewer's Rating: Fair.—M. H.

Release date, January 26, 1945. Running time, 66 min. PCA No. 10467. General audience classification.

Charlie Chan .....Sidney Toler
Birmingham .....Mantan Moreland
Edwin Luke, Janet Warren, Edith Evanson, Alan Bridge, Ralph Lewis, Frank Reicher, Hardie Albright, Cyril De Levanti, Dorothy Granger, Jack Ingram, Lester Dorr, Henry Hall.

Tahiti Nights

***Columbia*—South Sea Satire**

The Vagabonds provide occasional diverting moments in Sam White's production, and both Jinx Falkenburg and Dave O'Brien are given ample opportunity to display their considerable physical charms in a state of semi-nudity. Some tuneful songs enliven the proceedings, but suggestive dancing might better have been eliminated.

The screenplay is by Lillie Hayward, and any resemblance between it and reality is purely coincidental. It is laid on a tropic isle whose natives speak in a wide variety of dialects and have the strange grammatical habit, moreover, of using the Biblical forms "thee" and "thou" interchangeably with "you," all in the same sentence.

There's a Polynesian prince—and Dave O'Brien never manages to look very Polynesian—who has been betrothed since boyhood to the daughter of a neighborhood chief. He has never seen the girl and so, when he meets and falls in love with a beautiful stranger, he does not realize that she is really his fiancee. The truth dawns upon him, fortunately, in the last reel and everybody may be presumed to live happily ever after.

Harry Owens wrote the music and lyrics of three of the songs. Will Jason directed.

Reviewed at the Pantages theatre, Hollywood, where an audience which had come to see "The Woman in the Window" received the secondary offering in silence. Reviewer's Rating: Fair.—T. B.

Release date, Dec. 28, 1944. Running time, 63 min. PCA No. 10531. General audience classification.

Luana .....Jinx Falkenburg
Jack .....Dave O'Brien
Mary Treen, Florence Bates, Cy Kendall, Eddie Bruce, Pedro de Cordoba, Hilo Hattie, Carole Mathews.

Madonna of the Seven Moons

***Gainsborough-Eagle-Lion*—Melodramatic Schizophrenia**

A phenomenon familiar to practitioners of forensic medicine and the more elegant psychiatrists—they call it schizophrenia; otherwise split personality—is here elevated to the status of melodrama.

The trouble is that you just don't believe it; mainly, it is to be surmised, because the makers of the piece have approached it with such inordinate awe, forgetting that you only get away with incredible melodrama in a spirit of rich gusto.

Locale of the story is the sunny, fabulous, Florence of the pre-war years. Maddalena is a good mother and a devout Catholic. But, so we are told, she had had a horrible experience when she was a girl in a convent. Inhibitions and dark fears haunt her constantly. Ultimately she disappears from her serenely quiet home; turns up later as the mistress of the leader of a gang of vicious thugs. There is murder and music, all the generally recognized trappings of reputedly romantic melo drama.

But producer R. J. Minney and director Arthu Crabtree—it's their first effort together—are goin to do better than this. There are no two word about the sincerity and earnestness with which the have treated the slightly doubtful theme. Als praise is due them for their attempt to escape th hackneyed mode of the everyday film story. Phy lis Calvert turns in a workmanlike job as th "split personality" woman, but chief honors go t the young and lovely Patricia Roc as Maddalena daughter. Stewart Granger contrives to invest th character of Thug Number One with a quite re markable gentility.

Persons of critical standard may look upon th whole endeavor as a slightly phoney adventur They simply won't be convinced of the odd happen ings. But the picture will have an undoubted ap peal to masses of women in Britain's industria towns, as was clearly evidenced by its reception o the opening night.

A similar fate will meet it in America; alway supposing it rates a PCA seal.

Seen at the opening at the Gaumont theatre London. Reviewer's Rating: Fair.—PETER BU NUP.

Release date, not set. Running time, 100 min. Adu audience classification (British).

Madonna (Maddalena and Rosanna).....Phyllis Calve
Nino .....Stewart Grang
Angela .....Patricia R
Peter Glenville, John Stuart, Reginald Tate, Nancy Pric Jean Kent, Amy Veness, Peter Murray-Hill, Dulcie Gra Alan Haines, Hilda Bayley, Evelyn Darvell.

SHORT SUBJECTS

PLEDGE TO BATAAN (WB)

Technicolor Special (1003)

The story of the Philippines, inspiring in it heroism and as an object lesson in democratic gov ernment, is reviewed in this 20-minute subject i color. Dedicated to the late president of the Is lands, Manuel Quezon, the film combines historica scenes, past and current, with a camera survey o the lands and people before Japanese occupatio General MacArthur's arrival in Philippine terri tory last autumn makes a stirring climax.

Release date, February 17, 1945 — 20 *minute*

THE SCREWY TRUANT (MGM)

Technicolor Cartoon (W-543)

The squirrel is playing hookey when the truan officer almost catches up with him. But the slow moving and slow-thinking bloodhound is no matc for him. The chase is interrupted for a few min utes with Red Riding Hood and the Wolf, an the squirrel is finally cornered. With complet nonchalance he removes himself from the pictur and then there's the question of whether this end the picture or not.

Release date, January 13, 1945 — 7 *minute*

REPORT ON ITALY (20th-Fox)

March of Time

"Report on Italy," the latest March of Tim release, pictorializes current happenings in Ital in an interesting and thought-provoking manne The subject will assist audiences in reaching clearer understanding of Italian problems.

This film has a lively commentary, intersperse with the emotional comments of an Italian woma rendered in broken English. Scenes are shown o the mob action in the case of Carretta, the jaile and Caruso, the police chief, including shots whic it is claimed, are shown for the first time. Thes are the men who were charged with the responsi bility of turning over to the Nazis three hundre innocent Italians, who were murdered.

The short registers the fact that opposing politi cal factions are striving to control Italy, and tha the nation itself does not know which way to tur but is searching for a peaceful and constructiv way of life. Despite evidence of poverty, hunge and destruction, the film closes with the hope of brighter outlook for future Italian generations an for Italy.—M. R. Y.

Release date, January 26, 1945 — 17 *minute*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2280-2281, issue of Jan. 20, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2270, issue of Jan. 13, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	.....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	RKO	....	Gary Cooper-Loretta Young	Not Set	....	.....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2262
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	....
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	.	.. ....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	...
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21 '31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2218
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	...	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	.....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	.....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	....
Betrayal from the East	RKO	....	Lee Tracy-Nancy Kelly	Block 3	..	.....	....	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	83m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	.....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	...
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2262
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	.....	....	2142	
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2262
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	.....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	.....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lilyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	2279	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	...
•Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	....
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	.....	....	2259	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2187
Castle of Crimes (British)	PRC	....	Keneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	...	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	....	.....	....	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randolph Scott-Ruth Warrick	Not Set	....	.....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Apr. 20,'45	....	.....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	.....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	....	Michael O'Shea-Lloyd Nolan	Not Set	....	.....	....	2242	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Cisco Kid Comes Through, The	Mono.	....	Duncan Renaldo-Roger Pryor	Not Set	....	.....	....	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Gwen Kenyon	Feb. 9,'45	....	.....	....	2092	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	.....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	.....	....	2259	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	..	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	.....	....	2007	
Counter-attack (formerly One Against Seven)	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	.....	....	2216	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Stephen Crane	Feb. 27,'45	....	.....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Mar. 31,'45	....	.....	....	2216	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	...	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous (formerly High Among the Stars)	UA	....	Ralph Bellamy-Connie Moore	Not Set	....	.....	....	2250	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2262
Destiny	Univ.	....	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	.....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	.....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Not Set	....	.....	....	2279	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	....	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	....	.....	....	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	.....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	....	Dorothy McGuire-Robert Young	Block 3	....	.....	....	2242	....
Enchanted Forest	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	.....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	...	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	.....	....	2092	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	.....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	.....	....	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	.....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	.....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Jan. 31,'45	....	.....	....	2203	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2187
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	....	.....	....	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	.....	....	2259	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	.....	....	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	.....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	.....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	.....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Intentions	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	.....	....	2093	....

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Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	...	...
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	..	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA		Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	....	Lynn Merrick-Ross Hunter	Not Set	....	.....	....	2279	....
Gypsy Wildcat (color)	Univ.	9005	Marie Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2187
Hangover Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Having Wonderful Crime	RKO	..	Pat O'Brien-George Murphy	Block 3	....	.....	....	1971	....
•Heaveniy Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	....	Abbott and Costello	Feb. 2,'45	....	.....	....	2242	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	.....	....	2259	....
Her Lucky Night	Univ.	....	The Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	....	.....	....	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
High Powered	Para.	....	Robert Lowery-Phyllis Brooks	Not Set	....	.....	....	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	58m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	.....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	.....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Mar. 1,'45	....	.....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2262
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	Not Set	....	.....	....	2278	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hotel Berlin	WB	....	Helmut Dantine-Raymond Massey	Not Set	....	.....	....	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	...
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Mar. 16,'45	....	.....	....	2250	....
House of Frankenstein	Univ.	....	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2262
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	....	Jim Bannon-Nina Foch	Jan. 25,'45	....	.....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	....
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Mar. 23,'45	....	.....	....	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Mar. 2,'45	....	.....	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2262
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	...	1675	....
•In Society	Univ.	9001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	...
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	.....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	....	.....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley	Not Set	....	.....	....	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2187
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	.....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
Johnny March	Rep.	....	Richard Arlen-Cheryl Walker	Not Set	....	.....	....	2278	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	.....	....	2259	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	...
Keep Your Powder Dry (formerly Women's Army)	MGM	....	Lana Turner-Laraine Day-Susan Peters	Not Set	....	.....	....	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	....
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	.....	....	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2262
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LAKE PLACID Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	85m	Dec. 23,'44	2239	2142	....
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Feb. 22,'45	....	.....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	.....	....	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Madonna of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	57m	Dec. 2,'44	2202	2186	...

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone	PRC	....	Kay Aldridge-Dave O'Brien	Feb. 15,'45	....	.....	....	2202	..
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2262
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	.....	....	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.-Mar.,'45	113m	Nov. 4,'44	2165	1715	2262
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monahans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1516	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me (formerly Molly, Bless Her)	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	.....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2262
Mummy's Curse, The	Univ.	....	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	.....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	118m	Dec. 16,'44	2226	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	124m	Dec. 9,'44	2213	1763	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	.....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	Apr.,'45	....	.....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	144m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	.....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	.....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	.....	....	2279	....
PAN-AMERICANA	RKO	....	Phillip Terry-Audrey Long	Block 3	....	.....	....	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set	....	.....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	.....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	....	.....	....	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	.....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Not Set	....	.....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2262
QUEEN of the Nile (color)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	2203	....
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	.....	....	....	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	.....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Romance, Incorporated	Univ.	....	Allan Jones-Grace McDonald	Not Set	....	.....	....	2278	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	....	.....	....	1983	....
Rough, Tough and Ready	Col.	....	Chester Morris-Victor McLaglen	Not Set	....	.....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Not Set	....	.....	....	2131	....
•Rustler's Hideout	PRC	466	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes (formerly Heroes of the Sagebrush)	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	....	.....	....	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 6,'45	....	.....	....	2230	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Not Set	....	.....	....	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	.....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Mar. 9,'45	....	.....	....	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	.....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Mar. 24,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	....	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	....	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	....	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2262
Song for Miss Julie, A	Rep.	....	Anton Dolin-Alicia Markova	Not Set	....	.....	....	2250	....
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Not Set	....	.....	....	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Special	113m	Jan. 20,'45	2277	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	.....	....	2093	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	....	.....	....	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	.....	....	2278	....
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 16,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 15,'45	....	.....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,'44	56m	Nov. 11,'44	2174	2032	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	....	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	Not Set	....	.....	....	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	.....	....	2250	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	20..	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	....	.....	....	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993		....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	....
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	.....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	98m	Jan. 6,'45	2257	2092	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2262
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2179		....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	....	.....	....	2242	....
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2203	....
Thunderhead (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	....	.....	....	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2262
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	.....	....	2097	....
Topeka Terror	Rep.	....	Allan Lane-Linda Stirling	Not Set	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	.....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	.....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	.....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
•Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	.....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	....	.....	....	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2262
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
What a Blonde	RKO	....	Leon Errol-Veda Ann Borg	Block 3	....	.....	....	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go On Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2262
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	.....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	56m	.....	....	2186	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	.....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	.....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2262
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2262
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	.....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2262
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOUTH On Trial	Col.	....	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	....	.....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	.....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2270.

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BARTON YARBOROUGH · CAROLE MATHEWS · LESTER MATTHEWS

Screen Play by Charles O'Neal
Produced by WALLACE MacDONALD • Directed by HENRY LEVIN

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Roughly Speaking

Here Come the Co-Eds

Thunderhead

What a Blonde

Eadie Was a Lady

Her Lucky Night

Moscow Skies

RAW STOCK

Limitations under the WPB

Shorts six months behind because of film shortage

Goldwyn demands allocations; Independents now on committee

Newsreels, facing cut, give 80% of footage to war news

—in

Better Theatres

Reducing the Dangers of Film Fire

VOL. 158, NO. 5 FEBRUARY 3, 1945

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription price $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.

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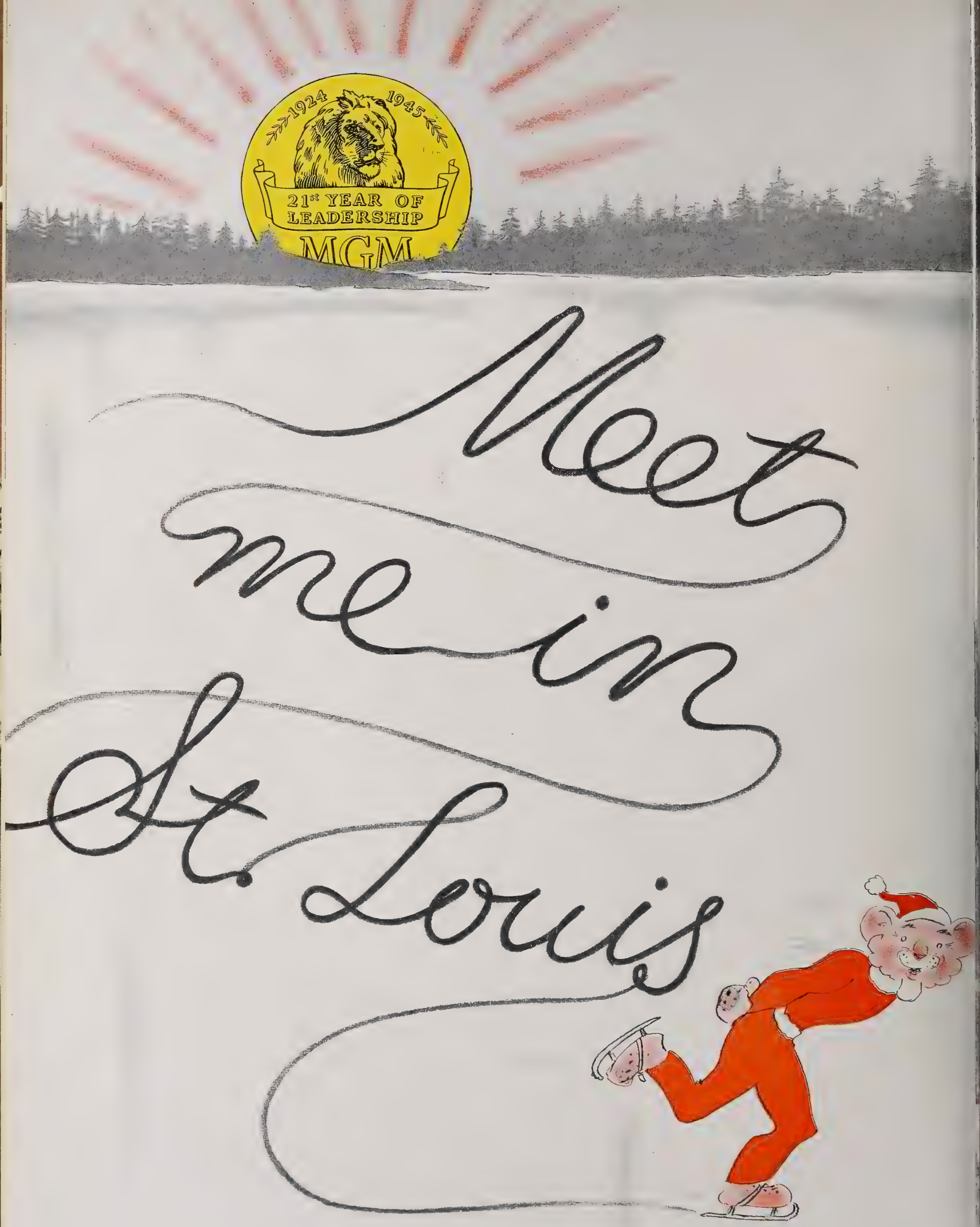

CUTTING AMAZING FIGURES FROM COAST TO COAST!

Red Cross War Fund Week—March 15-21

GENERAL JOE STILWELL SAID IT;

"I claim we got a beating.
We got run out of Burma . . .
I'll go over the mountains into India
and rake up an army.
I'll supply them there, train them, and
someday I'll lead them back into Burma!"

See every New

and see every

attendance

ALL-T
HOUSE RE

to be in an indu

entertainment th

OBJECTI

Starring ERRO

JACK L. WARNER, Executive Producer

rk review

"HEAD YOUR '10 BEST' LIST WITH OBJECTIVE BURMA"
N.Y. WORLD TELEGRAM

y's N.Y. Strand

and be proud

try that creates

size of Warners'

BURMA!

FLYNN

WILLIAM PRINCE · JAMES BROWN · DICK ERDMAN
GEORGE TOBIAS · HENRY HULL · WARNER ANDERSON

Screen Play by Ranald MacDougall & Lester Cole • From an Original Story by Alvah Bessie • Music by Franz Waxman

Produced by JERRY WALD

Directed by RAOUL WALSH

"Memorable! Should stay right at the top of the best lists for the next twelve months!"

—Associated Press

BETTY SMITH'S

A TREE GROWS IN BROOKLYN

DIRECTED BY

ELIA KAZAN

PRODUCED BY

LOUIS D. LIGHTON

SOON! FROM 20th CENTURY-FOX

KEEP SELLING BONDS!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 158, No. 5

February 3, 1945

RAW STOCK ANSWER

YOU will be remembering that melancholy line from the Broadway show of the prohibition years: "That's all there is; there isn't any more". That is the answer, too, about motion picture raw stock and the rising thirst of studio and screen.

The production capacity of machines and men in film manufacture was long ago reached.

War wants more for battle recordings, X-ray and a number of hush-hush devices. It is peak demand, and unless the war gets a lot longer there will be no practical value in building more machines and allocating more men. It takes too long.

For the motion picture the news will be coming out of Washington—has started, in fact, as this issue of The Herald records.

Regardless of the intricate and interesting details, with their very special applications to this industry, it may be observed in general that the effect may be expected to lay across motion picture production and distribution, which have previously enjoyed some elasticities, a frozen status. In that development the screen is only brought all the way under the blanket of wartime controls and inhibitions which extend across American industry in general.

A closely kindred effect is observable, for instance, in the field of publication, which depends upon paper stock just as the screen depends on film stock.

Today, no new magazine may be founded, no matter how much paper the publisher may have for other publications which he might want to sacrifice. Also, only very minor newspapers—the equivalent of a country weekly of about twelve pages and 5,000 circulation—may be started. The exhibitor is familiar enough, too, with this process of freezing, since for a long time now it has not been possible to build a new theatre, while there is very little that can be done for an old one.

We positively are all "in the army now".

■ ■ ■

PARTICIPATIONS

AN intricate tangle of patterns in the motion picture and related electronic arts to come is forecast from what brews in the contention of the Hollywood guilds and unions for salary increases and participation clauses pertaining to prospective television and reissue distributions.

A remarkable sort of a law of entail might be anticipated for the field of creative arts if contentions are ultimately to be sustained.

The basic assumption is that, if certain performances shall in the future develop a value beyond the primary address to the market, then the participants shall have a share.

The specific presentation is in the contract controversy between the Screen Cartoonists Guild and Walt Disney. The guild has asked 20 per cent in theatre reissues or television rights. The Hollywood panel of the War Labor Board agrees, but the Tenth Regional Board in San Francisco has held it a matter of property rights for the courts. That is not the end. This will be an issue until there has been a reduction to practice in the television to come, and perhaps in the reissues to come.

The potential complications are without end.

They have a significance to the motion picture exhibitor in their relation to costs, real and alleged.

The motion picture exhibitor is himself a creator of values in the product concerned. If he does a job of presentation which adds to the glamour and the glory of the product, he is a creator of those television and reissue values. Is he to share in their subsequent exploitation?

But by whom and how is it to be decided how much anyone helped to put the picture over, or if the picture helped to put him over?

Have the Screen Cartoonists made Disney, or did he make them?

If so, in what proportion of each? And for what production? If they helped make "Snow White", why didn't they help more on "Pinocchio"?

If they participate on the winners, do they rebate on the losers? Do they want a piece of the minus million of "Victory Through Airpower"?

* * * *

THERE is a touch of precedent pertaining to the arts. It was in the important but forgotten case of the action of the estate of General Lew Wallace, author, and Harper & Brothers, publishers, against the Kalem Company in the matter of the unauthorized production of "Ben Hur". It was a one-reeler, of 1907, and when it was all over it cost Kalem $25,000 for the use of the story. It was a reissue, in a new medium, but the compositors, printers and bookbinders did not seek a share.

■ ■ ■

AT Stamford the trans-oceanic plane traffic expert came aboard and at Old Greenwich the efficiency engineer joined up as is the custom, and the trio, including your editor, was ready for the morning discussion of the cosmos. "The whole difficulty, or most of it," he propounded, "is too much communication. Here we have in the morning papers disaster, debacle and trouble in general, around the world, and some of it hardly half a day old. We were better off when the bad news, and the good, came by sailing packet and it was too late to do anything about it. Communication is too swift and efficient."

"It is not," responded the Engineer. "It takes six people to say 'Let's go to lunch' these days."

"How come?"

"It goes like this: I tell my girl to get you on the 'phone. She calls our operator, who calls your operator, who calls your secretary. That's five. Then your secretary calls you, and that's six. But, if you are out, or say 'Tell him I'll call back', we start over again, and that makes twelve. Then, if at the last minute I can't make it, I leave word and when it gets to you again that makes eighteen—and that's communication."

■ ■ ■

PROGRESS NOTE: A while back, reflecting on Mr. William A. Brady's assertion in 1912 that "we have the movies on the run", we asked Mr. Brady if he now thought that the screen was "here to stay". He thought so. Something reminded us of that when Mr. Adolph Zukor, who started to fame in 1912 and, making his first trip in an airplane, flew back from the Famous Players Canadian party in Toronto, last week. Upon inquiry, Mr. Zukor confirms his impression that the airplane is here to stay. We are advising Mr. Brady. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Academician on Coast

INDUSTRY executives gathered at the Brown Derby in Hollywood last Thursday to meet Dr. James T. Shotwell, economist, historian, author and lecturer, who gave his views on "the thinking picture" of today and tomorrow. The luncheon was arranged by the War Activities Committee and the professor was introduced by Francis Harmon, executive vice-chairman of WAC.

"The art of the motion picture is going to move the spirit of mankind far more than the radio or the printed word ever can do, once we really learn how to use it, and we are learning fast," Dr. Shotwell observed. "The motion picture, great as it is, is only at the beginning of its possibilities," he said.

He will remain in Hollywood for a month, working as advisor on several Office of War Information films being produced by WAC for the OWI. Dr. Shotwell has been a consultant to the State Department for several years on international and economic matters and recently was named consultant to the domestic film bureau of the OWI. He is Bryce Professor Emeritus, History of International Relations at Columbia University, and is director of the division of Economics and History of the Carnegie Endowment for Peace.

Censors Warn

PENNSYLVANIA'S Board of Censors this week notified all theatre owners and managers in the state to make certain all films exhibited in their houses have been approved by the board. According to Mrs. Edna R. Carroll, chairman of the board, Philadelphia and Pittsburgh exchanges have been complying with the law and have had all films passed by the board. Several out-of-state distributors, however, who have been serving Pennsylvania accounts have been booking pictures into theatres without censor board approval. Mrs. Carroll reported that theatre men have been fined because of these violations, the penalties starting at $25 and costs for each offense.

DeMille Off Air

THE NATION'S high court probably eventually will be called upon to decide whether a labor union has the power to deny employment to members who refuse to pay assessments for political activity with which they disagree. Cecil B. DeMille, motion picture and radio producer, cancelled his air show Monday night after announcing in Hollywood that he would appeal the Superior Court's ruling dissolving an order restraining the American Federation of Radio Artists from collecting a $1 political assessment. Lionel Barrymore will appear on the CBS Lux Radio Theatre program until the case is settled.

Said Mr. DeMille, who declared that the union had suspended him and notified his sponsors he could not conduct the program any longer unless he paid the assessment:

"While I respect the learning and integrity of our Superior Court, these matters seem to possess ingredients of freedom or tyranny, and I feel they should be submitted to our highest courts before we accept the principles of tyranny as part of our American citizenship. I shall consequently ask that the matter be considered by our Supreme Court. My conception of citizenship is more important than the large salary involved. If my efforts result in legislation for the protection of American citizens to correct this situation I shall feel more than repaid."

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SHORTS schedules hit by stock and color bottlenecks Page 13

GOLDWYN demands allocations of raw stock for independent producers Page 13

NEWSREELS give eighty per cent of footage to war news Page 14

FUEL crisis closes theatres as dimout dulls marquees again Page 27

ALLIED criticizes activities of WAC and Fabian makes sharp retort Page 3

INDUSTRY making up its mind about films fo educational use Page 3

ARBITRATION cases for 1944 fall to new low 51 filed for year Page 3

WPB will permit no theatres to close for lac of equipment Page 3

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Public Safety

WHEN James C. Petrillo, head of the American Federation of Musicians, resigned as a member of the board of the Chicago Park Commissioner's office recently, he officially parted company with his two plain clothes bodyguards assigned by the Chicago police force and presented to him back in 1932 with the compliments of the City of Chicago. Mayor Edward Kelly explained that a citizen is entitled to police protection if he is in danger. Petrillo was kidnapped in the early '30s and ransomed for $50,000 which, the musicians' czar said at the time, he paid out of his own pocket. However, the bodyguards have remained in Petrillo's entourage for 13 years, following him step by step during his Chicago activities. It is estimated that the city paid $63,600 of its taxpayers' money to furnish Petrillo with the protective service. When the service was discontinued each of the bodyguards was a $3,000-a-year man. Their starting salary was at $2,500 per year.

Protest

PROTESTING the apparent lack of democratic process in Argentine government, the Confederation of Mexican Workers on January 25 forced suspension of theatre and radio programs for 15 minutes. During that period, demonstrations of protest were held in principal centers of the country.

Off the Ice

AMERICAN film companies are now able draw upon more than $3,000,000 of fun blocked in North Africa and accrued fro film rentals. In Washington Tuesday it w learned the State Department had accomplish a transfer of the money to Paris. Distributo couldn't take the money out of North Afri because of the lack of dollar exchange f cilities.

The funds will be used by the companies reestablishing their offices in France. Di tributors made application to the State Depar ment last November for the transfer and at th time $3,000,000 had accumulated. British di tributors, however, were able to collect the earnings in North Africa because there w sufficient pound exchange available.

All of the money obtained by the overse film division of the Office of War Inform tion from the distribution of American featur and money accumulated since the OWI turn back distribution to the majors in North Afri was blocked.

Masters Resigns

HASKELL MASTERS has resigned as ge eral manager of Odeon Theatres of Cana the circuit announced Wednesday in Toron He has also resigned as president of Empi Universal Films, Ltd. He announced no pla but said he was leaving for the States for rest. It was indicated Wednesday his succe sor in Odeon might be an executive already the organization. It was believed the announ ment of the successor might await the arri in the spring of J. Arthur Rank, British lead who recently acquired a substantial interest the Canadian circuit.

Traveltalk

LOBE-TROTTING emissaries of J. Arthur ank are en route again with mercurial ispatch, favored with British Government ansportation priorities. John Davis, manag-g director of Odeon Theatres and Mr. Rank's abinet minister on theatre matters, left Lon-on last Thursday for Cairo on the first lap f a journey designed to secure theatre outlets r Mr. Rank's films in Africa and the Near ast. His itinerary will extend to Palestine nd then to Rhodesia and other sectors of outh Africa.

Several mouths ago, E. T. Carr, managing irector of Eagle-Lion Distributors, made the ourney to the Far East to open the negotia-ions which Mr. Davis apparently will con-ude. Mr. Carr was in Paris recently, for e second time, and is now conferring with r. Rank in London on the final details of a istribution agreement with a major French rcuit, reportedly Gaumont. Mr. Carr will ke off for Sweden shortly, on a similar Rank ission, and then may go to Russia.

Mr. Davis hopes to obtain an "association" r Rank in the ownership of an existing South frican circuit and may also secure building tes for new theatres. He also will explore e possibilities of financing local production.

Books and Films Wed

ROSSET AND DUNLAP, book publishing rm, is convinced the films are here to stay. or more than 20 years the company has been blishing low-priced editions of novels on hich important films were based and has cre-ed new books from original screen stories. ast week, however, it finally got around to tablishing, officially, a motion picture depart-ent. Bernard Geis, editor of *Coronet* and sistant editor of *Esquire*, will head the de-rtment, as of February 5. He will work rectly with film studio heads and shortly will to Hollywood to plan a scheme of motion cture books. Last November, Harper & rothers, Little, Brown and Company, Book--the-Month Club, Random House and Scrib-rs took over control of Grosset and Dunlap, e largest reprint publishing house in the coun-y. John O'Connor is president of the new ganization. In the process of reorganization, mebody discovered motion pictures.

"One World" Awards

WARDS to the industry, press and radio will given Ferbuary 18 at the "One World" din-r honoring the birthday of the late Wendell Willkie, at the Hotel Astor, New York. The merican Nobel Center, Inc., is sponsoring the ent. Darryl F. Zanuck, vice-president in arge of production for Twentieth Century-ox, will receive the film industry award for s production of "socially significant motion ctures," including "Wilson," "Grapes of rath" and "Public Enemy." Brigadier Gen-al David Sarnoff, president of Radio Corpor-ion of America, will be the recipient of the dio award for his "expansion of radio as a edium of popular education and entertain-ment." Kent Cooper, executive director of the Associated Press, will be presented with the press award for "his 30-year crusade for free-dom of international news exchange." Mrs. Hjordis Swenson, chairman of the "One World" dinner committee, who also was chair-man of the recent Nobel Anniversary Dinner, announced the awards would be given annually "to perpetuate the ideas and ideals of men and women whose efforts toward world unity are an inspiration to mankind."

Jinx Year

HOLLYWOOD'S production year, ended August 1, 1944, was a jinx, insofar as Lloyds of London was concerned. The underwriters, according to an insurance report issued by the company recently paid the unprecedented sum of $800,000 during the year to American film companies for production stoppages due to injury or sickness of players and directors.

The payments not only resulted in an over-all industry loss to the insurance company but brought material increases in protective rates in subsequently written policies.

During the year payments included: $151,000 to David O. Selznick, for postponements of production on "Since You Went Away," be-cause of an injury suffered by Robert Walker and the illnesses of Claudette Colbert and Jen-nifer Jones; $107,000 to Hunt Stromberg, for disruption of the production schedule on "Guest in the House," when director Lewis Milestone was hospitalized; $90,000 to Samuel Goldwyn, delay in production when Danny Kaye injured his leg; $81,000 to Columbia, on "The Desert Hawk," for a production halt when James Ellison fell from a horse and was injured; $38,000 to Samuel Bronson on "Jack London" because of injuries sustained by the star, Michael O'Shea.

Suspect

JOSEPH C. ANSELL, vice-president and treasurer of Ansell Brothers Theatres in St. Louis, was awakened by police in the early hours of the morning one day last week and told that his automobile which had been stolen two days previously had been recovered. Un-mindful of the cold and snow he hastened to Police Headquarters, recovered the car and was happily on his way home when the sound of a police siren crowded him to the curb. Despite his protests he was arrested for driving a stolen car and taken back to headquarters where he finally succeeded in explaining the facts to the desk sergeant just in time to shave and report to his office.

Correction

WILLIAM HOLLANDER, Balaban and Katz Circuit publicity head, changed General Douglas McArthur's immortal phrase "I shall return" to "I will return" in exploiting War-ner's short "Pledge to Bataan," at B&K's Apollo, Chicago. Mr. Hollander says he feels that the re-phrasing gives the promise more action.

Cited for Merit

TWO FORMER motion picture industry ex-ecutives have recently received citations in the armed forces. Brigadier General Edward P. Curtis, formerly sales manager of Eastman Kodak, now chief of staff of the U. S. Eighth Air Force, has been awarded the Distinguished Service Medal for "extraordinary services." He received a like citation, the Croix de Guerre and Order of St. Anne in the first world war when he served as a major in the Air Force. He was named to his present position in 1943.

Colonel John Boettiger, at one time assistant to Will H. Hays, president of the Motion Pic-ture Producers and Distributors of America, Inc., has been awarded the Legion of Merit for "exceptionally meritorious conduct" in Italy. Before he entered the service he was publisher of the Seattle, Wash., *Post-Intelligencer*. He is the husband of Anna Roosevelt, daughter of the President.

The citation pointed out that Mr. Boettiger went ashore with the first Allied troops to land in Italy and "displayed coolness and executive ability in looking after Allied military govern-ment personnel and supplies under enemy fire."

Lt. Mooney Wounded

FIRST LIEUTENANT Paul C. Mooney, Jr., a former member of the staff of MOTION PICTURE HERALD, was wounded in action in Belgium January 7, the War Department has notified his family. Lieutenant Mooney joined Quigley Publication in 1934 and was a member of the HERALD staff until March, 1943, when his commission in the Reserve Corps was ac-tivated. He received his first lieutenancy six months later and was sent overseas with an infantry division in November, 1944.

Any Old Equipment?

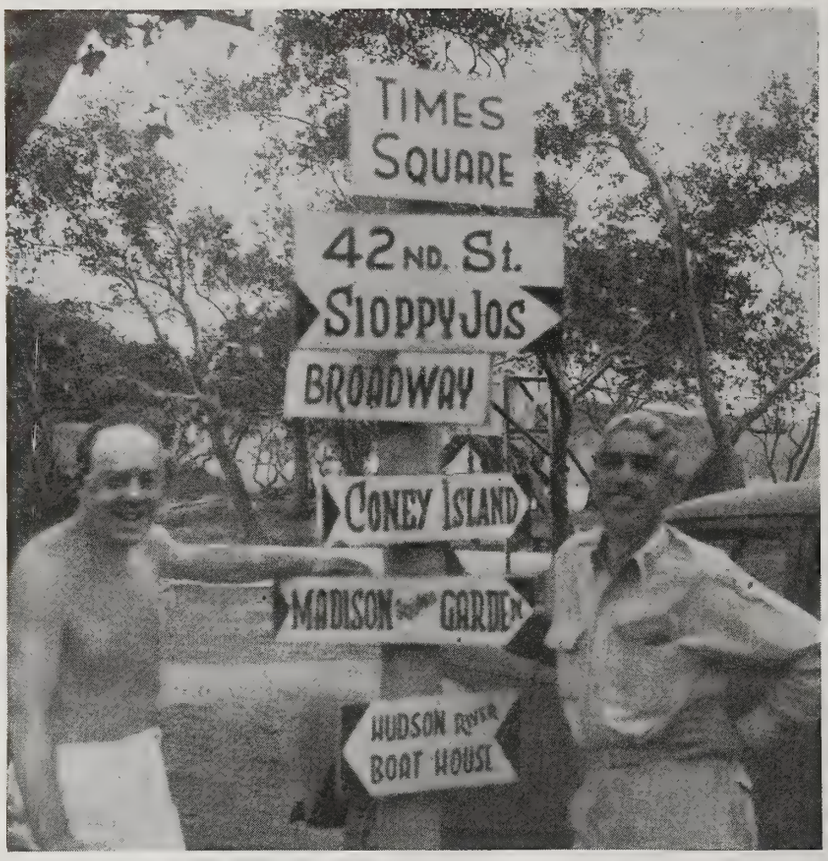
AN APPEAL to exhibitors has been made by the Milwaukee Public Museum for old motion picture equipment. The museum wants to estab-lish a permanent exhibit of this material. The-atre managers are being asked to search their attics and basements for any old equipment and to ship whatever can be salvaged for the ex-hibit with pertinent information about the arti-cle, to Director McKern of the Milwaukee Public Museum, 8th and West Wisconsin Ave-nue, Milwaukee, or to Louis Orlove, MGM exchange, 736 West State Street, Milwaukee. The museum will credit the manager.

Schaefer to Cowan

GEORGE J. SCHAEFER, chairman of the War Activities Committee and former presi-dent of RKO Radio Pictures, Inc., will become vice-president of Lester Cowan Productions, it was reported Wednesday. Negotiations were said to be under way for Mr. Schaefer to ac-quire an interest in the production company, which has a distribution deal with United Art-ists. Mr. Schaefer was president of RKO from 1938 to 1942 and has been chairman of the War Activities Committee since 1941.

OTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New rk." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, ld Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. eaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, rrespondent; London Bureau, 4 Golden Square, London W 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro reau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; ble Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other igley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK the Camera reports



CROSSROADS in the Pacific—a pleasant reminiscence for Stanton Griffis, Red Cross Pacific area commissioner, and Arthur Mayer, deputy commissioner. By coincidence, fortuitous or promotional, the signpost reminds of the Madison Square Garden, of which Mr. Griffis is board chairman, and the Hudson River Boathouse, a reminder redolent of his yachting days. No mention, however, of Paramount, nor of Mr. Mayer's Rialto theatre!

By Staff Photographe

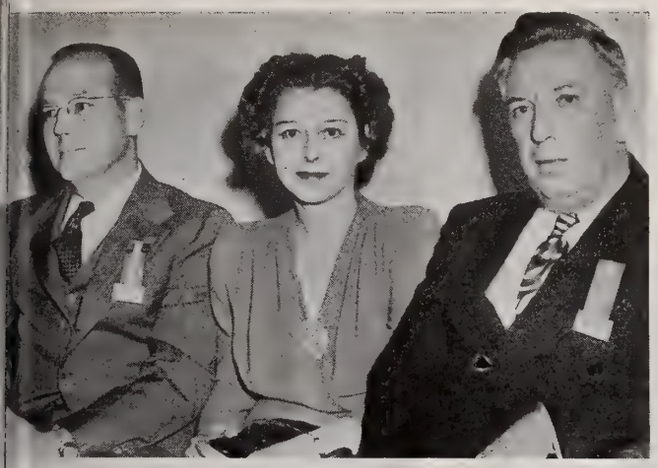
MACHINE, for voting. Dr. George Gallup, standing, displayed his Hopkins Electrical Voting Tabulator Monday, i New York. Left, Albert Sindlinger, vice-president of Dr. Gallup's Audience Research Institute, and, right, Joseph Lucas, ARI.

FRANK L. McNAMEE, former exhibitor and distributor, lately appointed deputy chairman of the national War Manpower Commission. Mr. McNamee since July, 1943, has been regional director for the WMC, in Philadelphia. Before that he was branch manager for Universal and RKO and a circuit theatre manager. In his new post Mr. McNamee will be second in command to Paul V. McNutt, chairman of the WMC.

HARRY HUFFMAN, Denver city manager for Fox Intermountain Theatres, has been named executive vice-chairman of the state's post-war planning commission. He entered the industry 30 years ago.

HOLLYWOOD luncheon, right. The screen should become the "living literature" of world planning, Dr. James Shotwell, State Department consultant, told a WAC luncheon in Hollywood. Left to right, Tom Baily, Francis Harmon, Irene Francis, Gladys Percey, Dr. Shotwell, Anne Harvis, Frances Richardson, Miss Shotwell, Thelma Hoover, Dr. Herman Lissauer. Dr. Shotwell will spend a month in Hollywood advising on production of pictures planned for this year for the office of War Information, arranged for by the War Activities Committee.

PEAKER. William R. Ferguson, director of exploitation r MGM, addresses licensees of Margaret O'Brien products, a birthday luncheon tendered by them to the all star last week, in New York. Next to Mr. Ferguson e Miss O'Brien and her mother.

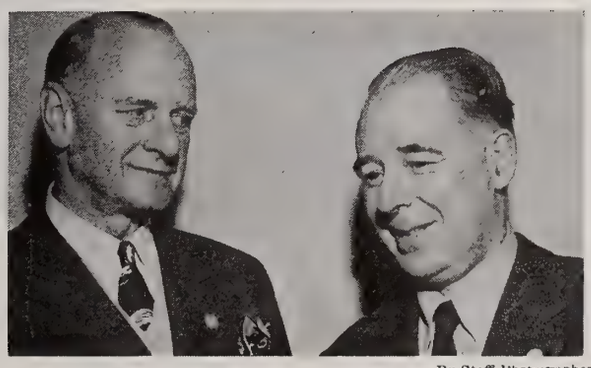


FFICERS. Elected at the 33rd annual meeting of the heatre Owners of North and South Carolina were, above, oy Rowe, second vice-president; Mrs. Pauline Griffith, ecretary, and George Parr, first vice-president. . F. Sams, Jr., outside camera range, was elected president.

WINNER, in the annual contest to determine what company's entry will fill this St. Valentine's Day space, is Paramount, courtesy of Alfred Finestone. The Miss is Barbara Britton, coming up in the company's "The Virginian", which also features Joel McCrea and Brian Donlevy.

♥ ♥ ♥ ♥

HE WOMEN. MGM office managers ho visited the New York home office ecently are shown with Leda Bauer, onferring over shipment records. The roup includes Amy Sinclair, ansas City; Blanche Carr, Charlotte; iss Bauer; Elizabeth Mitchell, Memphis, nd Adeline Kerr, assistant in Chicago.



VISITORS, right. Hugh Bruen and Robert Poole, coast exhibitors, as they visited in New York in informal conversations with industry executives.

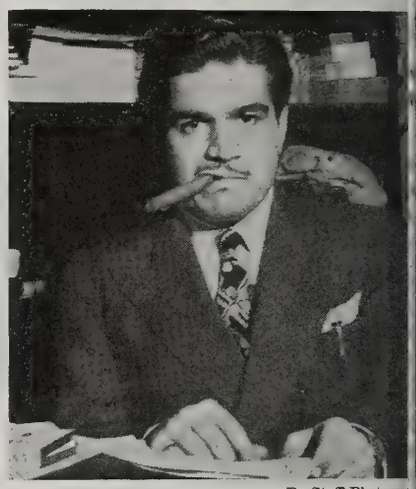
By Staff Photographer

ELEVATION. Cliff Giesseman, who resigned as manager of the RKO Golden Gate, San Francisco, to become general manager of the Blumenfeld circuit, same city, is shown with his successor, Robert Corbin. Both are former Detroiters.

ONE OF THE WINNERS in the contest for four posters to be displayed during the annual Red Cross drive in 17,000 theatres was this one, above, designed by Granger Richardson, RKO circuit artist.

INSTALLATION of the 1945 officers of the Buffalo Variety Club Tent Sev National chief barker Robert J. O'Donnell officiated. Left to right, first row, Reverend Joseph Mahoney, chaplain; Elmer Lux, new chief barker; C. J. Latta, national representative for Buffalo and Albany; Mr. O'Donnell; Robert T. Murphy, national canvassman; Stanley Kozanowski, past chief barke and new dough guy; Reverend Dr. Broughton, chaplain. Second row, Ralph Maw, canvassman; George Ferguson, canvassman; Andrew Gibson, second assistant barker; Irving Fried, canvassman; Constantine Basil, canvassm Jack Goldstein, canvassman; Dewey Michaels, first assistant barker; Murray Whiteman, property master.

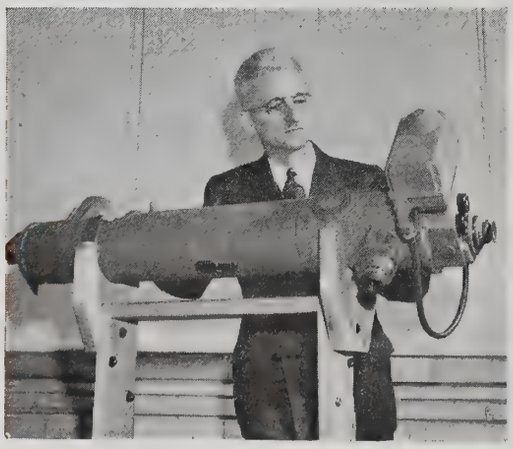
JOSE SCHORR, private in the Pacific, and formerly of Columbia's publicity department. He is brother to Hortense Schorr, the company's publicity manager.



By Staff Photogra

DHARMAKUMAR MERCHANT, m aging director of the distributing division of the Dawlat Corporation of India, which exhibits in 150 theatr under exclusive contract, and for wh three producers make nine pictures yearly. Mr. Merchant has bee a New York visitor.

COFFEE WITH FLYNN. The crowd lined up at the Strand, New York, to see "Objective, Burma" starring Errol Flynn, was served with coffee and chocolate by Zeb Epstin, manager.



FOR "DEADLY ACCURACY", left. Joseph Mihalyi, Kodak engineer, stands with the M-10 range finder which is expected to improve vastly the accuracy of anti-aircraft fire. The finder utilizes new optical principles, Kodak says.

SCREENING. At the Music Hall premiere, New Y of Columbia's "A Song To Remember": John Benas, Eugene Picker, Max Cohen and Samuel Rinzler of exhibition.

NEW WPB RAW STOCK QUOTAS DOWN—FREEZING IN SIGHT

Washington Bureau

The inexorable decision of the law of supply—and never mind the demand—was to be laid across the motion picture industry in film allotments for wartime, and the duration, this week-end.

It did not appear probable that exhibitors would immediately feel any limitations and shortages beyond those currently apparent.

The War Production Board Wednesday issued formal orders cancelling all authorizations to use 35mm raw stock issued to both motion picture and newsreel producers and distributors prior to December 29.

The WPB action was not unanticipated, it having been made known early this month that 1944 authorizations would not carry over. but the order was in conformity with a ruling of the board.

All persons whose authorizations are now ineffective have been notified by the WPB and advised to apply for new authorizations on form WPB-2165, copies of which were sent them, if they need 35mm film in the current quarter.

The board also requested information concerning the quantity of raw stock used by each company this month, explained as designed to enable the WPB "to obtain more accurate information concerning past usage and to balance the current demand against supply more exactly."

Reorganized Advisory Committee Meets WPB

By Wednesday night the members of the reorganized Motion Picture Industry Advisory Committee, twenty-one men representing distribution and production, majors and independents, were converging on Washington for a Thursday-Friday meeting with the War Production Board to hear the answers. Meanwhile all manner of interests and agencies, including assorted government bureaus, with screen relations and projects were bestirred with concern. Mostly they had inklings of decisions.

To be deduced from any intricate indications, it seemed probable that under the pressures of wartime necessity motion picture production-distribution would be found frozen in structure, scope and over-all operation as of now.

There appeared in this however no guaranty as to the number of prints, or of the quantity of released footage, to be available for exhibition. There can not be more. There may be less. Whatever the flow it is the indicated and probable plan to keep it in the ratios which controlled through the year of 1944, company by company.

No Restrictions on Use of Allotments

The film allotted may be used in release of more prints of shorter pictures, fewer prints of longer pictures, in features, shorts or any product whatever.

Interestingly significant are the probabilities of inescapable freezing limitations upon the usually continuously shifting corporate patterns of the business.

From now on until the lid is off all operations probably will be within the allotments of film to institutions now in business, which is to say eleven production-distribution concerns and a number of independent producers established as of 1941-44—the basic years of the rationing formula.

It is of more interest than fundamental importance that the formula is not precisely on the ratios of 1941, but an evolvement out of '41 figures with adjustments by concession of the industry units affecting '43 and '44 consumption. The new order therefore will emerge as established by the practice of 1944.

There is no prospect of a final commitment as to how much film the industry is to get in 1945, or even for the first quarter of the year. The indicated figure is somewhere in the vicinity of 300,000,000 feet, a matter of some twenty-five million feet less than the last quarter of last year.

Meanwhile the raw stock shortage made news in other sectors of the industry this week.

On Tuesday Samuel Goldwyn, independent producer releasing through RKO, invited trade press reporters to his office in the RKO Building, Rockefeller Center, to express his indignation at the system of allocation of raw stock to distributors. He demanded that the WPB dispense film directly to independent producers. (Story on this page.)

Short Subjects Delayed By Shortage of Film

Study of short subject release records showed that exchanges are running about six months behind normal release dates because the lack of raw stock is holding up prints, particularly on Technicolor subjects. (Story on following page.)

On Tuesday also it was indicated that the newsreels, which had been threatened with a cut of 9,000,000 feet in their allocation for the first quarter of 1945, would have to shave only 1,000,000 feet from their current consumption. No curtailment in the number of prints is contemplated but it was indicated that the WPB would set a maximum length of slightly under 700 feet per issue. Meanwhile study of footage for the year showed that the newsreels are devoting about 80% of their total footage to news of the war and home front messages pertaining thereto. (Story on following page.)

Film Classics Assured Of Stock for Reissues

War Production Board officials have given assurances that the raw stock shortage will be eased by April, the beginning of the second quarter, L. E. Goldhammer, president of Film Classics, told the company's territorial distributors last week-end at a meeting at the Coronado Hotel in St. Louis. This was the first national conference held by the company since its formation.

WPB executives also assured the company it would receive its full quota in April, Mr. Goldhammer said, adding that it was indicated there also would be adequate supplies of raw stock for advertising accessories.

The raw stock crisis and accessories problem were the principal topics of discussion at the meeting. Plans for establishing 16mm branches and post-war preparations were tabled in order to devote the fullest consideration to the raw stock situation.

Film Allocations Hit Independents Goldwyn Contends

Samuel Goldwyn, independent producer, in New York Tuesday, demanded raw stock allocations for independent producers. Wednesday morning, it was announced that the industry's advisory committee on raw stock to the War Production Board had been enlarged to include the independents and distributors specializing in reissues.

Representatives of both groups were to meet with industry and WPB executives Thursday in Washington. They included: A. W. Schwalberg, International Pictures; James Mulvey, for Mr. Goldwyn; Neil Agnew, Vanguard; Roy Disney, Walt Disney Productions; R. M. Savini, Astor Pictures, and a representative of Film Classics.

Sees Raw Stock Most Vital Issue Facing Industry

During a press interview Mr. Goldwyn refused to answer questions directed to ascertain how he, a foremost independent, was meeting the raw stock shortage. Mr. Goldwyn's statement follows:

"More important than any previous issue facing the motion picture industry is the problem of rationing of raw stock by the War Production Board.

"The question to be decided is whether the independent producers are to look to their government or to the distributors for their raw film stock. Up to now, ration cards had been handed out to distributors and not to producers. The producers, as the original creators of the industry, demand a standing which will permit them to survive. No longer do they intend to remain subservient to the distributors who, by holding ration cards, have in many cases possessed the power of life or death over an independent producer.

"Newsprint, the other great medium of public expression, has been rationed to the publishers and not to the wholesalers and distributors.

"No producer complains because there is not enough raw stock to go around. They all know that there is a war on. Producers do complain that during a war the vast accumulations of finished films by the producer-distributor combinations is in effect a most dangerous and unsound hoarding. Some of these films have been stored away for a year or more.

Calls Accumulations Form of Hoarding

"We must prevent these accumulations and recognize that in effect, they constitute a hoarding that will strangle the creative efforts of the independent producer at the very time when the importance of the independent producer in this industry is greater than it has ever been.

"There is a further point, a very important one—which is that the purpose of film rationing is the public good and for the public interest—that and nothing more. In it, the independent producer has a great stake, and the

(Continued on following page, column 2)

Newsreels Give 80% of Footage to War News

THE war, highlighted by spectacular United Nations victories on the European fronts and in the Pacific, with home front activities and appeals, preempted about 80 per cent of the newsreel footage shown in 1944.

The newsreels have been limited since 1942 to 750 feet per issue by the War Production Board, acting on the recommendation of the Industry Advisory Committee. Now a further cut in their raw stock allocations for 1945 is under discussion in Washington.

The European theatre, with the Allied triumphs in Italy, in the invasion of the Continent and the liberation of France, Belgium and parts of Holland, and in the great Russian drives on the Eastern front, figured most prominently, with more than a third of the year's total footage from American sources alone devoted to it.

Pacific Victories Recorded

The war in the Pacific theatre, marked by brilliant victories over the Japanese, and the war effort at home, both also from American cameramen, accounted for approximately another third of the total, with the home front receiving slightly more footage than hostilities in the Far East.

The European war was supplemented by footage from Russian, British, Polish, Yugoslav and French Underground sources. Captured German and Japanese film, together with the American footage on camp and other activities of the armed forces in the United States, filled out the remainder of the 80 per cent.

The domestic scene accounted for some 20 per cent of the remaining footage. It included coverage of the Presidential campaign, about eight per cent, a high proportion for politics in a war year, but less than was usually accorded a peacetime Presidential race, the companies said.

In addition to politics, about the same amount of footage was given to miscellaneous domestic stories. The funerals of Wendell Willkie and Alfred E. Smith figured prominently. Other personalities, floods and fires, and similar items completed this category.

Sports and fashions comprised the remainder of the total, with the exception of Pathe, which showed no fashions.

Wide Home Front Coverage

All the companies gave extensive coverage to the war effort at home. Working in conjunction with the domestic film section of the Office of War Information, through which all Government agencies channeled their requests, the newsreels informed their audiences on, and stimulated their support for War Bond drives, the Red Cross and National War Fund and March of Dimes campaigns, the recruiting of WACs, Waves and nurses, appeals for workers in critical manpower areas, conservation of light and fuel, salvage and other drives.

In addition, the companies produced and distributed 26 film bulletins, each about 225 feet, on various subjects designed to promote the war effort. Currently, these lengthy bulletins are suspended, with the five companies substituting shorter subjects, about 90 feet, in the body of the newsreel. This has been done to continue their aid while conserving raw stock.

Although all the fighting services have given the newsreels, since the beginning of the war, formal assurances of prior rights to all combat film, the companies note with regret that such film has been deliberately withheld by services for their own production, according to Walton Ament, Pathe general manager and editor, and chairman of the newsreel division of the WAC.

Mr. Ament said that while the Army had adhered to its assurance, the Marine Corps in its "Battle of the Marianas," and the Navy in its "Fighting Lady" and "Brought to Battle," had broken their pledges.

HOW THE NEWSREELS DIVIDE ATTENTION

The manner in which the newsreels allocated footage during 1944 is indicated by the following breakdown by Paramount News, a typical example:

(1) American material on the war:	
(a) European theatre	**35%**
(b) Pacific theatre	**13**
(c) Home Front activities	**16**
(d) Armed Forces in camps, training and other activities	**4**
(2) Foreign material on the war: Russian, British, Polish, Yugoslav and French Underground	**7**
(3) Captured German and Japanese film	**2**
Total war footage	**77%**
(4) Politics—the Presidential campaign	**8%**
(5) Miscellaneous domestic coverage: Personalities, fires, floods, etc.	**8**
(6) Sports	**6**
(7) Fashions	**1**
Total footage	**100%**

The companies each released 104 issues, each 750 feet, about eight minutes' screen time.

Goldwyn Attacks Stock Allocations

(Continued from preceding page)

public has a great stake in the independent producer.

"A last point is that raw stock should be made available in increasing quantities for the distribution in the U. S. of pictures made in England and other foreign countries. An honest realization of the place of films in international understanding and in commerce would dictate this as basic and essential.

Mr. Goldwyn said at the opening of the interview that he anticipated that raw stock would be a major topic and that his public statement was all he cared to say. He added that to his knowledge no one at present had enough raw stock.

One producer, whose name he refused to disclose, cannot continue production because his distributor refuses to give him a contract, Mr. Goldwyn said.

He stressed that he was not pleading, in his statement, for new producers, but only for those who have been in the business.

Shorts Schedules Hit Raw Stock and Color Bottleneck

Major companies are hard pressed to keep their promises of short subject delivery to exhibitors for the 1944-45 season because the lack of raw stock is holding up prints on black-and-white shorts and the Technicolor bottleneck is delaying color printing.

This has resulted in approximately a six-month delay in the releasing of short product. Last season there were 500 shorts released, but this number included several subjects designated in the 1942-43 schedules.

For 1944-45, companies plan to produce the same number of shorts as last year, but the raw stock crisis may force a decrease in production schedules and will also delay delivery of short subjects until 1945-46. Thus far this season most of the companies have released shorts which were originally promised for 1943-44 in addition to their new product.

Planned Many in Color

At the beginning of the 1944-45 season, several majors announced they would deliver this year many Technicolor shorts, based on their experience of successful bookings of color product last year. The distributors also announced they were increasing their production budgets and advertising and publicity budgets for short product this year.

Short subject sales managers now report there is a shortage of one and two-reel subjects as a result of the raw stock and Technicolor difficulties, but they are hopeful that the slack in releasing thus far will be caught up by the end of the season.

About 700-750 feet of film is used for the average cartoon and approximately 800-850 feet for the average one-reel subject. According to distributors, the average number of prints for one cartoon is about 175, sometimes more, depending on the subject, and the average number of prints for a one-reel subject is about 130-150, also depending upon the subject matter. The companies make more prints for the cartoons because they are in more demand.

The shortage, however, seems to be more acute in single bill territories or in key cities where downtown first runs operate on a feature, short and stage-show policy.

Increased Demand a Factor

Another contributory factor to the situation is the increased demand for one and two-reelers by exhibitors who have switched double bill programs temporarily for the top season product.

Some indication of the current releasing problem of short subjects is seen in the fact that Warner Bros. released 27 subjects of the 1944-45 schedule from September through January 31, in addition to nine shorts released during the first half of this season which were designated as 1943-44 product. Seven shorts of the 35 released from September through January by Columbia were last season's.

Of the 12 FitzPatrick Traveltalks on the MGM 1943-44 schedule, 11 were released before September, 1944, and one after. Other 1943-44 Metro subjects were released as follows: 13 Technicolor cartoons, seven released before September, 1944, and six after September, as far into the new season as December; eight Pete Smith specialties, five released prior to September, 1944, and three after; four Passing Parade subjects, two distributed before September, two after; nine Miniatures, eight before September and one after.

ON TOP OF THE WORLD

By Nation-Wide Vote—
In 26 Famous Polls—
America Has Elected—

Paramount

THE WORLD'S MOST HONORED FILM COMPANY

Paramount sweeps th
of 1944 a

OVERPOWERING

THE YEAR'S BEST PIC

Ten-Best" Polls
Amazing 6 to 1 Triumph!

Never anything like it in film history.

Never before has such an overwhelming majority of the year's top honors been heaped upon a single company.

Never before has any company achieved such

DERSHIP IN ALL 26 POLLS COMBINED

Conducted by 26 recognized, official publications and organizations, and reported in column after column of national news stories...

Covering 71 different selections of

ES, STARS, DIRECTION and PRODUCTION

Here's the Score

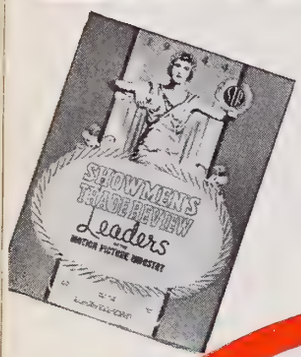
The complete, over-all picture of all polls and authoritative individual selections reported to January 15th, date of appearance of the last of the famous annual trade paper surveys . . .

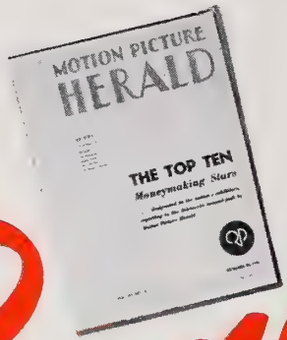
DETERMINED BY THE IMPARTIAL VOTES OF THOUSANDS OF

EXHIBITORS
PICTUREGOERS
SYNDICATE REVIEWERS
PICTURE EDITORS
TRADE PAPER REPORTS
NEWSPAPER CRITICS
NATIONAL MAGAZINES
RADIO COMMENTATORS
COLUMNISTS And
BOX-OFFICE STATISTICIANS

HERE'S HOW PARAMOUNT DOMINATES IN "TO

In All Classes of Awards, In All Polls Combined*





Paramount wins 53 out of 71 "firsts"!

PARAMOUNT WI

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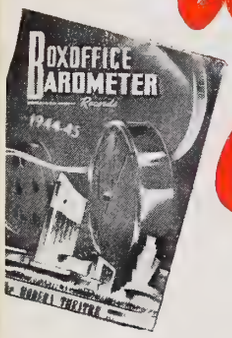
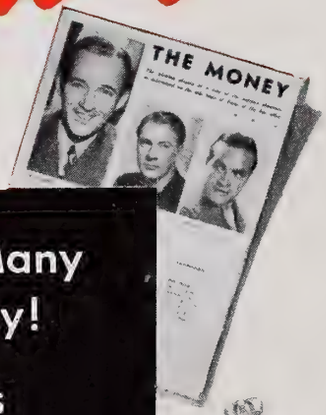




More Than 6 Times As Many As Any Other Company!

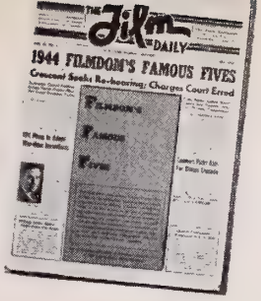
•

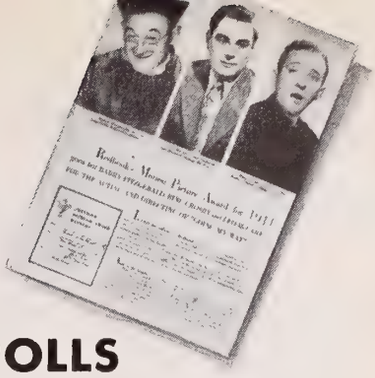
3 Times As Many As All Others Combined!

•

Three-Fourths Of All No. 1 Choices!

*COVERING ALL CLASSIFICATIONS OF REGULAR SCREEN FEATURES, STARS, DIRECTORS, AND PRODUCTION.





4 OUT OF 5 FIRSTS IN M. P. HERALD-FAME POLLS
TOP MONEY-MAKING STAR—NEW STAR—PRODUCER—AND INTERNATIONAL FAVORITE

6 OUT OF 11 FIRSTS IN FILM DAILY POLLS
TOP PICTURE—MALE STAR—SUPPORTING ACTOR—DIRECTOR—SCREENPLAY—AND PHOTOGRAPHY

3 OUT OF 4 FIRSTS IN NEW YORK FILM CRITICS' POLLS
TOP PICTURE—ACTOR—AND DIRECTOR

4 OUT OF 6 FIRSTS IN SHOWMEN'S TRADE REVIEW POLL
TOP PICTURE—TOP ADVANCED-ADMISSION PICTURE—TOP MALE STAR—TOP CHARACTER ACTOR

2 OUT OF 4 FIRSTS IN BOXOFFICE MAGAZINE POLL
TOP PICTURE AND MALE STAR

2 OUT OF 4 FIRSTS IN LOOK MAGAZINE AWARDS
TOP ACTOR AND DIRECTOR

1 OUT OF 1 FIRST IN REDBOOK'S ANNUAL AWARD

6 OUT OF 7 SCREEN-STAR FIRSTS IN M. P. DAILY RADIO POLL

4 OUT OF 5 SCREEN-STAR FIRSTS IN RADIO DAILY POLL

5 OUT OF 6 FIRSTS IN LOUISVILLE COURIER-JOUR. LISTS

16 OUT OF 18 FIRSTS IN 15 MISCELLANEOUS MAGAZINE AND NEWSPAPER POLLS

AND NOTE THESE OTHER AMAZING PARAMOUNT ACHIEVEMENTS!

Paramount Had The First 3 of 10 Top Money-Making Stars in M. P. Herald List

Paramount Had The First 3 of 5 Radio Champion-of-Champions in Fame's List

Paramount Had 9 Out of 13 Total Places in New York Film Critics' Poll

Paramount Had 6 Out of 12 All-American Star Favorites in "Boxoffice" Poll

Paramount Had 5 Out of 10 Best Stars in Nat'l Board of Review Selections

Paramount Had 5 Out of 10 Best Pictures in Cleveland & Louisville Polls

HERE'S HOW PARAMOUNT DOMINATES IN PI

FROM THE NORTH TO THE SOUTH, PARAMOUNT IS ON TOP* OF EVERY BEST-PICTURE POLL IN THE WORLD

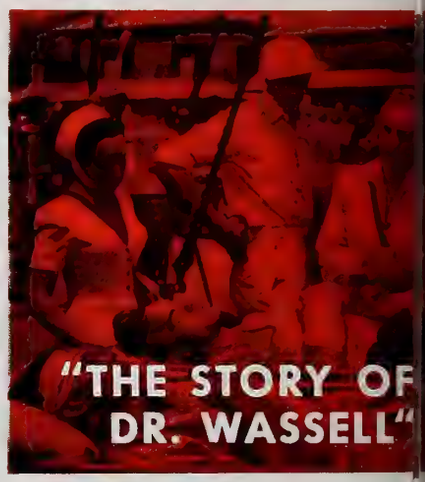
Voted The "Best," "Biggest Money-Making," "Highest Grossing," "Most Popular" Picture Of The Year In The Best-Picture Lists Compiled By—

FILM DAILY ..... BOXOFFICE MAGAZINE
SHOWMEN'S TRADE REVIEW ..... LOOK MAGAZINE
THE N. Y. FILM CRITICS ..... COUNTRY GENTLEMAN
M. P. HERALD-FAME ..... REDBOOK MAGAZINE*
THE N. Y. HERALD TRIBUNE ..... THE NEW YORK TIMES
(*Howard Barnes*) (*Bosley Crowther*)
NEW YORK "PM" ..... THE N. Y. WORLD-TELEGRAM
(*John T. McManus*) (*Alton Cook*)
PHILADELPHIA INQUIRER ..... LOUISVILLE COURIER-JOUR.
(*Readers' Poll*) (*Boyd Martin*)
CLEVELAND PLAIN DEALER ..... DALLAS NEWS
(*W. Ward Marsh*) (*John Rosenfield*)
WASHINGTON STAR ..... NATIONAL BOARD OF REVIEW
(*Jay Carmody*)
BUFFALO COURIER-EXPRESS ..... SEATTLE TIMES
(*W. E. J. Martin*) (*Richard E. Hays*)
THE TIDINGS .... BUENOS AIRES FILM CRITICS .... THE SIGN
(*Los Angeles Catholic Magazine*) (*National Catholic Magazine*)

**("Going My Way" is listed as one of 25 annual champions, but Bing Crosby was voted the year's biggest money-maker for "Going My Way," and this picture won 4 "monthly champion" awards in a row—an all-time record.)

***(The Annual Redbook motion picture award for 1944 was given to "Barry Fitzgerald, Bing Crosby and Leo McCarey for the acting and directing of 'Going My Way'.")

23



ONE OF THE 10 BEST
in Film Daily, Showmen's Trade R
and Country Gentleman Polls. O
M. P. Herald's 25 Annual Champio

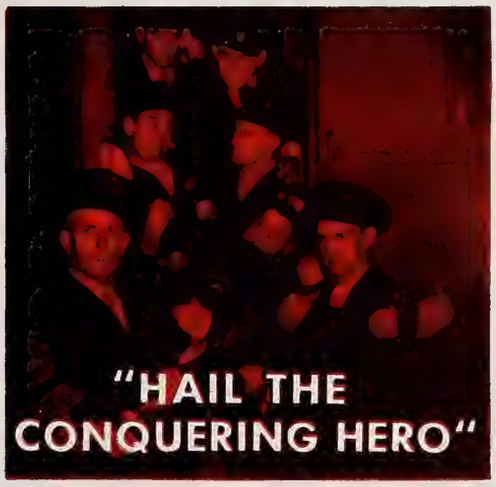
ONE OF THE 10 BEST
in N. Y. Herald Tribune and Lou
Courier-Journal. 6th Highest-Perce
Grossing Picture in Boxoffice Baro
Poll. One of M. P. Herald's 25 A
Champions.

URES

polls—23 "Firsts" for Paramount

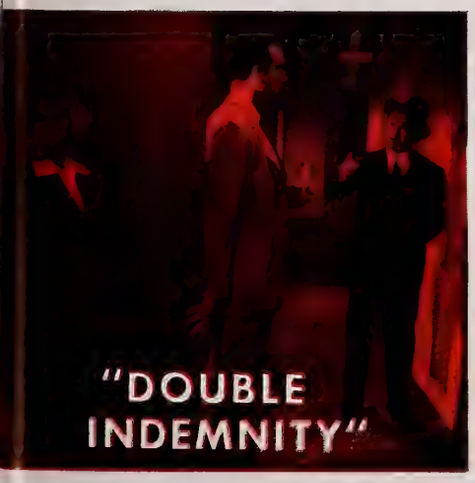
And These 8 Great Paramount Pictures Won 54 Out Of 178 Total Places—Nearly One-Third Of All Awards—In All The Best-Picture Lists On Which Complete Data Is Available†

First of 3 Special Awards by Showmen's Trade Review for Advanced-Admission Attractions. One of M. P. Herald's 25 Annual Champions.



ONE OF THE 10 BEST
in National Board of Review, N. Y. Herald Tribune, N. Y. Times, and Louisville Courier-Journal. Runner-Up in N. Y. Film Critics' Poll.

ONE OF THE 10 BEST
in Showmen's Trade Review, National Board of Review, N. Y. Times, Dallas News, N. Y. World-Telegram, and Louisville Courier-Journal. One of 18 Highest-Percentage-Grossers in Boxoffice Barometer. One of M. P. Herald's 25 Annual Champions.



ONE OF THE 10 BEST
in N. Y. Herald Tribune, N. Y. World-Telegram, Dallas News, Louisville Courier-Journal, and The Tidings.

9th Highest-Percentage-Grossing Picture in Boxoffice Barometer Poll. One of M. P. Herald's 25 Annual Champions.

*NATIONAL BOARD OF REVIEW POLL SELECTED TWO LISTS: "GOING MY WAY" TOPPED THE "MOST POPULAR PICTURE" LIST; ANOTHER PRODUCTION HEADED THE "BEST PICTURE" LIST.

† AS OF JANUARY 15th, 1945.

HERE'S HOW PARAMOUNT DOMINATES IN STAR

Paramount won in 21 out of

AND 16 PARA PLACES IN A

Hailed by Overwhelming Majority Vote As

THE LEADING STAR OF 1944

•

10 TOPS—
15 TOTAL AWARDS TO
BING CROSBY

•

Winner of 4 Out of 5 Best Male Screen Star Polls

•

Winner of 10 Out of 15 "Firsts" For Which He Was Eligible

•

"Placed" In *All* 15 Lists For Which He Was Eligible—

No. 1 Money-Making Star in ..... M. P. Herald Poll
No. 1 Male Star (by a nearly 4-to-1 vote!) in ..... Film Daily Poll
No. 1 Male Star in ..... "Boxoffice" Poll
No. 1 Male Star in ..... Showmen's Trade Review Poll
No. 1 Actor in ..... Look Magazine Selection
No. 1 (Tied with Fitzgerald and McCarey) in Redbook Annual Award
No. 1 Radio Master-of-Ceremonies in ..... M. P. Daily-Fame Poll
No. 1 Male Vocalist (Popular) by 13-to-1 Vote in .... Radio Daily Poll
No. 1 Radio Male Vocalist (Popular) in ..... M. P. Daily-Fame Poll
No. 1 Star in ..... Fame's International (British) Poll
No. 2 "All-American Favorite" in ..... "Boxoffice" Poll
No. 2 Radio Champion-of-Champions in ..... M. P. Daily-Fame Poll
No. 2 (Tied) Male Star in ..... N. Y. Film Critics' Poll
No. 5 Star in ..... National Board of Review Poll
No. 5 Star in ..... "Country Gentleman" Poll

*ALL LISTS EXCEPT WESTERNS, AND INCLUDIN

†ALL LISTS

first place 37* best-star polls

Three Times As Many As Any Other Company—
Five More Than All Other Companies Combined!

UNT PLAYERS WON 43 OUT OF 130 TOTAL BEST SCREEN-STAR† LISTS COMBINED!

Eight More Than The Next Highest Company—
One-Half As Many As All Other Companies Combined!

5 Tops—
9 Total Awards to
BOB HOPE

1 Radio Champion-of-Champions in M. P. Daily-Fame
1 "Favorite Entertainer" in Radio Daily Poll
1 Radio Comedian in M. P. Daily-Fame Poll
1 Favorite Comedian in Radio Daily Poll
of No. 1 Comedy Show in M. P. Daily-Fame Poll
of 10 Top Money-Making Stars in M. P. Herald
of 10 Top Male Stars in Showmen's Trade Review
of 10 Top Stars in Fame's International Poll
of 12 All-American Favorites in "Boxoffice"

5 Tops—
8 Total Awards to
BARRY FITZGERALD

1 Male Star in New York Film Critics' Poll
1 Supporting Actor in Film Daily Poll
with Crosby and McCarey for Redbook Award
1 Character Actor in Showmen's Trade Review
1 Supporting Actor in Louisville Courier-Journal
of 5 Best "Finds" in Film Daily Poll
of 10 Best New Stars in M. P. Herald-Fame
of 10 Best Stars in National Board of Review Poll

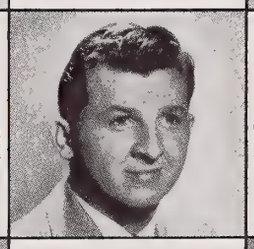
SONNY TUFTS
No. 1
"Star of Tomorrow"
in M. P. Herald-Fame

EDWARD G. ROBINSON
No. 1 Male Actor in Louisville Cour.-Jour., for "Double Indemnity"

GARY COOPER
(Star of "For Whom the Bell Tolls" and "Dr. Wassell")
2nd Best in M. P. Herald
3rd Best in Film Daily
One of 6 Best in "Country Gentleman"
One of 12 Best in "B.O."
One of 10 Best Male Stars in S.T.R.

DOROTHY LAMOUR
One of 10 Top Female Stars in Showmen's Trade Review

BETTY HUTTON
One of 10 Best Stars in Nat'l Bd. of Review Poll



EDDIE BRACKEN
One of 10 Best Stars in Nat'l Bd. of Review Poll

DIANA LYNN
One of 5 Best Supporting Actresses in Film Daily.
No. 1 Young Star in Louisville Cour.-Jour.

CLAUDETTE COLBERT
One of 12 All-American Favorites in "Boxoffice"

FRED MacMURRAY
One of 4 Best Male Stars in N. Y. Critics' Poll, for "Double Indemnity"

GINGER ROGERS
(Star of "Lady in the Dark")
One of 10 Top Female Stars in S.T.R.
One of 12 All-American Favorites in "Boxoffice"

LISTS IN WHICH SCREEN STARS WON FIRST PLACE.
NS AND RADIO.

HERE'S HOW PARAMOUNT DOMINATES IN A

Paramount wins 8

5 "TOPS" FOR DIRECTION to LEO McCAREY for "GOING MY WAY"

The Winner In 5 Out Of 6 Polls That Voted For "The Best Direction Of The Year"

First by Three-to-One Vote in Film Daily Poll

Winner of Look Magazine's Annual Award

Tied with Crosby and Fitzgerald for Redbook Award

First in Louisville Courier-Journal Selections

First in NewYork Film Critics' Poll (*Second and Third of 3 choices in this poll were Preston Sturges for "Miracle" and Billy Wilder for "Double Indemnity"*)

AND PARAMOUNT WINS 6 OUT OF 30 PLACES ON THE 3 OFFICIAL LISTS OF TEN-BEST SHORTS

TOPS BOXOFFICE BAROMETER POLL WITH 3 OUT OF 10—MORE THAN ANY OTHER COMPANY—HEADED BY

"THE BEST SHORT SERIES OF 1944"

George Pal

PUPPETOONS

PARAMOUNT'S MUSICAL PARADE FEATURETTES

One of Ten Best in Boxoffice Barometer and Showmen's Trade Review Polls.

•

SPEAKING OF ANIMALS

One of Ten Best in Boxoffice Barometer and M. P. Herald-Fame Poll.

•

POPEYE

One of Ten Best in M. P. Herald-Fame Poll.

THER CLASSES OF AWARDS

out of 10 "Firsts"

For Direction And Other Phases Of Production

TOP RADIO DRAMATIC PROGRAM

In Radio Daily and M. P. Daily-Fame Polls—

CECIL B. DeMILLE'S

Lux Radio Theater

Also voted No. 3 Radio Champion-of-Champions in M. P. Daily-Fame Poll.

•

TOP PRODUCER

FRED KOHLMAR

with 3 Monthly Champions and 1 Annual Champion during 1944 in Motion Picture Herald-Fame.

TOP SCREENPLAY

Frank Butler and Frank Cavett for

"GOING MY WAY"

Runners-up—

Billy Wilder and Raymond Chandler for

"Double Indemnity"

Voted Nos. 1 and 2 in Film Daily Poll—only publication conducting a vote on screenplays.

•

TOP PHOTOGRAPHY

Ray Rennahan for

"LADY IN THE DARK"

The Winner by 2-to-1 vote in Film Daily—only poll conducted on photography.

PARAMOUNT DOMINATES IN FACTS, TOO

This complete and thoroughly documented report is the first of its kind in film history.

It consists exclusively of facts—facts that some folks apparently just can't face.

That's why you read so many smoke-screen generalities from other companies—so many inflated claims of "leadership" in the 1944 polls.

No one can be deceived by such extravagant statements, in the face of this overwhelming factual evidence of a Paramount triumph so sweeping and conclusive that it has never been matched in the annals of the industry.

AND IN 1945*

YOU WILL GET THESE GREAT ATTRACTIONS FEATURING PARAMOUNT'S AWARD-WINNING STARS

"Here Come The Waves"

BING CROSBY · BETTY HUTTON
SONNY TUFTS

"Practically Yours"

CLAUDETTE COLBERT
FRED MacMURRAY

"Bring On The Girls"

VERONICA LAKE · SONNY TUFTS
EDDIE BRACKEN · MARJORIE REYNOLDS

"For Whom The Bell Tolls"

GARY COOPER · INGRID BERGMAN
(POPULAR PRICE RELEASE)

"Road To Utopia"

BING CROSBY · BOB HOPE
DOROTHY LAMOUR

"Incendiary Blonde"

BETTY HUTTON
ARTURO DE CORDOVA

"Out Of This World"

EDDIE BRACKEN · VERONICA LAKE
DIANA LYNN

"Two Years Before The Mast"

ALAN LADD · BRIAN DONLEVY
WILLIAM BENDIX · BARRY FITZGERALD

"Duffy's Tavern"

ALL-STAR PRODUCTION FROM
THE FAMOUS RADIO SHOW

"A Medal For Benny"

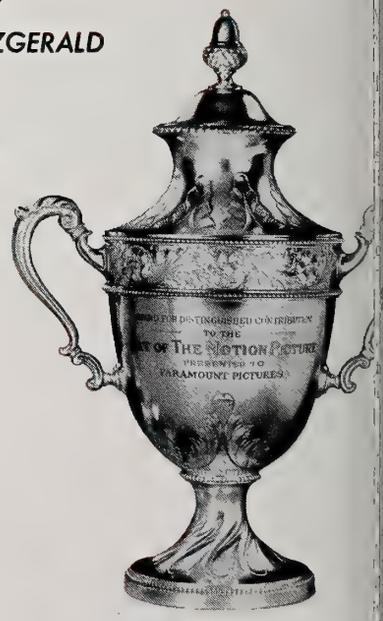
DOROTHY LAMOUR
ARTURO DE CORDOVA

"Miss Susie Slagle's"

SONNY TUFTS
VERONICA LAKE

"Murder, He Says"

FRED MacMURRAY



FROM THE WORLD'S MOST HONORED FILM COMPANY

Paramount

** RELEASE DATES SUBJECT TO CHANGE*

FUEL CRISIS CLOSES THEATRES AS DIMOUT DULLS MARQUEES

cute Shortage of Coal in East Brings Ickes' Plea for Sharp Restriction

'he nationwide dimout limiting theatre ex- or lighting to 60 watts per marquee went effect Thursday as reports from various ions of the country revealed a sharpening he fuel crisis, with theatres closed, or faced h the possibility of closing, in several major es.

'he coal shortage had become so acute that Friday Solid Fuel Administrator Harold Ickes in Washington called upon municipal horities over a wide area from the northern nties of Virginia to New England and west ar as the Mississippi, to clamp down on all essential uses of coal; specifically, by re- ring the conservation of fuel in theatres and er places of amusement "where it can be ef- ed without damage to health."

veral States Exempted om Dimout Order

'he OWU Tuesdayexempted from the dim- exhibitors in California, except San Diego Catalina Island, southern Louisiana, most Texas, Arizona and Nevada, parts of upper w York and New Mexico, and the Pacific thwest.

n New York, Mayor LaGuardia last Satur- banned coal deliveries to all places of usement, libraries, and colleges.

No theatres in New York, however, were ected to close since the majority in Manhat- get heat from the New York Steam Cor- ation, which was reported to have a 30-day ply of coal, while others reported sufficient and fuel to carry them for a week or more.

'he dimout order was issued January 15 by War Production Board's Office of War lities in conformity with a directive of Mo- zation Director James F. Byrnes to con- ve fuel essential to the war effort. Since t time the coal shortage has been aggravated transportation tieups and the temporary em- go on all except military freight. Under the er, theatres are prohibited from using out- r advertising, promotion and display light- and outdoor decorative and ornamental il- ination.

Greater wattage may be permitted by the field ces of the War Production Board in cases ere the 60-watt limitation adversely affects lic health or safety. The policy of granting eptions was disclosed in Washington last ekend when it was announced that an appeal the City of New York from a number of visions of the order, including marquee hting, had been granted. Greater illumina- n than allowed by the order may be permit- upon the police commissioner's certification.

rst-Time Violators ly Will Be Warned

In enforcing the dimout order in New York, y police will merely warn first-time violators d subsequently will report violators to the lities companies furnishing the electricity, lice Commissioner Lewis J. Valentine has nounced. In cases of repeated violations, the lity companies will report them to the WPB gional office, which is empowered to cut off offender's electric service. Willful viola- s also face fine and imprisonment.

Meanwhile, the Warner circuit in Chicago, which has been observing the dimout since January 15, has reported that grosses have not dropped as a result. Charles Ryan, assistant zone manager, said that in his opinion neighborhood houses might profit by this change, at the expense of the Loop theatres.

One of the earliest closing of houses due to fuel shortages was reported from Syracuse. There all places of amusement, public buildings, schools, cafes and night clubs, and stores not engaged in selling food or drugs were closed this week.

In Cleveland, Mayor Thomas A. Burke acted on the proposal of Ernest Schwartz, president of the Motion Picture Exhibitors Association, that local houses close one or two days a week on a voluntary basis. Neighborhood theatres were dark Monday and Tuesday, and downtown houses closed Tuesday.

Theatres in Tonawanda and North Tonawanda, suburbs of Buffalo, were closed this week until Friday under emergency proclamations of their respective mayors, although there were no closings in the city proper.

In Albany, N. Y., all theatres, stores and offices were closed last Saturday for an indefinite period.

No closings were reported in Philadelphia, Chicago, Baltimore, Indianapolis, Detroit, St. Louis, Providence or New Haven.

In Philadelphia, the possibility of closings was seen in the small supplies left in many houses. Chicago reported sufficient fuel for its theatres; Baltimore had a three-week supply; Indianapolis, Baltimore, St. Louis and New Haven were not apprehensive.

In Providence, matinees were started two hours earlier than usual, but no closings were anticipated.

Although TVA authorities have ordered all outside lights dimmed, restricting theatre marquees to sufficient 60-watt lights to insure the safety of patrons, it is said that the fuel saving will be very small.

Dimout Questions Answered

Washington Bureau

Problems which confront exhibitors and others affected by the dimout order which went into effect February 1, darkening completely all outside theatre signs and limiting marquee lighting to 60 watts, were dealt with this week by the Office of War Utilities of the War Production Board in "question and answer" form.

Questions which apply to the particular situation of the exhibitors were dealt with by the WPB, as follows:

Q. Who must comply with the order?

A. Everyone who uses electricity for any of the purposes prohibited by the order.

Q. What penalties are there for a violation of Order U-9?

A. The War Production Board may direct the local electric utility to disconnect the electric service of the violator. In addition, any person who wilfully violates the order is subject, under the Second War Powers Act, to fine and imprisonment.

Q. On what grounds may a consumer appeal for relief from the terms of the order?

A. Under paragraph (e) of the order a consumer or other person affected may appeal for relief if he considers that compliance would work an exceptional or unreasonable hardship on him, or that it would endanger public health or safety.

Q. How is an appeal to be made?

A. The appeal should be made in writing to the nearest field office of the War Production Board for the area in which the consumer is located, and should set forth all pertinent facts, including a statement of the necessity for the lighting, the amount and the number of hours it needs to be used each day.

Q. Is financial hardship to the consumer that might result from discontinuing the use of prohibited lighting sufficient basis for granting an appeal?

A. No.

Q. What should a consumer do who feels that to discontinue use of the prohibited lighting would endanger public health or safety?

A. He should obtain a certificate to that effect from the appropriate local public authority, such as the fire, police or health department, and present it with a written appeal for relief to the nearest field office of the War Production Board.

Q. May lights, the use of which are the subject of an appeal, be used pending outcome of the appeal?

A. No. All lighting, the use of which is prohibited by the order, must be turned off and not used again unless, and until, relief is granted by the War Production Board.

Q. Can a consumer agree to save an equivalent or greater amount of electricity in some manner not covered by the order and then use electricity for prohibited purposes?

A. No. Any additional reduction in lighting which can be effected is urged by the Government on a voluntary basis.

Q. Does the order apply to tube lighting such as neon and fluorescent as well as ordinary electric lighting?

A. Yes. The order applies to the use of electricity for any of the purposes prohibited, regardless of the type of lighting equipment used.

Q. Where neon or fluorescent type of light is used to illuminate marquee and that is the only type of illumination with which the marquee is equipped, and where the wattage exceeds 60, must the light be extinguished even though the marquee is otherwise unlighted?

A. Yes. However, any person who considers that compliance will endanger public health or safety may appeal for relief to the field office of the War Production Board for the area in which the consumer is located.

The World's Most Hor

the **TRAD**

Paramount's 4t

"BRING ON THE GIRLS" — In Technicolor

CITY	PLACE OF SCREENING	DAY—DATE AND TIME
ALBANY	DELAWARE THEATRE, 290 Delaware Avenue	FRI. FEB. 16 — 2 P.M.
ATLANTA	RHODES THEATRE, 62 South Rhodes Center, N.W.	FRI. FEB. 16 — 11 A.M.
BOSTON	ESQUIRE THEATRE, 264 Huntington Avenue	FRI. FEB. 16 — 2:30 P.M.
BUFFALO	SHEA'S NIAGARA THEATRE, 426 Niagara Street	FRI. FEB. 16 — 2 P.M.
CHARLOTTE	DILWORTH THEATRE, 1609 South Boulevard	FRI. FEB. 16 — 11:30 A.M.
CHICAGO	WORLD PLAYHOUSE THEATRE, 410 So. Michigan Ave.	FRI. FEB. 16 — 10 A.M.
CINCINNATI	FOREST THEATRE, 671 Forest Avenue	FRI. FEB. 16 — 2:30 P.M.
CLEVELAND	COLONY THEATRE, Shaker Square	FRI. FEB. 16 — 2 P.M.
DALLAS	MELROSE THEATRE, 3419 Oaklawn Avenue	FRI. FEB. 16 — 2 P.M.
DENVER	ALADDIN THEATRE, 2010 East Colfax Avenue	FRI. FEB. 16 — 10 A.M.
DES MOINES	INGERSOLL THEATRE, 3711 Ingersoll Avenue	FRI. FEB. 16 — 2 P.M.
DETROIT	FISHER THEATRE, 7331 Second Boulevard	FRI. FEB. 16 — 10:15 A.M.
INDIANAPOLIS	ST. CLAIR THEATRE, 802 Fort Wayne Avenue	FRI. FEB. 16 — 2 P.M.
KANSAS CITY	VOGUE THEATRE, 3444 Broadway	FRI. FEB. 16 — 2 P.M.
LOS ANGELES	AMBASSADOR THEATRE, Ambassador Hotel	FRI. FEB. 16 — 2:45 P.M.
MEMPHIS	LINDEN CIRCLE THEATRE, Linden Circle	FRI. FEB. 16 — 2:30 P.M.
MILWAUKEE	COLONIAL THEATRE, 1516 West Vliet Street	FRI. FEB. 16 — 2:30 P.M.
MINNEAPOLIS	GRANADA THEATRE, 3022 Hennepin Avenue	FRI. FEB. 16 — 2:30 P.M.
NEW HAVEN	WHITNEY THEATRE, 1220 Whitney Avenue	FRI. FEB. 16 — 10:30 A.M.
NEW ORLEANS	CIRCLE THEATRE, 1709 North Galvez Street	FRI. FEB. 16 — 11 A.M.
NEW YORK CITY	NORMANDIE THEATRE, 51 East 53rd Street	FRI. FEB. 16 — 10:30 A.M.
OKLAHOMA CITY	TOWER THEATRE, 425 Northwest 23rd Street	FRI. FEB. 16 — 10:30 A.M.
OMAHA	DUNDEE THEATRE, 4952 Dodge Street	FRI. FEB. 16 — 2 P.M.
PHILADELPHIA	STATE THEATRE, 52nd and Chestnut Streets	THURS. FEB. 15 — 8:30 P.M.
PITTSBURGH	SHADYSIDE THEATRE, 5518 Walnut Street	FRI. FEB. 16 — 2 P.M.
PORTLAND	ORIENTAL THEATRE, 822 Southeast Grand Avenue	FRI. FEB. 16 — 2:30 P.M.
ST. LOUIS	WEST END THEATRE, 4819 Delmar Boulevard	FRI. FEB. 16 — 2 P.M.
SALT LAKE CITY	STUDIO THEATRE, 161 South Main Street	FRI. FEB. 16 — 10 A.M.
SAN FRANCISCO	METRO THEATRE, 2055 Union Street	FRI. FEB. 16 — 2 P.M.
SEATTLE	EGYPTIAN THEATRE, 4543 University Way	FRI. FEB. 16 — 2:30 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	FRI. FEB. 16 — 2:30 P.M.

Film Company Announces

HOWINGS of

Block for 1944-45

BALANCE OF FOURTH BLOCK

CITY	PLACE OF SCREENING	"THE UNSEEN"	"SALTY O'ROURKE"	"HIGH POWERED"
ALBANY	FOX. PROJ. ROOM, 1052 BROADWAY	FRI. FEB. 16 8 P.M.	TUES. FEB. 20 3:30 P.M.	TUES. FEB. 20 2 P.M.
ATLANTA	PARAMOUNT EX., 154 Walton St., N.W.	FRI. FEB. 16 2:30 P.M.	TUES. FEB. 20 1:30 P.M.	TUES. FEB. 20 3 P.M.
BOSTON	PARAMOUNT EX., 58 Berkeley Street	FRI. FEB. 16 10:30 A.M.	TUES. FEB. 20 3:15 P.M.	TUES. FEB. 20 2 P.M.
BUFFALO	PARAMOUNT EX., 464 Franklin Street	FRI. FEB. 16 8 P.M.	TUES. FEB. 20 8:45 P.M.	TUES. FEB. 20 7:30 P.M.
CHARLOTTE	PARAMOUNT EX., 305 South Church Street	FRI. FEB. 16 2:30 P.M.	TUES. FEB. 20 3:30 P.M.	TUES. FEB. 20 2 P.M.
CHICAGO	PARAMOUNT EX., 1306 So. Michigan Ave.	FRI. FEB. 16 1:30 P.M.	TUES. FEB. 20 1:30 P.M.	TUES. FEB. 20 3:15 P.M.
CINCINNATI	PARAMOUNT EX., 1214 Central Parkway	FRI. FEB. 16 10:30 A.M.	TUES. FEB. 20 3 P.M.	TUES. FEB. 20 1 P.M.
CLEVELAND	PARAMOUNT EX., 1735 East 23rd Street	FRI. FEB. 16 11 A.M.	TUES. FEB. 20 2 P.M.	TUES. FEB. 20 11 A.M.
DALLAS	PARAMOUNT EX., 412 So. Harwood Street	FRI. FEB. 16 10:30 A.M.	TUES. FEB. 20 10:30 A.M.	TUES. FEB. 20 2:30 P.M.
DENVER	PARAMOUNT EX., 2100 Stout Street	FRI. FEB. 16 2:30 P.M.	TUES. FEB. 20 2:30 P.M.	TUES. FEB. 20 3:45 P.M.
DES MOINES	PARAMOUNT EX., 1125 High Street	FRI. FEB. 16 10 A.M.	TUES. FEB. 20 12:45 P.M.	TUES. FEB. 20 2:15 P.M.
DETROIT	PARAMOUNT EX., 479 Ledyard Avenue	FRI. FEB. 16 2 P.M.	TUES. FEB. 20 2:15 P.M.	TUES. FEB. 20 1 P.M.
INDIANAPOLIS	PARAMOUNT EX., 116 W. Michigan Street	FRI. FEB. 16 10:30 A.M.	TUES. FEB. 20 1:30 P.M.	TUES. FEB. 20 3:15 P.M.
KANSAS CITY	PARAMOUNT EX., 1800 Wyandotte Street	FIR. FEB. 16 10:30 A.M.	TUES. FEB. 20 2 P.M.	TUES. FEB. 20 11 A.M.
LOS ANGELES	AMBASSADOR THEATRE, Ambassador Hotel	FRI. FEB. 16 1 P.M.	TUES. FEB. 20 2:45 P.M.	TUES. FEB. 20 1 P.M.
MEMPHIS	PARAMOUNT EX., 362 So. Second Street	FRI. FEB. 16 10:30 A.M.	TUES. FEB. 20 2:30 P.M.	TUES. FEB. 20 10:30 A.M.
MILWAUKEE	PARAMOUNT EX., 1121 North 8th Street	FRI. FEB. 16 11 A.M.	TUES. FEB. 20 3 P.M.	TUES. FEB. 20 1:30 P.M.
MINNEAPOLIS	PARAMOUNT EX., 1201 Currie Avenue	FRI. FEB. 16 10:30 A.M.	TUES. FEB. 20 2:30 P.M.	TUES. FEB. 20 10:30 A.M.
NEW HAVEN	PARAMOUNT EX., 82 State Street	FRI. FEB. 16 2:30 P.M.	TUES. FEB. 20 2 P.M.	TUES. FEB. 20 3:30 P.M.
NEW ORLEANS	PARAMOUNT EX., 215 South Liberty Street	FRI. FEB. 16 3 P.M.	TUES. FEB. 20 10 A.M.	TUES. FEB. 20 1 P.M.
NEW YORK CITY	FOX. PROJ. ROOM, 345 West 44th Street	FRI. FEB. 16 2:30 P.M.	TUES. FEB. 20 3:30 P.M.	TUES. FEB. 20 2:30 P.M.
OKLAHOMA CITY	PARAMOUNT EX., 701 West Grand Avenue	FRI. FEB. 16 2 P.M.	TUES. FEB. 20 2 P.M.	TUES. FEB. 20 10:30 A.M.
OMAHA	PARAMOUNT EX., 1704 Davenport Street	FRI. FEB. 16 11 A.M.	TUES. FEB. 20 2 P.M.	TUES. FEB. 20 3:45 P.M.
PHILADELPHIA	PARAMOUNT EX., 248 North 12th Street	FRI. FEB. 16 2 P.M.	TUES. FEB. 20 2 P.M.	TUES. FEB. 20 11 A.M.
PITTSBURGH	PARAMOUNT EX., 1727 Blvd. of Allies	FRI. FEB. 16 10:30 A.M.	TUES. FEB. 20 2 P.M.	TUES. FEB. 20 10:30 A.M.
PORTLAND	PARAMOUNT EX., 909 N.W. 19th Avenue	FRI. FEB. 16 11 A.M.	TUES. FEB. 20 2:30 P.M.	TUES. FEB. 20 11 A.M.
ST. LOUIS	PARAMOUNT EX., 2949 Olive Street	FRI. FEB. 16 10 A.M.	TUES. FEB. 20 2 P.M.	TUES. FEB. 20 10 A.M.
SALT LAKE CITY	PARAMOUNT EX., 270 East 1st South Street	FRI. FEB. 16 1 P.M.	TUES. FEB. 20 1 P.M.	TUES. FEB. 20 2:45 P.M.
SAN FRANCISCO	PARAMOUNT EX., 205 Golden Gate Avenue	FRI. FEB. 16 10:30 A.M.	TUES. FEB. 20 1:30 P.M.	TUES. FEB. 20 3:15 P.M.
SEATTLE	PARAMOUNT EX., 2330 First Avenue	FRI. FEB. 16 11 A.M.	TUES. FEB. 20 1:30 P.M.	TUES. FEB. 20 10:30 A.M.
WASHINGTON	PARAMOUNT EX., 306 H Street, N.W.	FRI. FEB. 16 10:30 A.M.	TUES. FEB. 20 10:30 A.M.	TUES. FEB. 20 2 P.M.

"BRING ON THE GIRLS"—*In Technicolor · starring Veronica Lake, Sonny Tufts, Eddie Bracken, Margaret Reynolds*

"THE UNSEEN" *starring Joel McCrea, Gail Russell, Herbert Marshall with Phyllis Brooks*

"SALTY O'ROURKE" *starring Alan Ladd, Gail Russell with Stanley Clements and William Demarest*

"HIGH POWERED" *starring Robert Lowery, Phyllis Brooks with Mary Treen, Joe Sawyer and Roger Pryor*

Allied Demands Decree Action; Criticizes WAC

A call for definite action on the Consent Decree, condemnation of certain activity by the War Activities Committee, opposition to the continuance of that committee after the war, and reelection of officials constituted the major business of the annual board meeting of Allied States Association of Motion Picture Exhibitors, Wednesday and Thursday of last week at the Deshler-Wallick Hotel, Columbus, Ohio.

Demanding early settlement of the decree tangle, the board urged the distributors to give favorable consideration to the proposals for modification filed by the Department of Justice in the U. S. District Court in New York last August 7.

Criticism of the War Activities Committee emphasized the board's charges that the committee, "in the inner councils, is not representative of the industry as a whole; that the authority and duties of the several committees and officers have not been defined or prescribed; that many of the most important decisions, and the selection of chairmen for the war loan and other campaigns are made by two or three individuals without reference to or consultation with the members of supposedly responsible committees."

The board also expressed its belief that the WAC goes "far beyond" its original purposes when "it names individuals familiar with conditions in only a single film territory to represent and speak for the entire industry in reference to manpower and material shortages, fuel conservation and other matters not within the original intendment of the committee."

Martin G. Smith was reelected president, and other officers were renamed as follows: Abram F. Myers, chairman and general counsel; W. L. Ainsworth, treasurer; Roy E. Harrold, secretary, and P. J. Wood, recording secretary.

The limitation against holding meetings in non-Allied territories was removed. The committee on 16mm competition was empowered to continue its investigation, and Don Rossiter was added to its membership. Members of all other committees were renamed, and Nathan Yamins was added to the executive committee for one year. Continuation of the Caravan committee was approved. M. A. Rosenberg withdrew from that group and was not replaced.

Spyros Skouras, 20th Century-Fox president, and Tom J. Connors, vice-president in charge of distribution for that company, attended a closed session, reportedly to discuss terms and policies on pictures which have been the subject of Allied criticism.

Decries Criticism of WAC; Urges Allied to Join Fold

"This is a helluva time to start quarreling and nagging among ourselves," said S. H. Fabian, theatres division chairman of the War Activities Committee, in an official release of comment on a resolution criticizing the WAC adopted last week by the National Board of directors, meeting in Columbus, Ohio.

"There are no 'inside' secerts," Mr. Fabian said. "There are no 'inner circles.' I suggest that National Allied note the membership of our standing committees, and check the committee memberships in each War Bond drive, in each Red Cross drive, and all the other WAC activities. . . . Allied officials, including Mr. Smith, have been asked to serve many times. Many of them did. Allied membership ranks high in the hard-working ranks of WAC.

"I agree with one thing reported as appearing in that resolution. Independent exhibitors have done a swell job; they are the backbone of our effort. And WAC has done everything in its power to recognize that fact. . . .

"There is a great deal more work to be done before the war is won. Volunteers will be needed. We invite the resolution-adopters to join up. It's their war, too. The war is not the property of the War Activities Committee."

Essential Rating for Producing Theatre Seats Proposed

A definite production program for the manufacture of theatre seats, to be established by the Office of Civilian Requirements, was urged Tuesday in Washington by the Theatre, School and Public Seating Industry Advisory Committee at a meeting with War Production Board officials. The plan would place theatres on the essential list for the issuance of spot authorizations to procure materials.

The committee reported production of theatre seats insufficient for essential replacement purposes and for the equipment of new theatres authorized by the WPB to be built in war production centers. At least 200,000 to 300,000 seats are needed for these purposes, the committee declared.

WPB materials experts told the group the scarcity of textiles in particular would continue to be a limiting factor in the production of theatre chairs. Committee members emphasized that wartime increase in manufacturing costs had exceeded the normally small profit margin and a price adjustment would be necessary to permit production without serious loss. They also stressed the need of assistance in obtaining materials and manpower for their operations.

Paramount Holds First Regional Sales Session

Paramount's first of a series of regional sales meetings was held in San Francisco, at the St. Francis Hotel, Monday and Tuesday, with Charles Reagan, vice-president and general sales manager, presiding.

The first day was devoted to discussion of sales plans and product, with Mr. Reagan and other home office executives as chief speakers; the second, to the problems of branch managers.

The meeting concluded with a luncheon at which the company played host to prominent exhibitors, among them Robert McNeil, George Mann, George, Al, and Henry Nasser, Joseph and Abraham Blumenfeld and Robert Lippert.

Boston Canteen Marks First Anniversary

The Boston Stage Door Canteen celebrated its first anniversary at the B.Y.M.C. Union Building, January 21. Sunday night volunteers received their citations for a year's service and the others of the 252 recipients were awarded their's in the regular shifts during the week. Thirty-five business firms, including the Hotel Statler, in which the Variety Club is located, received citations. The Boston Stage Door Canteen is presided over by Mrs. Osgood Perkins, who succeeded Mrs. Malcolm Bradlet French.

Harvey Day, Sales Head, Leaves Terry-Toons

It became known yesterday that the 15-year relationship between Terry-Toons, Inc., and Harvey Day had been terminated. Mr. Day, one of the most widely known men in the sales field, became general sales manager of Terry-Toons shortly after the cartoon reel was established by Paul Terry. Previously he had been sales manager for International Newsreel and Kinograms and general field representative for Educational. Mr. Day entered the business in 1912 with George Kline in Chicago and was subsequently with Fox and Select.

Al Mancuso Killed

Al Mancuso, former cameraman for Cosmo-Sileo, New York theatrical photographers, was wounded in the air over Belgium, in action, and died January 13, the company has been informed. He was a private, first class, motion picture cameraman, with the 290th Photo Company, airborne troops.

Kelly Named Head of British Club

Arthur W. Kelly, president of Eagle-Lion Films, and one of the founders of The British Club of New York, was elected president of the club this week. Francis I. Evans, British Consul General, is honorary president of the organization.

Officers' Market Activities Heavy During December

Washington Bureau

Market activities of officers and directors of motion picture companies involving their own corporate securities were heavier in December than for some months but there appeared to be little of the usual year-end disposition of stocks to take losses for tax purposes which marked more normal times, it was disclosed Wednesday by the Securities and Exchange Commission.

The final 1944 summary of such transactions showed that large quantities of stocks changed hands, particularly in Universal Pictures, where liquidation of Standard Capital Company, in which several directors had interests, involved the sale of 26,500 shares of common stock and 111,283 warrants.

The Universal report showed also the annual distribution of warrants as compensation, with 5,000 going to J. Cheever Cowdin, and 3,000 each to Charles D. Prutzman, William A. Scully and Joseph H. Seidelman.

Many Deals Reported

A number of individual officers and directors also reported trades in Universal securities, as follows: Paul G. Brown, purchase of 3,422 shares of common stock and 8,672 warrants, with year-end holdings of 20,022 shares of common and 8,672 warrants; William A. Scully, purchase of 800 shares of common, necessary to make good a sale through error of that amount, and disposition in November of 300 warrants by gift, with year-end holdings of 100 shares of common and 14,70 warrants.

J. Cheever Cowdin, purchase, direct, of 6,78 shares of common stock and 57,316 warrants, which, with 5,000 warrants received as compensation, made his year-end personal holdings 11,63 shares of stock and 77,316 warrants; purchase of 427 shares of common and 1,084 warrants through the Cheever Corporation, in which he already had 150 shares of common, and purchase of 1,41 shares of stock and 3,578 warrants through the Whitehall Securities Company, which was a new account.

Preston Davie, purchase of 1,089 shares and sale of 100 shares of common stock, and purchase of 2,720 warrants, with year-end holdings of 4,48 shares of stock and 2,720 warrants.

Transactions in the securities of other film companies were reported as follows:

Columbia Pictures: Harry Cohn, reported gift of 512 shares of common stock (also reporting a gift of 400 shares in December 1943), reducing his holdings to 95,822 shares, and Abraham Schneider, reported two gifts totaling 45 shares, leaving him with 1,637 shares.

Consolidated Film Industries: Herbert J. Yates Jr., reported sales in November of 3,900 shares of part preferred stock and in December of 70 shares, leaving him with 3,182 shares.

Loew's Boston Shares Sold

Loew's Boston Theatres: Loew's, Inc., reported acquisition of three shares of common stock, giving it a total of 121,235 shares.

Monogram Pictures: Arthur C. Bromberg, reported the sale of 3,000 shares of common stock through Monogram Southern Exchanges, Inc., which had 18,539 shares left at the close of the year, and W. Rav Johnston, reported the purchase of 700 shares direct, giving him a total of 20,49 shares, and the sale of 600 shares held through Monogram Pictures, Inc., which liquidated the account.

Paramount Pictures: Stanton Griffis, reported making a gift of 650 shares of common stock, leaving him with 4,600 shares held direct and 18,00 shares held through trusts, and Maurice Newton reported a gift of 100 shares, leaving him with 10,465 shares.

Warner Brothers: Albert Warner, reported sales of 1,950 shares of common stock, reducing his holdings to 219,000 shares.

NDUSTRY MAKING UP MIND ABOUT EDUCATIONAL FILMS

ducator Committee Offers Program; Producers Study Practicability

Leading American educators have prepared rogram of guidance for the motion picture ustry designed to set the direction for the duction of pictures for use in education. e producers and distributors, studying the n, are making up their minds as to its practiility, and the extent to which they think it isable to venture into the field.

After a year of research and study, the Comsion on Motion Pictures in Education, of American Council on Education, has comted its report on the needs and objectives educators and will submit to the industry gestions for the production of two series of s.

Columbia, MGM, Paramount, RKO Radio, entieth Century-Fox, United Artists, Unisal, and Warner Bros. made possible the blishment of the commission in February, 4, with a grant of $100,000. The compas will give consideration to the commission's ommendations for the series.

Beyond Routine Type Instructional Film

Several ideas for educational films, as proted by the commission, would appear to go ond the routine instructional type of picture the realm of educational propaganda. ese, obviously, would be considered by the ustry on their merits and methods of presenon.

Scripts for the first series, on "global geogra," are being prepared by professional writat Yale University, under the direction of Mark A. May, chairman of the commission. e second series, soon to move into the script ge, will be on the "problems of democratic edom."

This is the first time since Pearl Harbor used the attention of industry and educanal leaders on the value of the screen as a ching aid that educators have come forward h a specific and detailed analysis of instrucnal film needs.

Meanwhile, at least two major companies considering entering the educational field ependently of any project which may be exted by the industry as a whole.

Warner Bros., for example, has indicated it prepared to enter the field not only in the duction of educational pictures but in disution, too.

Complete Production ueprint Ready Yet

No complete blueprints for educational film duction, however, can be mapped at this e by anybody, because no one individual group has any idea how many schools, colges, universities or other institutions will be e, or will want, to purchase 16mm projectors r the war, although imaginative estimates e been presented from many sources in the t two years.

Despite the fact that both the industry and educators have acknowledged that films e cut training time in the armed forces and war industry, estimates have differed widely, ging from 25 to 75 per cent.

Whether or not some organization within the industry or the educational field will embark upon a survey to determine the extent to which the thousands of films used by the Army and Navy have speeded technical and military training is not known, but several educators believe such a research project would help both Hollywood and educators in planning for a realistic educational film program for the post-war period.

In its 23-page report published recently, the Motion Picture Commission set down guideposts for the film makers and the educators.

The commission maintained that the war resulted in the appearance of four distinct types of "functional differentiations among teaching films" and predicted that in the future "we may expect even more functional differentiation among teaching films with many more types appearing.

The first type, according to the report, is the "demonstration film" which shows how to perform a skilled act; the second, "the informational films" which shows processes and operations and conveys ideas and information useful to the trainee; the third, "incentive film," designed to motivate, change and develop attitudes, and the fourth, "provocative film," which presents a problem or depicts a problem situation without necessarily offering a solution.

Suggests Following Pattern Of War Agency Films

The commission is of the opinion that "the general procedure for planning, production and utilization of films by civilian educational agencies may very well follow the general pattern developed by the film production units of the war agencies.

It suggests: "1. The educational objectives of schools, colleges and other institutions in the post-war period should be stated as specifically as possible. 2. We must study in detail their concrete problems and ascertain the extent to which films will aid in the solutions. 3. Series of films for specific purposes must be planned. 4. They must be produced according to educational specifications. 5. They must be followed up through programs of utilization."

Proceeding on the premise that the objective of educational films for the post-war period should be that of helping to win the peace, the commission said that if education for democratic citizenship is taken as a goal, existing barriers must be removed.

It recommended, therefore, a series of motion pictures to be used in helping to remove these barriers, the first of which is "illiteracy and ignorance." Pictures useful for teaching the three R's and elementary arithmetic are proposed.

Outlines Objectives of Geography Series

Citing "indifference and irresponsibility of social attitudes" as another barrier to democracy, the report suggested a series of pictures on "global geography," outlining the following objectives to be achieved:

"1. To develop the concept of life in a world of motion—motion that makes living possible.

"2. To develop an appreciation of the delicate balances in environmental factors which make life possible.

"3. To understand the problems of map-making and to acquire skill in the interpretation of various kinds of maps.

"4. To show or to develop an understanding of the common problem of all people throughout the world in maintaining life.

"5. To develop an appreciation of man's use of his environment and his ability to overcome difficulties presented by natural conditions.

"6. To appreciate man's problem in overcoming the difficulties of travel, transportation and communication.

"7. To appreciate the unavoidable interdependence of people throughout the world and their common problem to maintain life and to enjoy it together."

Since the commission considers films in this latter category as most essential and more immediate in educational objectives, scripts for the series on "global geography" were put into work first.

Suggest Series on Problems Of Democratic Freedom

Emphasizing that another barrier to democracy is "lack of understanding of the democratic process and a failure to appreciate the relation between liberties and responsibilities," the report outlines another series of films to be made on "the problems of democratic freedom." Scripts for this series will be prepared as soon as the first series is finished.

Objectives to be obtained through films in the second series are as follows: "1. To promote a clearer understanding of the conditions under which the democratic processes best operate. 2. To develop an appreciation of the struggle for freedom. 3. To reveal some of the modern dangers to democratic liberties."

Other proposals outlined by the commission are films presenting American, European and world history and pictures giving the historical backgrounds of modern problems; films on technological and scientific progress; films explaining the relation of science and invention to social, political and economic problems; pictures on health, nutrition and physical and mental well-being.

Members of the commission, in addition to chairman Dr. May, are Wallace W. Atwood, George S. Counts, Edmund E. Day, Willard E. Givens, George N. Shuster and A. L. Threlkeld. Dr. George F. Zook is president of the American Council.

UNIVERSITY GIVES COURSE ON FILMS IN EDUCATION

So widespread has the interest in motion pictures for educational purposes become, that the American University in Washington has included in the spring term of the school of social sciences a course on "Communication Through Pictures: Techniques and Problems of Use" and another on "Production Problems". Floyde E. Brooker, director of the Division of Visual Aids for War Training of the U. S. Office of Education, will conduct both courses.

Buffalo Theatre Opens

The Orchard Park theatre in a suburb of Buffalo has opened under the direction of William Brett, former manager of Shea's Buffalo theatre.

ARBITRATION CASES FALL TO 51 IN YEAR

Total Has Dropped Steadily Since Start in 1941; Most Are Clearance Actions

With the collapse of prolonged negotiations between the "big five" and the Justice Department for a revised Consent Decree, and the Government's subsequent petition for drastic modification of terms by the court, complaints filed under the decree arbitration system fell to a record low of 51 in the fourth year, ended Wednesday. Administration is by the American Arbitration Association.

The filing of arbitration complaints in the 31 tribunals has declined steadily since the first decree year of 1941, when 148 complaints were registered, followed by 116 in 1942, and 83 in 1943.

Clearance Chief Basis

Of the 398 cases filed in the four years, 287 were brought under Section VIII of the decree relating to clearance. Forty-two were some run, brought under Section VI, 21 were designated run, and the remaining 48 were combinations of two or all three of the above-mentioned complaints.

Exhibitors emerged as winners in 160 of the awards handed down, and distributors won 99 dismissals. One hundred and seven cases were withdrawn, indicating the exhibitors had obtained some form of relief before hearing. Currently there are 32 cases pending in the tribunals.

One hundred and five awards were appealed by either exhibitors, distributors or intervenors, to the Appeal Board in New York. Of the 105, 31 awards of the tribunals were affirmed, 45 modified and 26 reversed, with three consent appeals entered by the board.

Federal Judge Henry W. Goddard last Wednesday in New York signed an order extending the terms of the three Appeal Board Judges, which expired January 31, another year. George W. Alger, Albert W. Putnam and Robert McC. Marsh comprise the board.

Judge Marsh, a former New York Supreme Court Justice, has been appointed a member of the New York City Board of Health by Mayor Fiorello La Guardia to aid in the enforcement of the ctiy's meatless Tuesdays and Fridays, it was announced Monday.

To Act During Emergency

Judge Marsh will handle the legal aspects of the enforcement "during the emergency" of strict compliance by the owners of restaurants and other eating places, with the two-day-a-week meatless program which began in New York Tuesday.

Concurrently with the announcement of Judge Marsh's appointment to the Board of Health, Mayor La Guardia revealed his "secret weapon" against violators of the meat restrictions would be suspension or revocation of their Board of Health permits.

The Justice Department, meanwhile, has insisted that the Government's brief in the Consent Decree proceedings will be served on the consenting companies' attorneys Friday, the date it is due, despite reports to the contrary.

The brief, as was indicated by Robert L. Wright, Special Assistant U. S. Attorney General in charge of the film section of the Department's anti-trust division, at the New York hearing December 20, will cover extensively the working of the arbitration system from its inception to date.

The companies then will prepare their arguments, to be heard March 5 in the Federal District Court, New York, when the Department makes its application for an interim decree. Mr. Wright, at the December 20 proceeding in which the court denied the intervention motion of Harry C. Arthur, Jr., and the St. Louis Amusement Company, said that the Government would seek a drastic revision of Section VIII dealing with clearance.

Judge Goddard expressed his approval of the arbitration system under the decree and said he would be sorry to see it done away with in answer to the vigorous attacks on the American Arbitration Association by Russell Hardy, Mr. Arthur's attorney.

Seated according to protocol, below George W. Alger, center; Albert W. Putnam, left, and Robert McC. Mars Judges of the Appeal Board of th Motion Picture Arbitration Tribunal American Arbitration Association, a ministrator of the motion picture Co sent Decree, whose terms Feder Judge Goddard has extended.

By Staff Photograph

Paramount's Fourth Block Screening Dates Set

Paramount's fourth block of pictures for 1944-45 and national tradeshow dates were announced this week by Charles M. Reagan, vice-president in charge of distribution. "Bring on the Girls," in Technicolor, will be tradeshown February 16. "Salty O'Rourke" sarring Alan Ladd and Gail Russell, will be tradeshown February 20; "The Unseen" starring Joel McCrea, Gail Russell and Herbert Marshall, February 16; "High Powered" starring Robert Lowery and Phyllis Brooks; a Pine-Thomas production, February 20.

Roy Disney Will Attend "Caballeros" Opening

Roy Disney, executive vice-president and general manager of Walt Disney Productions, arrived in New York from Hollywood Tuesday to attend the Broadway premiere of Disney's Technicolor RKO Radio-released musical "The Three Caballeros," at the Globe theatre Saturday. While east, he will confer with RKO Radio executives on domestic and foreign distribution of this feature, which combines animation with live players.

Showmen Resist Local Tax Plans

Exhibitors this week continued to meet organized protest the admission tax tax levies pr posed to state and local administrations.

Fox West Coast theatres, the Strand a Redondo, in Redondo Beach, Calif., filed a clai with the City Council last Thursday, for a refu of $7,947 in taxes paid since October 20, 194 This was the first legal step to obtain gener relief from municipal admission taxes levied several California towns. A local ordinance Redondo Beach assesses one cent per ticket.

The circuit described the tax as "discriminator excessive, unreasonable and in violation of bo the United States and California Constitutions It asserted that the law has forced two theatr to "supply approximately 25 per cent of all licen fees collected from all business in Redondo." the event the council denies the claim, the circ then will file suit in Superior Court, Los Angel

T. A. Little and Mrs. Walter Griffith, membe of the legislative committee of the Theatre Ow ers of North and South Carolina, won the fight prevent the North Carolina legislature, now session at Raleigh, from levying a three per ce gross receipts tax on theatres.

The exhibitors claimed that such a measu would bring to 400 per cent the increase of tax now borne by theatres of the state as compared wi 1919. The state legislature's finance committ voted to accept the amendment to the revenue b of 1945, but struck out the proposed tax levy admissions.

Philadelphia exhibitors protested a suggest repeal of the exemption of the local tax children's theatre admissions last week on t grounds it would increase juvenile delinquency keeping youngsters away from theatres and letti them roam the streets.

Waltman Heads Commerce Unit

Burgess Waltman, manager of the Richard Lightman Theatres, Columbus, Miss., has be elected president of the local Chamber of Co merce for 1945.

epublic Reports 5% Increase in oreign Sales

eporting an over-all increase of more than 25 ent in its foreign business over last year, Mor- Goodman, president of Republic Pictures Inter- nal Corporation, this week in New York said company planned to expand in South Amer- having recently established branches in Colom- and Peru. Mr. Goodman recently returned a four-month trip to Mexico, Brazil, Argen- Chile, Puerto Rico and Cuba.

mes A. Fitzpatrick had completed shooting Republic's first picture produced in Mexico, g of Mexico," at the RKO studio in Mexico Mr. Goodman said. The film will be dis- ted on a worldwide basis with an English ion in addition to the Spanish. Four other bi- al pictures are scheduled for production by Fitzpatrick unit this year.

lthough a strong desire exists in South Amer- for considerable new theatre construction, it not manifest itself in much actual building the transportation and materials situations e improve. There was some construction going however, in Venezuela, Argentina and Mexico, Goodman said.

r. Goodman also said that the same type of notion which has operated successfully in the estic market has been adopted by the company ts foreign promotion. Campaigns that will ze newspaper advertising and radio coverage ugh spot announcements and five-minute sscriptions will be instituted in the foreign ket for two big-budget productions, "Brazil" "Lake Placid Serenade."

ecent Republic films had been enthusiastically ived at screenings throughout Latin America, results in that territory showed marked gress in the distribution of Republic product, Goodman reported. He indicated that the pany would continue to build manpower for foreign market, with Latin America singled for immediate expansion.

epublic planned to set up its own branches in ope when feasible, Mr. Goodman said. He survey that market when transportation is lable. British-Lion Films releases for Re- lic in Britain.

ornelia Otis Skinner Loses a for Injunction

ornelia Otis Skinner and Emily Kimbrough, ors, have lost their plea for an injunction nst Paramount to prevent the company from ing a fictional sequel to "Our Hearts Were ng and Gay," based on their book and experi- s abroad. Justice Louis A. Valente in the York Supreme Court, in denying the injunc- , ruled that the contract signed by the authors nted Paramount sequel rights. The film com- y was represented by Louis Nizer.

bert J. Cohen Leaves public for Columbia

lbert J. Cohen, Republic associate producer, gned last week. He will join Columbia soon, Cohen joined Republic as a scenario writer 1936 and in 1940 was named associate pro- er. He had owned and operated his own lite- y agency in Hollywood until 1932, when he be- e a story editor of Universal, leaving in 1934 write independently for Warner Bros. and M.

O Asks Increases for Clerical Workers

he United Office and Professional Workers of erica, of which the Screen Office and Profes- nal Employees Guild is a component, has asked increased wages for white-collar workers, re- on of the so-called "Little Steel" wage formula, of the "wage bracket" system, and establish- nt of a 65-cent hourly minimum.

Extended "March of Dimes" Drive Aims at New Film Industry High

Extended through February 4, the Motion Picture Industry's "March of Dimes" campaign moved toward its close this week with prospects of passing substantially its collections of last year, despite bad weather conditions in many spots throughout the country. The drive was lengthened by Nicholas M. Schenck, national chairman, at the request of several state chairmen who pointed out the handicaps under which it began. In many cases where holdover motion pictures are being played, theatres are pushing the campaign through an entire week beyond its official conclusion, January 31. Reports, however, reaching national headquarters indicated that collections during the first four days ran 20 to 30 per cent ahead of last year.

Highlighted by the birthday ball in Washington in honor of the President, similar events were held Tuesday in many other cities. Stars of the screen and radio attended the capital celebration and were guests at the White House. Included were Myrna Loy, George Murphy, Margaret O'Brien, Suzanna Foster, Joe E. Brown, Veronica Lake, Linda Darnell, Jane Wyman, Charles Bickford, Alan Ladd and Monty Woolley.

While the theatres bombarded the public for "dimes", the company home offices in New York and the studios on the west coast waged a drive among industry workers. Leonard Goldenson, Paramount vice-president in charge of theatres, set up an organization with a chairman for each home office in New York, and the chairmen organized their own committees.

Times Square in New York was the scene of a huge demonstration which included a "Dimes Trolley Car" that shuttled between the Square and Columbus Circle, driven by Olsen and Johnson and their entire company, with chorus girls as conductorettes. A huge Conga Line was led by Frankie Carle and his orchestra, and the Greer Garson appeal trailer was projected continuously. Another feature was a large Roosevelt birthday cake, complete with 63 large electric candles.

CONGA LINE, which snaked down Broadway last Saturday to New York's Times Square where participants contributed to the "March of Dimes" jars display.

MGM Holds 10-City Opening Of "National Velvet"

MGM's 10-city engagement of "National Velvet" in 12 theatres started February 1, according to William F. Rodgers, vice-president and general sales manager. The film recently completed a six-week run at the Music Hall in New York.

Of the 10 cities, five are Loew situations, four of which will open the Technicolor film February 8, and the fifth February 7. The Loew spots opening February 8 are the Palace, Indianapolis; Grand, Atlanta; State, Syracuse; Midland, Kansas City. The State, Houston, will open it February 7.

Other openings February 8 include the Boyd, Philadelphia; Des Moines and Roosevelt, Des Moines. The Center in Salt Lake City will open February 9. The Paramount in Miami and the Sheridan and Beach theatres in Miami Beach held simultaneous openings February 1.

Matlack Cited by Portland Junior Commerce Unit

Jack Matlack, executive of the J. J. Parker Theatres, Portland, Ore., was chosen Portland's junior first citizen for 1944. He was honored at the 14th anniversary luncheon of the Portland Junior Chamber of Commerce January 24. Mr. Matlack took an active part in all the Bond drives and other war drives during the past year. Principal speaker at the meeting was Elmer Peterson, NBC war correspondent. In an editorial January 23, the *Oregon Journal* cited him for his "notable" efforts.

Theatres Unite to Fight Ontario Tax

Some 400 exhibitors and film representatives in Toronto last week unanimously adopted a resolution to oppose the promised 10 per cent tax on theatre admissions in Ontario, and launched a campaign to block the measure at a meeting in the Victoria theatre. The directorates of the Motion Picture Theatres Association of Ontario and of the Ontario Council of Independents appointed a general committee to draw up a plan of action, with theatres to be assessed for expenses.

A letter by N. T. Taylor, chairman, requesting information on the tax proposal, has been unanswered by L. M. Frost, Provincial Treasurer, but it was decided at the meeting to proceed regardless of the Government attitude. J. J. Fitzgibbons of Famous Players Canadian, declared, "We are not going to fight the Government but we must defend this important business and we have a perfect right to oppose a tax even while cooperating in support of the war effort."

Haskell Masters, general manager of Canadian Odeon, gave an outline of the campaign program

Martin Universal Manager

Harry Martin, former Universal salesman at Boston, has been named manager of the New Haven branch, succeeding John Pavone, resigned. Mr. Pavone, who has been in the industry for the past 30 years, has not yet announced his new plans.

Theatres Seen As Outside New York Rent Control Law

The New York law to regulate and stabilize commercial rentals, signed last week by Governor Thomas E. Dewey, does not apply to theatres, in the opinion of Samuel Spring, New York theatrical attorney, who has been studying the law. The emergency measure sets a ceiling of 15 per cent above the maximum charged March 1, 1943, and will continue in force until July 1, 1946.

Certain features of the law, however, were so loosely drawn that some doubt as to whether theatres are included was warranted, Mr. Spring said. While it is the attorney's view that section two of the law, which excludes stores and offices from the rental ceiling, excludes theatres as well, he pointed out that the terms of that section were sufficiently ambiguous to exclude a final conclusion until a test case is made and a court decision handed down.

Terms used in section two, under which theatre property might be construed to fall, include "commercial space," defined as "any space used or occupied for commercial purposes in any city other than space used or occupied as a store or office."

"Commercial Purposes" Defined

Also, "commercial purposes" are defined as "the manufacture, sale, resale, processing, reprocessing, displaying, storing, handling, garaging and distribution of personal property."

Here it might be argued that the displaying of personal property would include theatres, since they display films which courts recognize to be personal property.

The definition of a "store" says that it is "any space predominantly used or occupied by a tenant for the sale of personal business at retail, or the rendition of services in the ordinary course of business, providing that such rental space shall also include space for the conduct of such business on the street floor or level." Here, also, Mr. Spring explained that theatres could be said to be "stores" under this classification.

Other legal opinion in New York, in substantial agreement with Mr. Spring, pointed out other possible approaches to an interpretation of section two. If the court were to construe the language of the section strictly, it was said, theatres most probably would not be held to be within its meaning. If, however, the term property was given a broad meaning, as has been done in applying New York tax laws to films, then the probability of theatres being included in the language of the section would be more likely.

Exchanges Subject to Law

The same legal opinion said that exchanges were clearly within the meaning of the section and thus subject to the ceiling established by the law.

It was also pointed out that Governor Dewey's comment, in his approval of the bill, that it "provides for the regulation of rentals on commercial properties in the city of New York excepting offices and stores," was an indication of a broad interpretation by him, which if followed by the courts, would include theatres.

If it should be decided that theatres are included in the law, then no landlord can raise theatre rents more than 15 per cent over March 1, 1943, and no theatre operator can be ejected upon expiration of his lease, provided he will pay 15 per cent rent in excess of what he paid on March 1, 1943.

Canadian in Hollywood for Dominion Victory Loan Film

Don Henshaw, member of the Canadian War Finance Committee, arrived in Hollywood Monday from Toronto to work with the industry's War Activities Committee on a film subject for the Eighth Canadian Victory Loan. Mr. Henshaw will confer with Col. Jason Joy and other executives of Twentieth Century-Fox studios, where the all-star production is to be made as a contribution to the war effort of the Dominion.

Warner Stockholders Meet In Wilmington February 20

The annual meeting of Warner Bros. stockholders has been set for February 20 at the corporate office of the company in Wilmington, Del., according to notice sent to stockholders by Robert W. Perkins, secretary. The only business at present scheduled for the meeting is the election of five directors to serve for two years. Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer and Morris Wolf have been nominated for reelection, and Samuel Schneider has been named as a new member of the board.

Of the 3,701,000 common shares outstanding, the Warner brothers hold 570,010, the proxy statement discloses. Harry M. Warner owns 144,060, Jack L. Warner 205,000, and Major Albert Warner 220,950. Additionally, Jack L. Warner holds $200,000 principal amount of four per cent serial debentures.

Jersey, Delaware Now Included in War Labor Draft

The modified labor draft forcing non-essential workers to take war jobs or go unemployed, which was adopted last Wednesday for labor shortage areas in Pennsylvania, was extended the following day by the War Manpower Commission to similar areas in New Jersey and Delaware.

In New York, a spokesman for the regional Commission office said a survey of non-essential businesses there soon would be conducted with a view toward placing workers in essential industries.

The job-shift plan was tested first in Allentown, Pa., where the new order went into effect, aimed at filling 1,000 vacancies in war industries now employing 50,000. Regional Director Paul Lewis said preparatory steps had been taken in other Group 1 and Group 2 areas.

Under the plan, the employment ceilings of non-essential industries, such as theatres and film offices are reduced. The workers thus released are offered war jobs. If they refuse without valid reason, the United States Employment Service denies them referrals.

The current action in the east is basically similar to that taken January 10 by director William Parkinson in the Omaha area, where a 10 per cent cutback in employment ceilings was ordered, accompanied by a 10-day embargo on the hiring of all male employees. Theatres and exchanges were among the local business affected.

War Manpower Commission officials in Allentown said that war agency, unions and management cooperated in the plan there, and that it had been formed without reference to current agitation in Congress for a National Service Act. They agreed that if the developments there affected pending legislation "that's just fine."

Thirteen Percentage Suits Are Started in Boston

The eight major distributors filed suits against the Thompson Square Theatre Company, and Loew's, Twentieth Century-Fox, Warners, Universal and Paramount brought actions against Albert D. Rudenstein, all based on alleged false returns on percentage pictures, last Wednesday in the Massachusetts Superior Court, Boston. Mr. Rudenstein is the operator of the Capitol, Malden; the Capitol, Bridgewater and Stoneham, Stoneham, all in Massachusetts.

The complaints alleged the defendants gave "intentionally false and inaccurate statements" of gross admission receipts for film rentals on various pictures, and that the exhibitors allegedly induced checkers to cooperate in falsifying reports. It was further charged that it was the exhibitors' purpose to obtain lower terms on future flat and percentage rentals.

The complaints asked an injunction to prevent altering or disposing of theatre records pending an audit, permission to make such an audit, and judgment for the unpaid balance due, with interest.

WPB to Permit No House to Shut for Equipment Lack

The theatre equipment division of the War Pr duction Board will continue its policy of pe mitting adequate equipment to be manufactured prevent the closing of any theatre for lack equipment, a WPB spokesman said in Washingt last week.

Applications for equipment are being studi closely to insure installation only in theatr urgently in need of replacement, so that the stoc pile will not be completely depleted in the event an emergency.

This became known following recent approv of a booth equipment production program for t second quarter of this year by the WPB.

The program calls for output at the same le as in the final 1944 quarter—335 projectors, 1 sound systems, 360 lamp houses and 365 rectifie

The approved program, it was learned, repr sented all that was asked by Allen G. Smith, ch of the WPB theatre equipment division, in reco nition of the tight manpower, material and machi ery situation created by expanded war progra and the need for large numbers of men for t armed forces, which has necessitated the pari of most civilian production programs.

Mr. Smith late last year was successful in o taining approval for an expanded output of boo equipment for the current quarter, and that pr gram was not disturbed when the WPB cut ba other programs to meet new war exigencies. passing on the second-quarter program, the WP took into consideration the importance of the i dustry's war effort, which also was recogniz by the War Manpower Commission in its revisi of the list of critical and essential industries, which the production of photographic equipme was rated as critical.

New Magazine Film Awards Based on Gallup Polls

Re-establishment of the *Photoplay* magazine m tion picture gold medal awards, this time throu public surveys conducted by Dr. George Gallu Audience Research, Inc., was announced official to the industry Tuesday at the Sherry-Netherlan Hotel in New York by executives of McFadd Publications and of the magazine. To be nam annually by the research method, to embrace se eral surveys each year, will be the most popul picture, actor and actress.

The plan was outlined by O. J. Elder, pre dent; Carroll Rheinstrom, general manager; He Drake, general promotion manager; Joe Wiege publicity manager, all of McFadden Publicatio and by *Photoplay* executives Fred Sammis, ec torial director; Helen Gilmore, editor, and Ad Fletcher, associate editor.

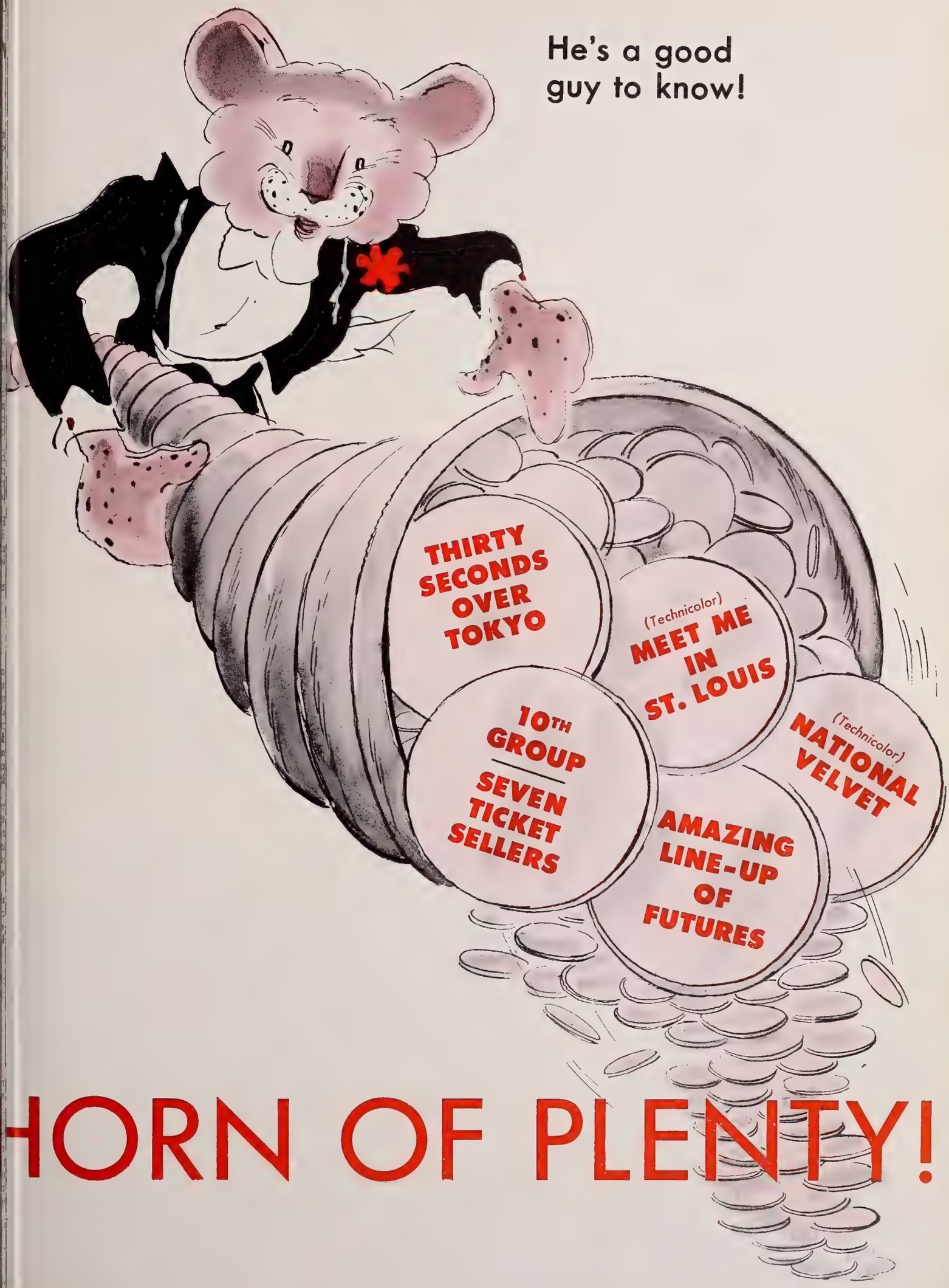
Attending from the film companies were Howa Dietz, William Heineman, Si Seadler, Al Wilk Leo Katcher, Earl Wingart, Herb Crook Charles Reed Jones, Frank Rosenberg, Jack Go stein, Hank Linet, Rutgers Neilson, Larry Go and Hortense Schorr.

The awards for 1944 will be announced to t public during the week of February 19 in t magazine dated that month.

"This Man's Navy" To Open At Loew's, Akron, Ohio

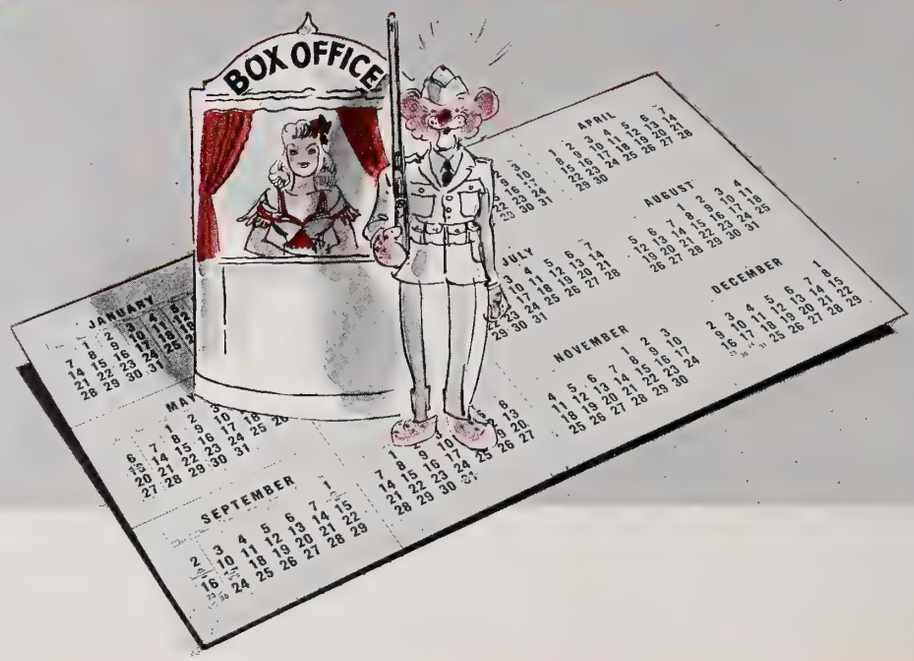
Plans have been completed for the world pr miere of Metro-Goldwyn-Mayer's "This Ma Navy," at Loew's, Akron, Ohio, February Charles C. Deardourff, MGM exploiteer, has be working on arrangements with Charles Raymo Loew's district manager; A. D. Seawright, sec tary to Charles E. Slusser, mayor of Akron; a Frank Henson, manager of the theatre. Hu Allen of Goodyear Aircraft, who served as techn cal adviser of the picture, also has been cooperati with the group.

Wallace Beery, star of the picture, will make series of personal appearances preceding and the opening.


He's a good guy to know!
THIRTY SECONDS OVER TOKYO
(Technicolor) MEET ME IN ST. LOUIS
10TH GROUP
SEVEN TICKET SELLERS
(Technicolor) NATIONAL VELVET
AMAZING LINE-UP OF FUTURES
HORN OF PLENTY!

ON GUARD!

EVERY WEEK OF 1945!



For instance... LEO'S NEWEST GROUP IS CLICKING MERRILY!

Bill and Myrna— your money-earner!

OH JOY! POWELL AND LOY! IN "THIN MAN GOES HOME"!

Coast to Coast, what a welcome back they're getting It's the most exciting and delighting they've ever made Together again for the fans!

Rialto Theatre sold its thrills!

"MAIN STREET AFTER DARK" "REAL SLEEPER," SAYS VARIETY!

Rialto Theatre on Broadway proves it's a natural for showmanship. True story of today's Girl Gangsters is action packed.

Margaret O'Brien *Jose Iturbi*

Jimmy Durante *June Allyson*

5 BIG WEEKS AT CAPITOL FOR "MUSIC FOR MILLIONS"

The producer of "2 Girls And A Sailor" has done it again A real heart-story of people you love with Stars and Music and thrilling Romance!

Red Cross War Fund Week—March 15-

What a man is handsome Van!

Remember the name. It's Gloria Grahame.

Wally Beery never fails the fans!

Laurel-Hardy Laughs sell seats!

America's Idol! VAN JOHNSON IN "BETWEEN TWO WOMEN"!

The World Premiere in Washington, D. C. brought the dames in droves. Every gal in your town is waiting for Van in this very romantic story.

"BLONDE FEVER" GETS "HUSKY BIZ" IN PHILLY, SAYS VARIETY!

This is right in the modern groove. What every wife will want to know about Wolf technique. And they'll want the husbands to see it too!

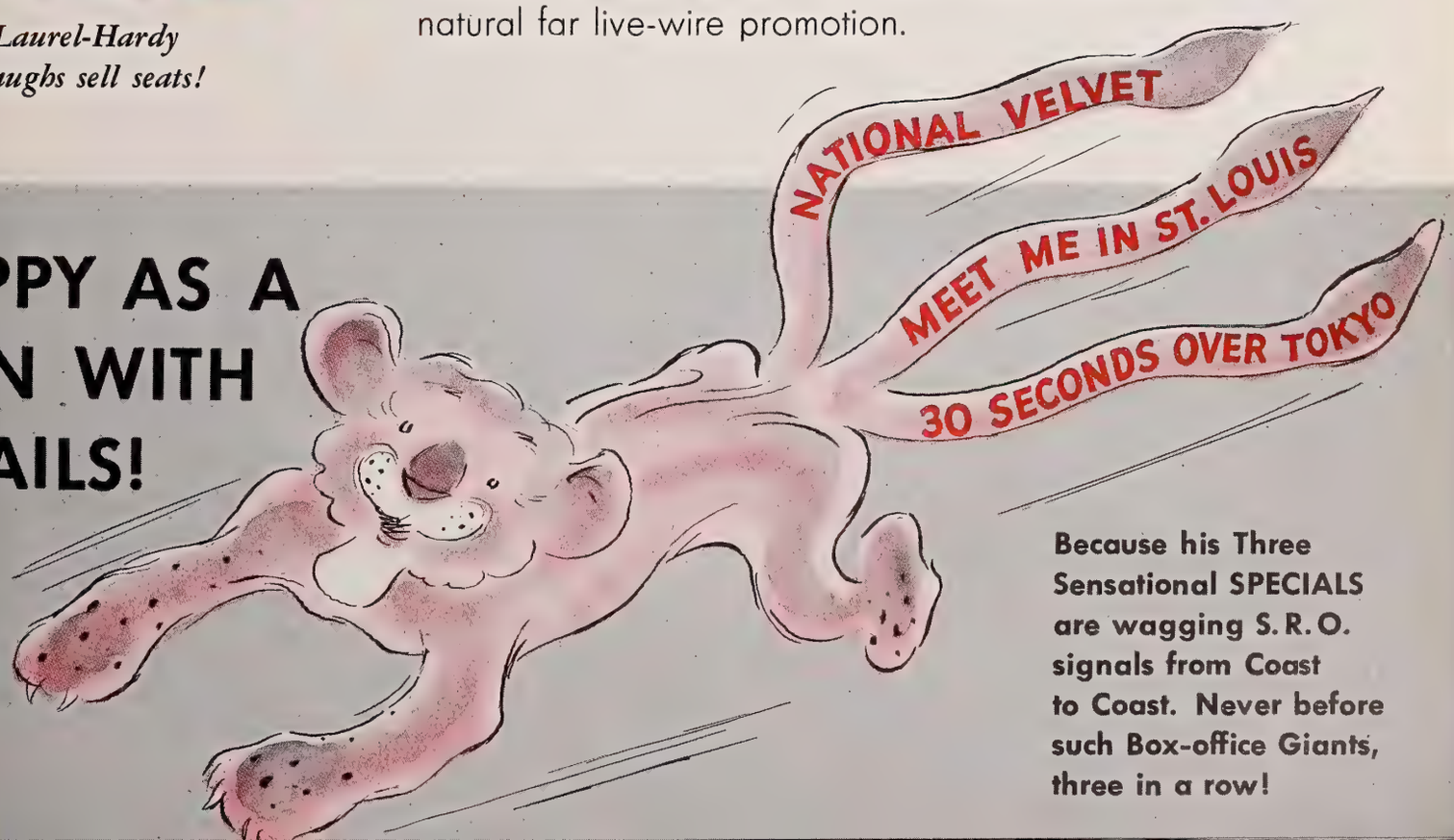
WALLY BEERY REPEATS WITH SOCKO "THIS MAN'S NAVY"

It will get "Salute To The Marines" grosses because it's rowdy, rousing and uproarious. Watch the World Premiere engagement at Akron. A socko show for showmen!

FOR LAUGHS! LAUREL & HARDY IN "NOTHING BUT TROUBLE"

Never was the American public so in need of relaxing comedy! Sell the laughs! It's their most riotous film and a natural far live-wire promotion.

APPY AS A ON WITH TAILS!



Because his Three Sensational SPECIALS are wagging S. R. O. signals from Coast to Coast. Never before such Box-office Giants, three in a row!

"Shakespeare and me!"

BOX-OFFICE POEM:

"Let Leo's friendly sprockets Put dollars in your pockets!"

Coming!

THRILL OF A ROMANCE
In Technicolor . . . Van Johnson, Esther Williams, Lauritz Melchior, Tommy Dorsey and his Orchestra, Frances Gifford

WEEKEND AT THE WALDORF
Ginger Rogers, Lana Turner, Walter Pidgeon, Van Johnson, Xavier Cugat

THE VALLEY OF DECISION
Greer Garson, Gregory Peck, Donald Crisp, Lionel Barrymore

ANCHORS AWEIGH
In Technicolor . . . Frank Sinatra, Kathryn Grayson, Gene Kelly, Jose Iturbi

THE PICTURE OF DORIAN GRAY
George Sanders, Hurd Hatfield, Donna Reed

HOLD HIGH THE TORCH
In Technicolor . . . Elizabeth Taylor, Frank Morgan and Lassie

Coming!

WITHOUT LOVE
Spencer Tracy, Katharine Hepburn, Lucille Ball

FOR OUR VINES HAVE TENDER GRAPES
Edward G. Robinson, Margaret O'Brien, James Craig, Jackie Jenkins

ZIEGFELD FOLLIES
In Technicolor . . . Fred Astaire, Lucille Ball, Lucille Bremer, Fanny Brice, Judy Garland, Lena Horne, Gene Kelly, James Melton, Victor Moore, William Powell, Red Skelton, Esther Williams

KEEP YOUR POWDER DRY
Lana Turner, Laraine Day, Susan Peters

SON OF LASSIE
In Technicolor . . . Peter Lawford, Donald Crisp, Lassie and Laddie

THE CLOCK
Judy Garland, Robert Walker

1924 1945
21st YEAR OF LEADERSHIP
MGM

PRINTED IN U.S.A.

Mexico City's 75 Houses Grossing $800,000 Monthly

y LUIS BECERRA CELIS
Mexico City

Theatre business here in Mexico's largest com-unity (1,750,000 population) is enjoying the oom of its history, the monthly average box of-e intake of the 75 theatres is currently $800,000, huge sum for this city, the majority of whose sidents count themselves very lucky if they have 0 a month for a family of five. Just before Pearl arbor, the theatres had a combined monthly gross about $400,000.

There is now a big spending splurge on in lexico, with pictures by far the most popular id public diversion. The general opinion among hibitors is that their business will be excellent r some time to come. Investors in theatres, how-er, are holding back; they think that 75 thea-es are enough for all local business.

▽

Most local newspapers that published a story, aimed to have emanated from the office of Mayor avier Rojo Gomez, that he had ordered the Cine lameda, first run theatre that was the first of Mexi-o's de luxe cinemas, fined the extraordinary sum $4,000 because of alleged violation of the civic w governing theatre admittance prices for having harged the record of $2 each for the world pre-iere of Walt Disney's RKO release, "The Three aballeros," received a setback when Rafael G. Margain, the theatre's performances chief, declared hat no such or any such fine in connection with he premiere had been imposed. He added that the how was conducted entirely in accordance with he law.

Mr. Margain said that the nearest the Alameda as come to being fined in connection with the remiere is the taking under advisement by the Mayor's office of a complaint that the theatre aged the premiere without civic authorization and harged $2 admission for it. The show was a sell-ut; more than 3,000 persons had to be turned way because of the lack of accommodations. The icture is now in its third week of big business.

▽

Members of the industry in Chiapas State, outhern Mexico, declare themselves in difficulty ecause the State Labor Board approved a wage ncrease of 160 per cent, highest in the business in Mexico, for their employes. The Board declared he increase was fully justified because of high liv-g costs in Chiapas.

"Hotel Berlin" Premiere Set for Nine Berlins in U. S.

Simultaneous premieres in nine American towns amed Berlin will be held by Warner Bros. for Hotel Berlin," which is being rushed for release oincidentally with the Russian advance on the erman capital. The nine Berlins are located in New York, New Jersey, Alabama, Georgia, Mary-and, Massachusetts, North Dakota, Pennsylvania nd Wisconsin. A newspaper and trade paper ad-ertising budget will exceed normal expenditures y $200,000, Warner Bros. announced. In addi-on to the special advertising budget for newspa-ers and trade publications, exploitation funds ave been earmarked for key city campaigns by Warner field men.

WLB Will Mediate Studio Dispute February 8

The jurisdictional dispute in Hollywood between he Studio Set Decorators Local 1421 and the ATSE will come before a War Labor Board ar-itration tribunal in Los Angeles February 8. Thomas Tongue, Seattle attorney, will arbitrate. Meanwhile, the IATSE contends the dispute hould be under the jurisdiction of the National abor Relations Board because the NLRB is he proper body to determine a collective bargaining gency.

FROM READERS

SEES TELEVISION IN PATTERN OF RADIO

To Terry Ramsaye:

I have just read your article on Adolph Zukor written in your inimitable style. The reference to television attracted me.

I wonder how many people know that the radio program they hear from their local or nearest stations are no longer sent either to those stations by radio or wire but are printed on a tape and mailed to them for local broadcasting. Only the local sports events receive direct broadcasting or wire transmitting. Briefly, radio as such, has already lived its life so far as entertainment is concerned and has gone back to records. As a matter of fact we can buy these "recordings" or "transcriptions."

When television comes it, too, will have a similar experience, for it must always be remembered that the motion picture does many things which it alone can do, and which could only be televised through some form of motion picture reproduction. Walt Disney could not draw his pictures before the televiser and have them transmitted as we see them on the motion picture screen. Then, too, there could not be the takes, retakes and testing for television as we now have in making a motion picture.

So the same cycle is bound to occur as has occurred in radio, and as in radio, the *record for personal use* will come back. After all, entertainment and instruction are both as personal as food and soap. We share them with others when we cannot help ourselves for reasons of economy but make individual use economical, and the individual asserts himself.

All this comes down to the 4mm sound film for personal use. Use that will parallel the book. It is here—I have seen it—it works *without projection.* It will be the answer to television.—*B. A. AUGHINBAUGH, Supervisor, Slide & Film Exchange, State of Ohio Department of Education, Columbus.*

URGES PROTEST AGAINST NEWSREEL FOOTAGE CUT

To Terry Ramsaye:

Newsreels are our business, so many thanks for your article about newsreels.

The entire film stock cut for the last quarter of 1944 was 6.9 per cent, but 25 per cent of all of it was taken out of the newsreel. Now, someone proposes that if they cut 27 million more, 11 million of it should come from the newsreels. This would make a total cut of 51 million for the entire industry, of which 19 is to come out of newsreels.

It is difficult for me to understand how any War Production Board official can justifiy this suggestion if the distributors put up a really strenuous objection. So much of the production parts of these newsreels are absorbed by the Government that I think it would be helpful if some of the distributors would share some of your vision and not get too greedy.

I have been in this business 26 years, and it is my experience that the long-range point of view is the most profitable.—*IRVING A. ISAACS, Telepix Cinema, Boston.*

Special Previews Set on New Paramount Musical

Because of the "importance" of "Bring on the Girls," musical comedy in Technicolor starring Veronica Lake, Sonny Tufts and Eddie Bracken, Charles M. Reagan, Paramount vice-president in charge of distribution, has set up special invitational previews for the film in all exchange cities. The previews will be held in theatres February 16, except in Philadelphia, where the showing will be on February 15. District and branch managers will be hosts at the previews for exhibitors, circuit executives, local industry representatives and press and radio representatives.

Fire Damages Montana House

The Palace Theatre, Malta, Mont., was damaged January 25 by a fire of undetermined origin. Damages are estimated at $25,000.

Offers Producers Guide in Treating Minority Races

Hollywood Bureau

Compilation of a booklet which will be in the nature of a code for the guidance of producers in the presentation of the Negro and other racial minorities on the screen, together with creation of an organization with observance of this code as its standard of judgment, are ultimate objectives of the Inter-racial Film and Radio Guild, Inc., organized in June, 1944, following the Los Angeles convocation of the National Association for the Advancement of Colored People and preparing now to function on a national basis.

The IFRG, now opening its rolls to membership, is governed by a nine-member board of directors and a six-member national sponsoring board.

Chairman of the directorate is Norman O. Houston, secretary-treasurer of the Golden State Mutual Life Insurance Company, and the secretary is Leon Hardwick, theatre editor of the Los Angeles *Sentinel.* Other board members are Floyd Covington, executive secretary of the Los Angeles branch of the National Urban League; Clarence R. Johnson, former member of the Los Angeles War Manpower Commission; Ted LeBerthon, associate editor of the *Catholic Digest* (St. Paul); Caleb Peterson, Jr., actor and singer; Marshall Denton, attorney and J. David Orozco and Joseph Morris, business man.

Sponsoring Board Named

Chairman of the national sponsoring board is Adam Clayton Powell, New York; Dr. Alain Locke, Howard University; William J. Schiefflin, Tuskegee Institute; Judge William Hastie, Washington, executive of the National Association for the Advancement of Colored People and William Munn and George F. Schuyler, of the Pittsburgh *Courier.*

As outlined to Motion Picture Herald by IFRG secretary Hardwick, the objective of the organization is to bring about, by a process of supplying information and presenting viewpoints, a more realistic presentation, on the screen and in radio, of the status of the Negro and of members of other racial minorities in contemporary life and culture. It is the contention of IFRG that the continuing practice of casting colored persons invariably as menials is a unwarranted carryover from a period in the nation's development when the Negro was arbitrarily limited to menial work in fact and when the theatrical entertainment of the time correctly presented them in that condition. A first undertaking of IFRG will be, Mr. Hardwick said, to supply to producers statistics and other testimony showing the present far different status of Negroes.

Offer Eight-Point Program

An 8-point program has been drawn up expressing the principles of IFRG. Its announced objectives are as follows:

"1. Complete abolition of racial stereotyping of all minority groups in Hollywood motion pictures.

"2. A new conception of the Negro's part in American life by Hollywood movie makers.

"3. Adoption by the studios of the norm of counterbalance in Negroid casting.

"4. More equitable employment of Negro script writers, publicity men, musicians, composers, and the like in the Hollywood studios in any capacity not governed by the A. F. of L. lily-white trade unions which control the technical side of production (which will be a separate fight in itself).

"5. Application of the rating system to Negro performers the same as to other players.

"6. Higher salaries to Negro players, commensurate to their value as box-office magnets.

"7. Introduction of the courageous experimentation in production of all-colored films using Negroes in roles not necessarily Negroid.

"8. More stories dealing with Negro life."

20 Years of Loew Astor Operation Comes to an End

When at midnight February 4 the Astor, Broadway first run house, passes from the Loew circuit to the hands of the City Investing Company, it will give producers Samuel Goldwyn and David O. Selznick, independents, their long sought exclusive spot on Broadway.

It will also end 20 eventful years at the Astor for Louise Leonard, manager. When Loew's leaves, so does she. "I go with the company; I am a Loew worker, and always will be," she said, adding:

"I don't know what they'll do with me; they haven't given me an assignment. I know I'm going to rest for a while. I know also I feel terrible. It's awful to think of leaving. I've been so happy here. I saw an ad in the paper the other day for 'Princess and the Pirate' above ours, and I cried."

Miss Leonard came into the Astor, as assistant treasurer, with "The Big Parade." Mike Cavanaugh was manager. When Lee Kamern, manager in 1941, left for war service in early 1942, Miss Leonard replaced him.

The change of Astor operation is an opportunity for Maurice Maurer, now manager of the Victoria, in which he has an interest, which is a Broadway neighbor of the Astor, and which also is owned by City Investing.

Plan "Brand New Theatre"

"We're going to have a brand new theatre," he said this week. "We're going to redecorate from front to top. We're going to have a 'blonde front.' Walker and Gillette, who did the Parkchester housing development and a lot of famous buildings, are our architects."

The redecoration would start at midnight, February 4, Mr. Maurer said. The men begin work one minute later, and continue 24 hours a day until February 9, when Samuel Goldwyn's "The Princess and the Pirate" is scheduled to open.

"They only have four days," he said, and "we certainly have a lot to do. I can't tell you how much we're going to spend, but the theatre will be magnificent. It will be in the style of Hampshire House," he added, referring to a sedate modern hotel on New York's fashionable Central Park South. "We're spending $21,000 on the sign."

Mr. Goldwyn and Mr. Selznick have an agreement with City Investing, Mr. Maurer said, under which they will alternate in exhibition at the Astor. Mr. Selznick's "Spellbound," starring Ingrid Bergman, will follow "The Princess and the Pirate."

Mr. Maurer has been on Broadway for 17 years. He owned the Stanley for three years, and, he said, "played Russian pictures at a time when nobody wanted them." He came to the Victoria in September, 1943, selling out to David Fine, present owner. Before operation of the Stanley, Mr. Maurer was with the Lane Circuit.

City Investing Owns Block

President of City Investing is Robert Dowling; secretary and treasurer, George Gunther; Glen Thomas and John A. Kennedy both hold the post of assistant secretary and assistant treasurer.

City Investing owns the block between 45th and 46th Streets, Broadway and Eighth Avenue, New York. It thus owns also the Morosco, Bijou and Fulton theatres, of the legitimate stage.

The Astor is 39 years old. During the past 20 years, it has run mostly MGM pictures. In 1913, it exhibited the eight-reel Italian film "Quo Vadis" for 22 weeks, at a then high admission of $1. The run supported the growing trend in films toward features. The Astor was at the time a legitimate house.

Another "first" scored by the theatre was its opening in September, 1925, by Loew's, with "The Big Parade." The picture ran for two years at advanced admissions. The run established the house permanently in motion pictures.

The Astor theatre opened September 21, 1906. The show was "A Mid-Summer Night's Dream." The star was Annie Russell.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 43—News of the nation. . . . Air war action on two fronts. . . . Personalities in the news. . . . Army asks women to enlist in the Wacs. . . . In the feminine world. . . . Winter sports.

MOVIETONE NEWS—Vol. 27, No. 44—U. S. landing on Luzon. . . . Mindoro battle action. . . . Winter fighting on western front. . . . News flashes of war. . . . New Fifth Army chief. . . . Fire fighting truck. . . . Youngster raises $50,000 for March of Dimes. . . . Sports.

NEWS OF THE DAY—Vol. 15, No. 241—Churchill escapes dynamite plot. . . . First films of U. S. robot bomb. . . . Lone U. S. sky raider blasts Jap oil fields in Borneo. . . . Jones-Wallace controversy in national spotlight. . . . A call for Wacs. . . . Maching solves feeding problem for triplets. . . . Fire sweeps Norfolk Navy pier.

NEWS OF THE DAY—Vol. 15, No. 242—First films of Luzon invasion. . . . All-out Luftwaffe attack smashed by Allied fliers. . . . Americans battle blizzards on western front. . . . White House reports on March of Dimes. . . . Awards for Negro heroes. . . . Sport flash from Italy.

PARAMOUNT NEWS—No. 44—Great Navy yard fire. . . . Emergency call for Wacs. . . . Buzz bombs now made in U.S.A. . . . Churchill escapes dynamite plot. . . . Russians surge on.

PARAMOUNT NEWS—No. 45—New Inter-Allied boxing champ. . . . Dimes march onward. . . . Philippines: Pacific climax. . . . Western front blizzard offensive.

RKO PATHE NEWS—Vol. 16, No. 46—First pictures of Churchill in Athens. . . . Jones, Wallace at Senate hearing. . . . Army shows our own flying bomb. . . . Blaze sweeps Norfolk yard piers. . . . General Hurley new envoy in China. . . . Albanians celebrate liberation. . . . Wacs needed for hospital units.

RKO PATHE NEWS—Vol. 16, No. 47—First pictures of Yank landing on Luzon. . . . 92nd Infantry Division honored. . . . U. S. clothes for Europe's needy. . . . Night raid shatters two Nazi rail centers. . . . War in snow on western front.

UNIVERSAL NEWS—Vol. 18, No. 367—Fight rages on Wallace appointment. . . . Wac medical units needed. . . . Personalities in the news. . . . Fire damages Navy pier. . . . Streamlined gravy train. . . . New buzz bomb gets first test.

UNIVERSAL NEWS—Vol. 18, No. 368—First pictures of Manila drive. . . . R.A.F. blasts Jap supplies. . . . Allies close in on Rhineland. . . . U. S. responds to Dimes plea. . . . Fishing fleet coated by icy seas.

ALL AMERICAN NEWS—Vol. 3, No. 119—United Mutual Insurance Company granted charter. . . . Interracial group meets in Chicago. . . . Personalities in the news. . . . United College Fund leaders plan 1945 drive. School honors United Nations. . . . Air hero, Lieutenant Kirkpatrick, brings news of 332nd. . . . President Roosevelt takes oath for fourth time. . . . First pictures of Negro Wave officers.

ODT Offers Film Delivery Aid

Improved delivery of film to exhibitors from exchanges and from theatre to theatre was seen as a result of an offer of prompt aid in obtaining replacements for damaged or broken down truck parts, made in New York Monday by John W. Adelung, district manager of the Office of Defense Transportation.

For the most part, trucking companies have been unsuccessful in obtaining priorities for broken or damaged parts, in many cases forcing exhibitors to use their own cars to obtain prints or even to hire taxicabs.

"It is a prime function of our maintenance section," Mr. Adelung said, "to assist operators in obtaining automobile parts and tires to keep essential transportation in operation. It is, therefore, vitally important that truck and bus operators notify the ODT office promptly in case of any difficulties. In most cases immediate aid will be given."

Mr. Adelung said that film delivery service fell within the category of "essential transportation" and that replacement parts and aid for damaged vehicles could be obtained from his office.

Rodner Receives Masonic Honor

Harold Rodner, Warner Bros. executive, has been made an honorary life member of the Projectionists Square Club 784 of Greater New York in recognition of his many welfare activities. The organization is composed of Masonic members among projectionists.

"Stand-By" Is No Feather-Bedding Walsh Insists

"Stand-by" labor, called "feather-bedding" by opponents, and a practice under attack recently exhibitors in Missouri and Ohio, was defended week by Richard Walsh, president of the Inter tional Alliance of Theatrical Stage Employees

"We are not in favor of anybody working a job when there is not work to be done," he said New York. "A man can be kept busy just tak care of the equipment." He denied that exhibit were forced to pay IATSE members for do nothing.

In St. Louis, theatre owners had offered to War Manpower Commission for war work cert employees who, they asserted, did no work whom they were forced to keep on payrolls. Independent Theatre Owners of Ohio last w endorsed the St. Louis action.

The IATSE will encourage unionization of salesmen, now developing in New York and sev other cities, Mr. Walsh said in New York week. The New York salesmen have met sev times, but are still to announce organization officers. They have legal aid, and assert that w organized they will have enrolled 95 per cent the city's film salesmen.

Columbia Raises 1945 Ad Budget

Columbia will spend at least 25 per cent m on all advertising this year than last, it was nounced January 26 at the three-day sales m ing of district and branch managers at the H Warwick, New York. Columbia has already vested more heavily in trade advertising this y than ever before in its history, it was said.

On "A Song to Remember," it was said $500, would be spent in direct-to-the-public adver ing. An appreciable sum already has been vested in national media as advance advertis through national and fan magazines, and ne papers. The second phase of the campaign, w involves the actual engagements, will follow same pattern as that used for the New Y premiere of the film at the Music Hall January which consists of local campaigns in radio, ne papers, outdoor and subway advertising.

A. Montague, general sales manager, said 1944-45 season would be the greatest year in s and distribution in Columbia's history. In past seven months, Mr. Montague declared, Col bia had written more than 90 per cent of number of contracts closed in the 12 months of previous year ending in June. In addition, 1944 was the greatest with regard to the number pictures sold each account, he said.

Film Carriers Are Denied Better Rating on Tires

The request of motion picture carriers for raise in their preference rating for tires fr Group Three to Group Two has been turned do by the War Production Board and the Office Defense Transportation. The better rating been asked for this month because of the extre shortage of tires for film delivery. Not alone continuance of delivery to exhibitors threaten but there also has been a disruption of the deliv of films to Army and Navy centers in this coun as a result of the tire difficulties, it is said.

To Rebuild Burned Theatre

Following a fire that destroyed all except front of the Tuka theatre, Tama, Ia., Wes Mansfield, owner, has announced plans to buil new and larger house in that city. He has te porarily installed equipment in the Old Mills t atre in Tama which will be used until construct of the new house is permitted.

THE *HOLLYWOOD SCENE*

COMPLETED

MONOGRAM
Stranger from Santa Fe
Docks of New York

PARAMOUNT
Good Intentions

PRC
Enemy of the Law

RKO RADIO
Johnny Angel
Along Came Jones (International)

REPUBLIC
Return at Dawn

STARTED

COLUMBIA
Boston Blackie Booked on Suspicion

PRC
Undercover Girl
Stranger in the Family

RKO RADIO
George White's Scandals of 1945
Man Alive

REPUBLIC
Desperadoes of Dakota

20TH CENTURY-FOX
Caribbean Mystery

SHOOTING

COLUMBIA
Over 21
Ten Cents a Dance
Fighting Guardsman
Thousand and One Nights
Kiss and Tell (Sol (Siegel)

MGM
Yolanda and the Thief
Harvey Girls
Her Highness and the Bellboy
Weekend at the Waldorf

MONOGRAM
Robot Murder

PARAMOUNT
Masquerade in Mexico
Too Good to Be True

PRC
Enchanted Forest

RKO RADIO
Those Endearing Young Charms
Spanish Main
Invisible Army

REPUBLIC
Bells of Rosarita
New Faces of 1945

20TH CENTURY-FOX
Two-Faced Quilligan
Dolly Sisters
State Fair
Colonel Effingham's Raid
Bell for Adano
Captain Eddie

UNITED ARTISTS
Paris — Underground (Bennett)
Captain Kidd (Bogeaus)
Guest Wife (Skirball-Manning)

UNIVERSAL
Naughty Nineties
Lady on a Train
Invitation to Death
That's the Spirit
Night in Paradise

WARNERS
Three Strangers
This Love of Ours
Mildred Pierce

INDEPENDENT
Ten Little Indians (Popular Pictures)

Seven New Films Started; 43 Currently in Work

Hollywood Bureau

Activity at the studios continued steady last week as seven new features were started and work was completed on seven others. As of the weekend, there were 43 in work.

Low-budget product predominated among the week's starting films. Columbia launched another in its "Boston Blackie" series, this one titled "Boston Blackie Booked on Suspicion." Arthur Dreifuss is directing and the cast includes Chester Morris, Lynn Merrick, Steve Cochran, Richard Lane, George E. Stone and Frank Sully.

PRC started on "Stranger in the Family" and "Undercover Girl." These titles, however, are only tentative, and may be changed before the pictures are released. "Stranger in the Family" is a Martin Mooney-Al Herman production, with Herman handling the direction. "Undercover Girl" is an Alexander-Stern production which Sam Newfield is directing. Among those in the cast are Mary Beth Hughes, Claudia Drake, Hugh Beaumont and Edmund MacDonald.

RKO Starts Production on "George White's Scandals"

RKO Radio started work on "George White's Scandals of 1945," a musical which Felix Feist is directing for Producers Nat Holt and George White. The cast includes Joan Davis, Jack Haley, Phillip Terry, Gene Krupa, Martha Holliday and Ethel Smith.

A second started at RKO Radio is "Man Alive," a comedy of married life presenting Pat O'Brien, Adolphe Menjou and Ellen Drew. Robert Fellows is the executive producer, and Theron Warth his associate. Ray Enright is directing.

Republic brought "Desperadoes of Dakota" before the cameras. It's another in the studio's "Red Ryder" series, with Wild Bill Elliott, Alice Fleming, Bobby Blake and Ian Keith. Archie Springstein is the associate producer. Lesley Selander is the director.

At Twentieth Century-Fox, work began on "Caribbean Mystery," with James Dunn, Sheila Ryan, Eddie Ryan, Jackie Paley, Reed Hadley, Roy Roberts, Richard Shaw, Daral Hudson and Rene Carson. William Girard produces; Robert Webb directs.

Robert Cummings has been signed to an exclusive long term contract by Hal Wallis Productions and will play one of the three flyers in "Don't Ever Grieve Me," Wallis' next for Paramount, which John Farrow will direct. . . . Scott R. Dunlap has signed Ralph Murphy to direct "Sunbonnet Sue," one of Monogram's high-budget productions in which Gale Storm and Phil Regan will be co-starred. . . . Director Robert Florey has had his Warner contract renewed. His next assignment will be "Danger Signal," in which Faye Emerson and Zachary Scott are to co-star.

Universal producer-director George Waggner has signed Curt Siodmak to write an original screenplay to star Susanna Foster. The feature will be filmed in Technicolor, with the Chicago World's Fair of 1893 as a background. . . . Barbara Hale has been assigned the top feminine role in "First Man Into Tokyo," which Gordon Douglas will direct and J. Robert Bren will produce for RKO Radio. . . . Cecil Kellaway is set for one of the top featured roles in MGM's "Early to Bed."

Samuel Goldwyn plans to star Danny Kaye in the life of Hans Christian Andersen. The production will be so devised as to include some of Andersen's best known fairy tales, such as "The Ugly Duckling" and "The Emperor's New Clothes." . . . Katharine Hepburn is scheduled for the starring role in MGM's forthcoming picturization of John Van Druten's stage play, "The Damask Cheek."

Recent Studio Story Purchases Listed

MGM has purchased "The Romance of Rosy Ridge," a post-Civil War period story by MacKinlay Kantor. This is the fifth Kantor story to become the property of that studio. Jack Cummings has been assigned to produce. . . . Another MGM purchase is "Victoria," a love story laid in pre-war Norway, by the Nobel prize winner, Knut Hamsun. . . . 20th Century-Fox recently bought "Maggie," an original by Ruth McKenney and Richard Bransten. According to present plans, Jeanne Crain will play the title role. . . . "Imagine That!" a novel by Nora Wells, has been purchased by J. C. Copeland for independent production. . . . Hal Wallis has closed a deal for the purchase of the screen rights to "The Perfect Marriage," current Broadway play by Samson Raphaelson. Wallis plans to film it as his next Paramount picture following "Don't Ever Grieve Me."

▽

Randolph Scott has been engaged by Benedict Bogeaus to co-star with Charles Laughton in his current production for United Artists release, "Captain Kidd." . . . Audrey Long and Russell Wade have been assigned top roles in RKO Radio's forthcoming film, "The Most Dangerous Game." . . . 20th Century-Fox has exercised its option on the services of Director Lloyd Bacon.

Gordon to Produce Cronin's Novel, "The Green Years"

Leon Gordon will produce MGM's version of A. J. Cronin's novel, "The Green Years." . . . John Hoffman has been signed by Universal to direct the Inner Sanctum Mystery story, "Strange Confession." . . . Gene Tierney has had her 20th Century-Fox contract renewed. . . . Phil Brown has been signed by Columbia for an important comedy role in "Over 21."

Under his newly formed Arrowhead Productions deal, the first film which Mervyn LeRoy will make on the Warner lot is "The Fountainhead," based on the novel by Ayn Rand. The feature will co-star Humphrey Bogart and Barbara Stanwyck, and Henry Blanke is slated to produce. . . . RKO Radio has borrowed Ingrid Bergman from David O. Selznick to co-star with Bing Crosby in "The Bells of St. Mary's. Leo McCarey will produce and direct. . . . 20th Century-Fox has lifted John Russell's option.

Seiter To Direct Sonja Henie Picture for International

William A. Seiter has been assigned to direct Sonja Henie's second Technicolor film for International, "Countess of Monte Cristo." . . . Universal has exercised its option on the services of Turhan Bey and Ella Raines. . . . 20th Century-Fox has borrowed Mona Freeman from Paramount to play one of the top roles in "Junior Miss." . . . Joseph H Lewis has been set to direct RKO Radio's "The Falcon in San Francisco," which Maurice Geraghty will produce, with Tom Conway in the title role.

Bob Haymes has been set by Columbia for the male lead in "Blonde from Brooklyn." . . . Lou Edelman has been assigned to prepare "Wallflower" as his next for Warner. . . . Roy Rogers' next for Republic will be "Sunset on the Eldorado." . . . Orry-Kelly has been signed to design the wardrobe which Bette Davis will wear in "Stolen Life," her next film at the Warner studio. . . . Frances Rafferty has been given a new MGM contract. . . Universal has renewed Director Jean Yarbrough's contract.

Dick POWELL • Claire

Murder,

OTTO KRUGER • MIKE MAZURKI • MIL

Produced by Adrian Scott • Directed

REVOR • Anne SHIRLEY

My Sweet

(Tradeshown and reviewed as "Farewell My Lovely")

MANDER • DOUGLAS WALTON • DON DOUGLAS

dward Dmytryk Screen Play by John Paxton

RKO RADIO PICTURES

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BELL BOTTOM GEORGE: George Formby—Did O.K. with this picture in spite of adverse weatner conditions. Formby is a definite draw with us. Played Monday, Tuesday, Jan. 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GIRL IN THE CASE, THE: Edmund Lowe, Janis Carter—Interesting comedy-drama drawing about average Wednesday and Thursday crowd, who spoke very highly of it as a program offering. This Carter girl looks as though she might be going places. Played Jan. 10, 11.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

KANSAS CITY KITTY: Joan Davis, Jane Frazee, Bob Crosby—This is a typical Joan Davis picture. It was well liked by our patrons. Played Sunday, Monday, Jan. 14, 15.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

LOUISIANA HAYRIDE: Judy Canova, Richard Lane—Well liked by our patrons. Judy Canova is a big favorite, and I hope that Columbia makes at least three a year with Miss Canova. There is a definite demand for those pictures with lots of corn with stars like Judy Canova, Weaver Brothers, Roy Acuff, etc. Played Sunday, Monday, Jan. 7, 8.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

ONE MYSTERIOUS NIGHT: Chester Morris, Janis Carter—A neat package of entertainment. It held the interest of a good sized Friday and Saturday audience which came to see "Irish Eyes Are Smiling." There were many laughs in the film and I would mark it down as good material that pleased here 100 per cent. Played Dec. 29, 30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SECRET COMMAND: Pat O'Brien, Carole Landis—This picture did O.K. It brought in business and it seems to be a good picture for small towns. Played Wednesday, Thursday, Jan. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHE'S A SOLDIER, TOO: Beulah Bondi, Nina Foch—A good audience picture which was thoroughly enjoyed by a large Friday and Saturday turnout for the Abbott-Costello picture, "Lost in a Harem." This one may not draw anyone in at the box office, but if they come they will like it. It is not a war picture as its title may indicate, but a character story of two old maids and their bachelor brother. Played Jan. 12, 13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Metro-Goldwyn-Mayer

BATHING BEAUTY: Red Skelton, Esther Williams—It is a beautiful picture. Red Skelton gives his best performance but the girl who played opposite him seemed miscast. We had quite a few remarks on that point, but everyone enjoyed the picture. Played Tuesday, Wednesday, Jan. 2, 3.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

DRAGON SEED: Katharine Hepburn, Walter Huston—This is a very impressive picture. We did fair business but had a few walkouts on account of the running time. There is very good acting in this film but the length should have been cut. Played Sunday, Monday, Jan. 14, 15.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

KISMET: Ronald Colman, Marlene Dietrich—I looked forward to seeing this old favorite in Technicolor. It is a superb picture, and Colman, Arnold and Miss Dietrich have never had better roles. However, it seems to have a little too much class for the average patron. It is a prestige picture and as such I accept it. It did not do the business that we expected. But I would not have missed playing it because it is a finished production in every way. If you ask me, these kind are scarce today.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

KISMET: Ronald Colman, Marlene Dietrich—For some reason this one failed miserably. There is excellent Technicolor, a good cast, but the fable type of film does not appeal very much to my patrons. There were more unfavorable comments than good comments. Played Sunday, Monday, Dec. 31, Jan. 1.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

LOST IN A HAREM: Budd Abbott, Lou Costello—This is one of the best comedies we have had in a long time, and it is one our patrons will long remember. Business excellent for this time of the year. Played Friday, Saturday, Jan. 12, 13.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—Did above average business on this contrary to expectations. It drew many favorable comments and seemed to please everyone. It is Miss Sothern's best effort to date. In my opinion it is a good enough film for Sunday playing time in small towns. Played Sunday, Monday, Jan. 7, 8.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—This reissue did good business. There is plenty of comedy in it to make the film appeal to everyone. Played Wednesday, Thursday, Jan. 10, 11.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

TWO GIRLS AND A SAILOR: Jimmy Durante, Van Johnson—This was unanimously well liked. The Van Johnson fans turned out in full force. It is a light musical in which celebrities have bit parts; these include Harry James, etc. It is bound to please all. Quite a number of my patrons came back to see it a second time. The showing was very successful for us. Very good business. Played Sunday-Tuesday, Jan. 14-16.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—Those who saw it liked it but business was not good. Close opposition kills business on pictures of this type. Played Tuesday, Wednesday, Jan. 9, 10.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

Paramount

HENRY ALDRICH'S LITTLE SECRET: Jimmy Lydon, Charlie Smith—I played this on a weekend with a Western, and the children liked it very much. Played Friday, Saturday, Jan. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HITLER GANG, THE: Robert Watson, Victor Varconi—Did not do the business that I expected. I single billed it. I am afraid I was wrong. I should have double billed it. This is a good propaganda picture. Played Wednesday, Thursday, Jan. 10, 11.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRC

BILLY THE KID TRAPPED: Buster Crabbe, Al St. John—These two players are well liked by our patrons. This is a good Western. Al St. John puts lots of laughs in the picture. Played Saturday, Jan. 13.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

RKO Radio

DAYS OF GLORY: Tamara Toumanova, Gregory Peck—Another useless waste of supposedly scarce film. Small town people will not attend such pictures as this. Played Friday, Saturday, Jan. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

STEP LIVELY: Frank Sinatra, George Murphy—Sinatra is no good for the screen. He made me swoon when I saw the box office return. Played Friday, Saturday, Jan. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

FIGHTING SEABEES, THE: John Wayne, Susan Hayward—Showed this picture late but I can sincerely recommend it to any small town exhibitor. Business was good and the audience reaction was favorable. This is another bullseye for Republic. Played Wednesday, Thursday, Jan. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

JAMBOREE: Ann Miller, Jess Barker—Very ordinary and quite corny, but it drew about average Friday and Saturday business and we had no complaints. Played Jan. 12, 13.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

ROSIE THE RIVETER: Jane Frazee, Frank Albertson—This is just the show for a small town. I could take pictures like this and make seven changes each week and make money. Republic knows what small towns need. Played Thursday, Jan. 11.—G. R. May, Varsity Theatre, Ellisville, Miss. Small town and rural patronage.

TUMBLING TUMBLEWEED: Gene Autry—Good old Gene is still a nice draw. The weekend business was off due to bad weather. Played Friday, Saturday, Jan. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

DANGEROUS JOURNEY: Burma Travelogue—This travel picture takes you on a journey to India, the Taj Mahal and other far-away places snowing the natives and their customs and a large array of jungle animals. It is very good and the audience seemed to appreciate it. Played Wednesday, Thursday, Jan. 10, 11.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—Everyone liked it. It is certainly an entertaining musical with wonderful color and business was very good. Played Friday, Saturday, Dec. 29, 30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PIN-UP GIRL: Betty Grable, Joe E. Brown—Saw so many reports that this was hardly average for a Miss Grable picture that we used it only two days. It satisfied the Grable fans here and I believe that it would have done all right on the third day. Played Sunday, Monday, Jan. 7, 8.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

SOMETHING FOR THE BOYS: Carmen Miranda, Michael O'Shea—I don't think your patrons will give this much. Ours didn't. There is a lot of silly slapstick that did not jell. 20th-Fox has had a lot of top musicals but this is not one of them. The talent was there, but the story and treatment were not. Nerves and worry, I think, have made the public over-critical. I know that they are not accepting the poorer pictures with equanimity as they did in the past.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Universal

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—Universal certainly provided Miss Durbin with a vehicle in which her dramatic talents could be revealed and the young lady really proved that she has plenty of such talent. Unfortunately for the exhibitor the picture was neither pleasant nor profitable. Played Sunday, Monday, Jan. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MUMMY'S GHOST, THE: John Carradine, Lon Chaney—We played this picture Sunday and did very well. However, this type of picture does not, as a rule, do extra business. Played Jan. 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SAN DIEGO, I LOVE YOU: Louise Allbritton, Jon Hall—I was amazed at the laughter which this one brought. It is a far-fetched story but its execution is O.K. Edward Everett Horton and Eric Blore bolster the stars and hold the piece together. It went over well with fair business. Played Friday, Saturday, Jan. 5, 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SCARLET CLAW, THE: Basil Rathbone, Nigel Bruce—A well made and well acted film. It is good for a weekend double bill. Played Friday, Saturday, Jan. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

United Artists

SONG OF THE OPEN ROAD: Edgar Bergen, "Charlie," Bonita Granville—This is entertaining for the whole family. The audience seemed to like it. Business good. Played Friday, Saturday, Jan. 12, 13.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—This is a fine production that is hampered by its length. If the producer had eliminated about 20 minutes from the length, it would have been a much better picture. Played Sunday, Monday, Jan. 14, 15.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town and rural patronage.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—A good comedy that did average business. There are a lot of good laughs. Played Monday, Tuesday, Jan.

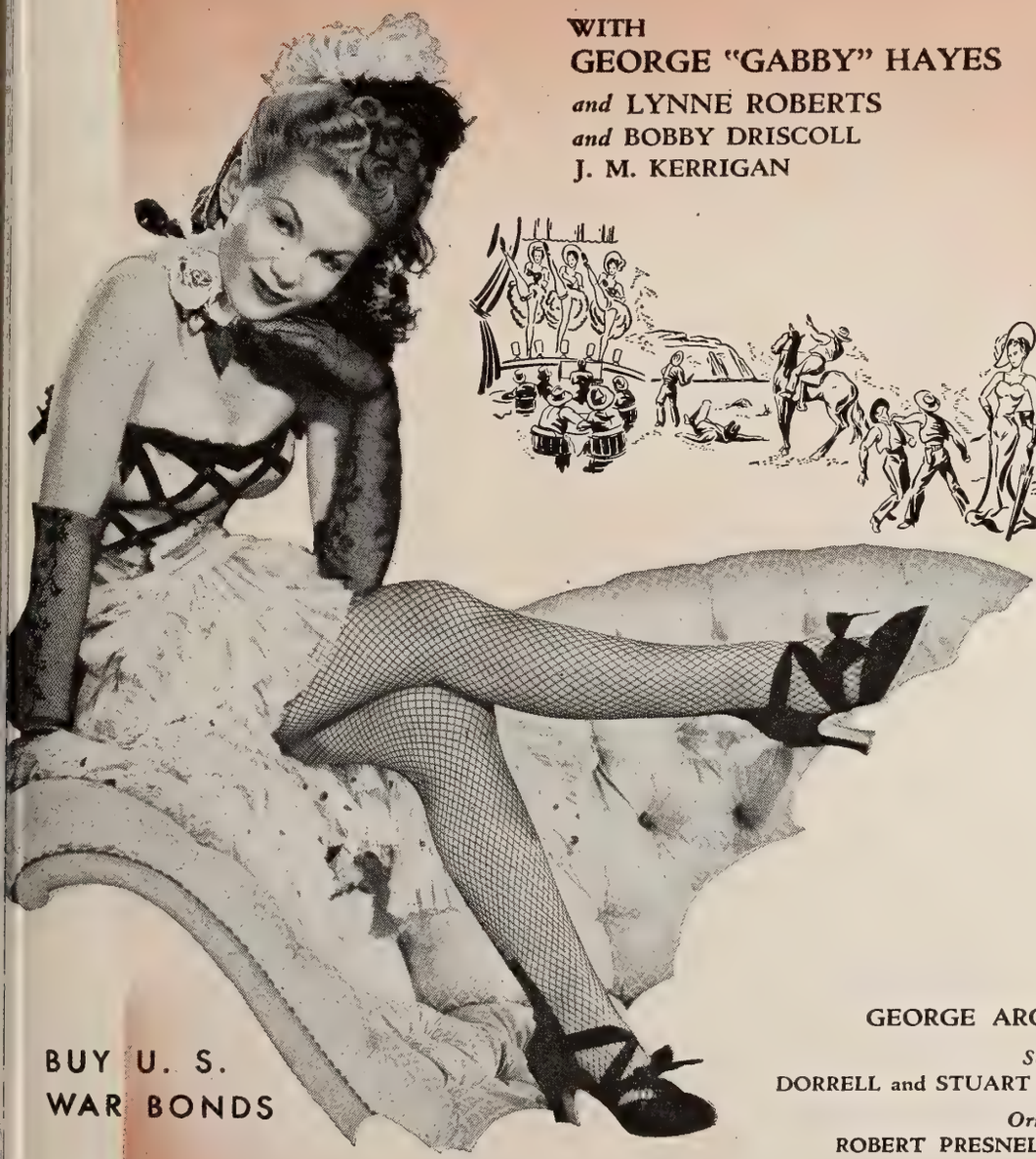
(*Continued on page* 46)

THE BIG BONANZA

STARRING

RICHARD ARLEN
ROBERT LIVINGSTON
JANE FRAZEE

WITH
GEORGE "GABBY" HAYES
and LYNNE ROBERTS
and BOBBY DRISCOLL
J. M. KERRIGAN



BUY U. S.
WAR BONDS

GEORGE ARCHAINBAUD – *Director*

Screen Play by
DORRELL and STUART McGOWAN and PAUL GANGELIN

Original Story by
ROBERT PRESNELL and LEONARD PRASKINS

A REPUBLIC PICTURE

(Continued from page 44)

15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—Too much horror and murder killed this picture and drew some fiery criticism. We had a number of walkouts and very severe comments were overheard. I am sorry that I played this film because such pictures sort of undermine faith in the movies. Played Sunday, Monday, Jan. 14, 15.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—This was a riot here in spite of the poor business due to the weather. It is a treat for those with the blues. It is a great improvement on the play and should be enjoyed by everyone. Jack Carson and Jane Wyman are a great team in this kind of a comedy-farce. Played Sunday, Monday, Dec. 31, Jan. 1.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

JANIE: Joyce Reynolds, Robert Hutton—Excellent from every angle. It is good family entertainment with plenty of humor. It pleased young and old alike. Very good business. Played Sunday-Tuesday, Jan. 7-9.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

LAND BEYOND THE LAW: Dick Foran—We had good business on this film that we doubled on a weekend bill. Played Friday, Saturday, Jan. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Short Features

Columbia

COMMUNITY SING NO. 8—Very popular. This series always takes here.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

IDLE ROOMERS: All Star Comedies—It is an unusually funny comedy with a man-ape in it to scare the audience if they won't laugh at Moe ad Curly. This short did its job here, which is to make them laugh.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Metro-Goldwyn-Mayer

INNERTUBE ANTICS: Technicolor Cartoons—Very funny cartoon which utilized the scrap drives as background material. It went over here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SALT LAKE DIVERSIONS: Fitzpatrick Traveltalks—This proved a fine diversion with our audience. The picture moves from snow-capped mountains and skiiers to the lake and bathing beauties. There is excellent Technicolor and commentary.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SAFETY SLEUTH: Pete Smith Specialties—This starts off with all pretensions of being a very serious and dull talk about how to help avoid accidents and ends up as one of the best laugh-producing reels of the year.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

GOOD NIGHT RUSTY: George Pal Puppetoon—This is a quaint fairy tale of the kid who tried to smoke his father's cigar and then had a dream about it. A New Year's Eve audience thoroughly enjoyed it and had many good laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHOWBOAT SERENADE: Musical Parade—We used this one with "Laura" and it made an excellent contribution to the show's success here. I don't think any theatre could ask for a better musical than this.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Twentieth Century-Fox

THE GREEN LINE: Terrytoons—Nice short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SILVER WINGS: Movietone Adventure—Good short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

GREATEST MAN IN SIAM: Swing Symphonies—This is interesting and well worth playing.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NEW ORLEANS BLUES: Musical—Nice entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWEET SWING: Name-Band Musicals—Lovely short subject. The young folks liked it a lot.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Vitaphone

PIGS IN A POLKA: Merrie Melodies Cartoons—O.K. Good film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Short Product in First Run Houses

NEW YORK—Week of January 29

ASTOR: Safety Sleuth.....MGM
Feature: Meet Me in St. Louis.....MGM

CAPITOL: Striking Champions.....Columbia
Screwy Truant .....MGM
Feature: Thin Man Goes Home.....MGM

CRITERION: Mouse Trouble.....MGM
A. B. C. Pin-Up .....Universal
Feature: Can't Help Singing.....Universal

GLOBE: Harry Owens and His Hawaiians
Vitaphone
September in the Rain.....Vitaphone
Feature: Tomorrow the World.....United Artists

HOLLYWOOD: Champions of the Future
Vitaphone
The Old Grey Hare.....Vitaphone
Feature: To Have and Have Not.....Warner Bros.

RIALTO: What's Your Name?
WAC-20th Cent.-Fox
Jasper's Paradise .....Paramount
Feature: Man in Half Moon Street.....Paramount

RIVOLI: Dear Old Switzerland....20th Cent.-Fox
Feature: Keys of the Kingdom.....20th Cent.-Fox

ROXY: March of Time (Unknown Battle)
20th Cent.-
Feature: Sunday Dinner for a Soldier...20th Cent.

STRAND: Herr Meets Hare.....Vitaph
California, Here We Are.....Vitaph
Feature: Objective, Burma .....Warner

CHICAGO—Week of January 29

APOLLO: Pledge to Bataan.....Warner B
Feature: Together Again.....Colu

ROOSEVELT: Who's Who in Animal Land?
Parame
Feature: Hollywood Canteen.....Warner

STATE LAKE: Unruly Hare.....Vitaph
Feature: Keys of the Kingdom.....20th Cent.

UNITED ARTISTS: Bombalera.....Parame
Feature: Thirty Seconds Over Tokyo.....M

WOODS: So You Want To Give Up Smoking
Vitaph
Aqua-Maids.....Colum
Carnival Rhythm .....Vitaph
Feature: The Princess and the Pirate.....R

THE STUPID CUPID: Merrie Melodies Cartoons—If you need something on a program to create laughs, don't overlook this one with Daffy Duck. It made a big hit here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WELLS FARGO DAYS: Santa Fe Trail Westerns—It is an excellent two-reel Western in Technicolor. It is well done and worthy of playing time in any theatre. I would like to see quite a few more Western shorts made each year. They are good enough to play the second half of a double bill.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Paramount Circuit Staff On Tour for Key Talks

In the first official tour since the recent executive realignment in the circuit, Leonard H. Goldenson, Paramount vice-president in charge of theatre operations, and a group of theatre department executives will leave New York Sunday for a tour of six key cities to confer with theatre partners and associates. Accompanying Mr. Goldenson will be Edward L. Hyman, director of theatres in the northern division; Max Fellerman and Joseph Kinsky.

Stopping first in Detroit, the group will hold conferences with Earl Hudson, head of United Detroit Theatres. The next meeting will be in Chicago with John Balaban and J. J. Rubens; in Salt Lake City with Tracy Barham; in San Francisco with theatre associates; in Los Angeles with Marco Wolf, and in Phoenix, Ariz., with Harry L. Nace.

Mr. Goldenson will be joined in Hollywood by Robert M. Weitman, managing director of the Paramount theatre on Broadway, who leaves next Wednesday for his annual studio visit. They will view completed pictures and meet Y. Frank Freeman and Henry Ginsberg at the studio.

Warner Offices in Greece Destroyed by Germans

All Warner Bros. offices in Greece were demolished and burned by the Germans before they evacuated, according to word received at the home office of the company. Contents of film vaults, however, were undamaged, the brief cable message indicated.

Republic-CFI Bowls Grumman

The Republic Pictures-Consolidated Film Industries, Inc., bowling team met the Grumman Aircraft "Hellcats" in a contest held Wednesday at the Grumman Plant in Farmingdale, L. I. The Republic-CFI team consisted of Martin Pirnat, Fred Habeck, Peter Andrich, Tony Morro and Al Lyons, with Ted Gaski as reserve.

MGM Announces New Novel Awar

MGM has announced its second annual no award. The contest will open June 15 and cl July 7 with the winning title to be announ about August 15.

The award, for a novel considered most standing by a board of judges, offers $125, minimum to the author and a maximum of $175, contingent upon sales, with $25,000 to the p lisher upon publication. The judges again Harry Hansen, literary critic of the New Y *World-Telegram;* Amy Loveman, associate edi of *The Saturday Review of Literature,* and Sid Franklin, producer of MGM's "Random Harve "Mrs. Miniver" and "Madame Curie."

In announcing the purpose of the award, company expresses its belief that "since the adv of talking motion pictures, more and more ex lent films have been based on novels." MGM a believes that "many other significant films emerge from future novels written in terms their own literary form, not that of motion tures."

The first award winner was Elizabeth Goud for "Green Dolphin Street," published last Aug

Capra and Briskin Form Producing Partnership

Colonel Frank Capra and Lt. Colonel Sam Briskin have formed a partnership to prod effective upon the release from the Army of C onel Capra. They will function under a name yet undetermined, making one film annually supervising an additional series.

Lt. Colonel Briskin, recently honorably charged, meanwhile will open offices, negotiat releasing date, select stories and make further pl to the point where Colonel Capra will step whenever he resumes civilian status.

The move has raised persistent reports in Hol wood that Colonel Capra was about to go on Army inactive list. He has denied knowledge when this might develop.

RCA Charters Television Unit

RCA has incorporated RCA Television Co pany, Inc., possibly to enter the television netw business in the future. Their present televis broadcasting activities are conducted through National Broadcasting Company.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Inviting Trouble

In Brooklyn, last week, a theatre owner was fined $100 and *sentenced to serve 30 days in jail* after pleading guilty of violating a safety ordinance.

The exhibitor allowed 295 standees within the confines of his theatre which seats less than 600.

Since the violation occurred on a Saturday, it would be a reasonable guess that a large portion of the attendance was children.

The disaster and consequences which might occur through some untimely accident in an overcrowded theatre evidently have not yet penetrated the minds of all who should be more concerned.

The severity of the sentence which the court imposed is proof that intelligent jurists have more retentive memories than those within the amusement industry who have so soon forgotten the lessons to be learned from the recent tragedies in Boston and Hartford.

If any theatre owner, no matter how isolated the case may be, wishes to persist in the practice of inviting disaster by needlessly endangering lives through overcrowded facilities, he will be deserving of the full reprobation of the courts and the industry alike.

△ △ △

Awards Evaluation

Both the Round Table and Lige Brien of Pittsburgh are pleasantly honored by a letter which has been addressed to him by Martin Starr, president of Associated Motion Picture Advertisers, Inc., congratulating Mr. Brien as the winner of the Fourth Quarter Silver Plaque in the 1944 Quigley Competitions.

Particularly significant and of special interest is Mr. Starr's comment appraising the Quigley Awards with equal importance among theatremen that the Pulitzer Prizes have in the field of literature.

Excerpts from the letter follow:

"Down through the years of the Quigley Awards AMPA took an inner pride in the purposes, aims and the inspiring contribution to the general progress of the industry that the Awards symbolized.

"At one time, when food was without rationing and the happiness of hotel personnel was not the major concern of harried operators, AMPA was the scene of the Quigley Awards' luncheons. And indeed they were great occasions.

"Thus, as AMPA's president . . . I'd like to add . . . to have won was a mighty job, well done, in a business where we all think we're a Casey at the bat, a Horatius at the bridge and the Dutch boy at the dikes all rolled into one solid mass of genius.

"Ours is an industry of awards ratings, votings, ten best, ten most and other forms of well-intentioned balloteering. But, of all the respected barometers of periodic evaluation, the Quigley Awards to the showmen of America are what the venerated Pulitzer Prizes are to the field of letters. . . . To have won is to have achieved something that will endure. Only the worthwhile and constructive things in this fabulous business paint themselves on the canvas of memory that neither time, nor space, nor change can efface.

"Good luck to you—and hearty congratulations. You stand at the head of your class, the envy of all the rest of us ever in search of that golden fleece (in the guise of new gimmicks) that should be every person's individual integrity."

△ △ △

The Showman Shows How

Tragedy fell on the Caron family, of Rollet, in Quebec, recently, when a disastrous fire took the lives of five children and destroyed their home.

For miles around people talked and wondered how best to demonstrate sympathy.

In Rouyn, thirty miles away, Ted Soucie, manager of the Alexander theatre, enlisted the aid of merchants, businessmen, the press and radio and ran a special midnight show to collect funds for the distressed family. Almost $1,200 was raised by the show and through contributions.

La Frontiere, French newspaper in Rouyn, commenting editorially about the performance, said in part:

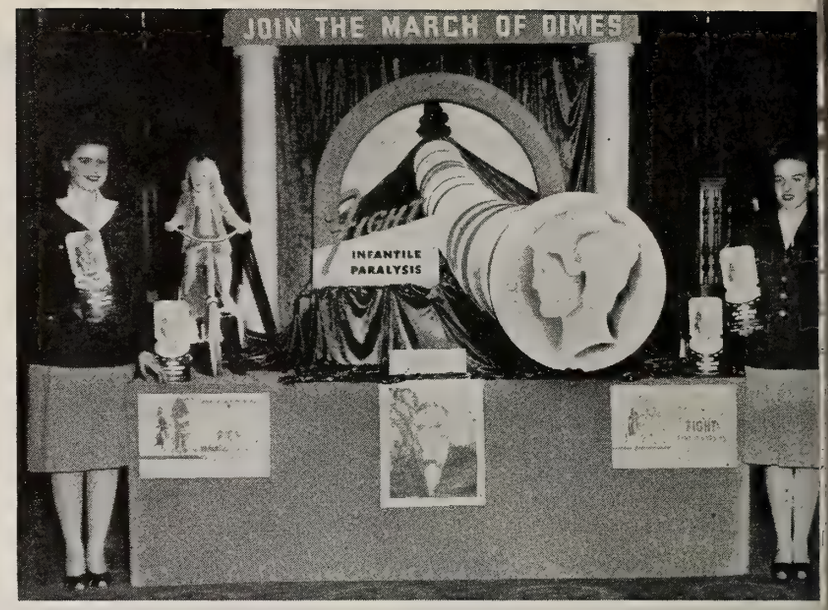
"But in these affairs it is necessary for someone to take the initiative to organize assistance, to act as a centralizer. In this respect, the manager of the Alexander theatre, Mr. Theodore Soucie, gave the public an opportunity to prove their generosity and to assist.

"It is fine, another fine effort for our towns."

Likewise, it is another fine example of the high standard of leadership and influence exerted in the community life which is regularly evidenced by theatremen like Mr. Soucie in Canada, the United States and throughout the world.

—CHESTER FRIEDMAN

THEATRE LOBBIES AND BALLYHOOS

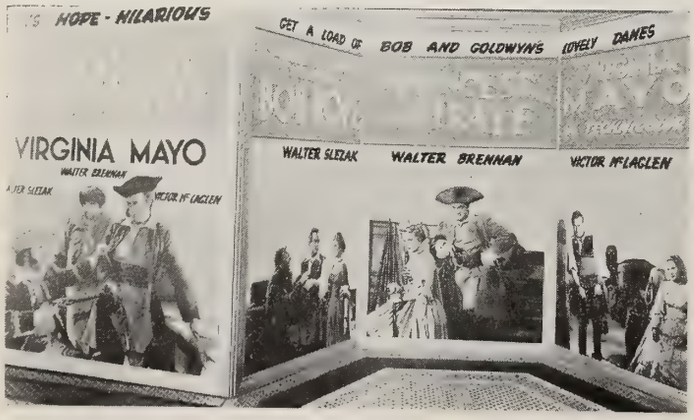


Archie Adlman, manager of Loew's 175th Street theatre in New York, promoted this attractive 10 ft. lobby display for the March of Dimes from the Shenley Distilling Co.

Left, manager Ed Miller, Hippodrome, Cleveland, designed this mammoth lobby setpiece to focus advance attention on his date for "To Have and Have Not".

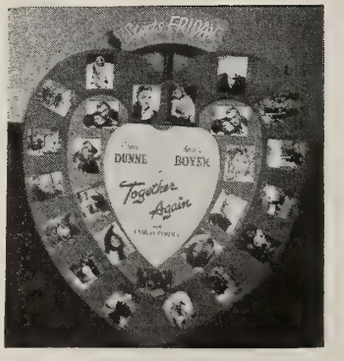
Right, for recent engagement of "Lake Placid Serenade" at the Fox, St. Louis, M. L. Plessner, publicity head for the F. & M. houses, designed this colorful front.

Sam Gilman, Regent, Harrisburg, Pa., tied up with nearby Air Depot and landed this effective street ballyhoo for "30 Seconds Over Tokyo".

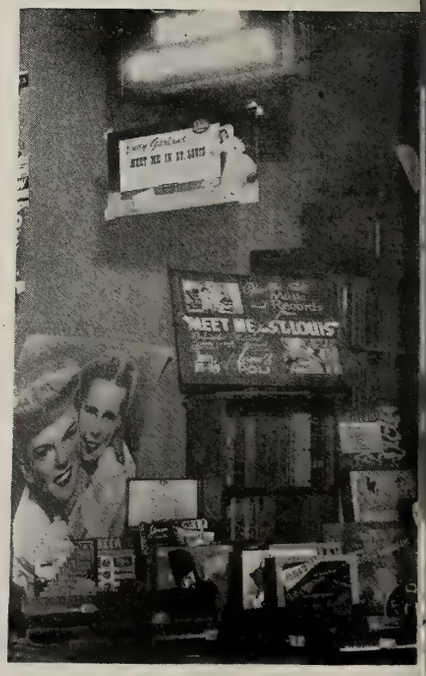


By Rideout

Huge color enlargements enhanced the front of the Keith theatre in Washington, D. C., for manager Sol Sorkin during engagement of "Princess and the Pirate".



This neat lobby piece was built by manager J. D. Hillhouse of the State, Galveston, for advance publicity on "Together Again".



Right, manager G. Freeman's assistant, Sam Horwitz promoted several fine window tieups for "St. Louis" at the Poli, Springfield, Mass.

'IEUPS LEAD PROMOTIONS ON FRENCHMAN'S CREEK" DATES

istributor's Prearranged Exploitation Is Aid to Aggressive Theatremen

ocal theatremen in scattered parts of the ntry have been cashing in on attendant pub- y and exploitation resulting from national mercial tieups arranged by the distributor 'Frenchman's Creek."

n San Francisco, where the picture had its tern premiere at the Fox theatre, manager E. McDonald, publicist Fay Reeder and L. ellen, Paramount exploiteer, were instru- tal in obtaining about 20 gowns used in the al production of the film. The gowns were l in conjunction with Frenchman's Red, a netic promotion exploited on a national e by Dorothy Gray, Ltd. Stores featuring Gray cosmetics, devoted entire windows to costumes, Frenchman's Red cosmetics and able theatre credits.

pecial art panels were used in the theatre r and lobby far in advance of the booking a 25 ft. valance was hung over the foyer s with a card announcing the starting date. rt blowups and enlargements created an en- ly out of the ordinary appearance for the t during the current engagement.

oss-Plugs Used in iliated Theatres

A series of special advance trailers were pre- ed and furnished to each of the circuit's local theatres. These were run two weeks advance, and the theatres also displayed cial lobby pieces announcing the date.

The advance newspaper ad campaign was ted 10 days in advance and covered the *Ex- er Chronicle, Call-Bulletin* and *News*. Each the dailies devoted art and story features to picture, which was supplemented through itional publicity garnered in *Greeter's de, San Francisco Life,* and suburban pub- tions.

Dorothy Gray, Ltd., ran two one-half page ads in all dailies, and the City of Paris department store devoted 13 windows to special display material plus book section cooperation.

No less than 19 lending libraries and book stores in the city displayed window cards, book jackets and distributed book marks plugging the attraction. The public library and 21 branches likewise cooperated by distributing book marks and posting study guides relevant to the book, "Frenchman's Creek."

Get National and Local Radio Promotion

National chainbreak announcements sponsored by the distributor in the San Francisco area were supplemented with paid announcements over KPO, KGO, KJBS, KSFO and KYA. Plugs were obtained on the following programs, gratis: Prudence Penny, KJBS; Emily Barton, KFRC; Crown Products, KSFO; and the Palace Hotel program, KYA.

In Oakland the campaign, which proved equally effective in publicizing the engagement of the film for the day and date engagement at the Fox Oakland and Grand Lake theatres, followed a similar pattern to the one in San Francisco. Dick Spier and Paul Spier of Fox West Coast theatres in Oakland were the sparkplugs in this undertaking.

A Standard Brands tieup in this situation resulted in displays reaching 1,900 groceries and markets in the area with strong selling copy on the attraction and theatre dates.

Highlight of the campaign put over for the film's engagement at Shea's Great Lakes theatre in Buffalo, N. Y., was a terrific tieup arranged by Charles Taylor, publicity director for the circuit's houses with the J. N. Adams department store.

Adams, besides setting a full battery of window displays, bought three-quarter page display ads in three colors in all local dailies.

The ads were headed: J. N. Adams Previews Frenchman's Creek." The entire background was red, with a huge center heart depicting a scene from the film in black on white, each article offered for sale had a direct tiein with the picture.

Mannequins model authentic costumes worn during production of "Frenchman's Creek" at fashion show arranged with Rich's department store in Atlanta for film's engagement at the Fox theatre.

Manager Jerry Zigmond's campaign for the attraction at the Newman theatre, Kansas City, included a local tieup with Standard Brands, fashion tieups on Frenchman's Red cosmetics with leading department stores, and numerous book shop promotions.

He also displayed a neon sign spelling the feature title in the theatre lobby in advance, distributed souvenir programs in beauty shops, reception rooms, etc., used trolley car cards in attractive three-colors and landed much favorable comment from radio commentators and newspaper columnists through feature stories he planted.

A clever device was employed by Tommy Read, city manager for the Lukas & Jenkins theatres in Atlanta, and publicity director J. D. Woodard in connection with the opening of the film at the Fox theatre there.

Department Store Sponsors Spectacular Fashion Show

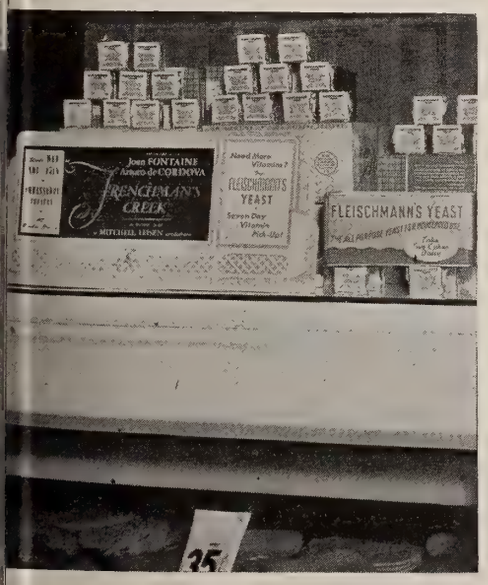
A tieup was arranged with Rich's department store, which put on an elaborate fashion show featuring period and authentic gowns from "Frenchman's Creek."

The show was staged in the store's fashionable Magnolia Room at a special luncheon attended by several hundred guests. The occasion brought forth Atlanta's press in full force and widespread feature stories and photo breaks resulted.

Rich's tied in with other angles, utilizing windows, book department displays and counter cards in addition to newspaper display ads.

A twenty-foot lobby display heralded the film's opening for four weeks in advance and affiliated houses in Atlanta ran trailers and used setpieces to publicize the date.

Hotel cooperation embraced all leading hotels in the city, and an extensive newspaper and radio campaign was employed in advance.



ove, left, all stores in the St. Louis area carrying Standard Brands displayed miniature -sheets announcing engagement of "Frenchman's Creek" at the Ambassador. M. L. Plessner, vertising and publicity director for the F. & M. houses, arranged the tieup, in addition to lizing a 24-sheet board teaser campaign in advance of the film's opening (right).

Exploiting the New Films

How the recent pictures are being sold the first run and pre-release date showing

I'LL BE SEEING YOU

A direct tiein with Minneapolis' "Parade of Pennies," by which funds are raised to provide movies for the city's servicemen overseas, paved the way for numerous publicity breaks in conjunction with the opening of "I'll Be Seeing You," at the Radio City theatre in Minneapolis.

The promotion was engineered by Charles Winchell, publicity director, and Chick Evans of the United Artists exploitation staff.

The city mayor issued a proclamation urging the citizens of Minneapolis to support the opening after a special "Parade for Pennies Premier" had been arranged.

Cedric Adams, well known columnist for the *Star Journal* and one of the foremost radio commentators in the area gave the premiere strong support.

Lands Full Newspaper Coverage

The *Shopping Guide,* with a circulation of 175,000, published the mayor's proclamation in a special box and the sports editor carried a story in his column.

The *Star Journal* and the *Minnesota Times* both assigned photographers to cover the benefit show and used special art and story features on the film. School and college publications likewise devoted space to the event.

Mr. Adams used five separate broadcasts over station WCCO to plug the premiere; John Ford of WTCN, Paul Wann of WCCO, Sam Levitan over KSTP and Sally Delaney over WDGY, all carried announcements on their respective broadcasts to help the premiere.

In addition to using the mayor's letter as a news story, several hundred copies were imprinted and mailed to organizations, women's clubs, civic groups and merchants with a request that they extend cooperation by purchasing tickets for the premiere.

The theatre used advance announcements on the screen and in the lobby well in advance. Display cards measuring 11 by 14 inches were printed and distributed as follows: 200 in window locations, 100 posted on bulletin boards of factories and defense plants, 175 were placed on the front of taxi-cabs and about 25 were placed in hotel lobbies.

Tieups were made with music shops and orchestra bands which featured the theme song of the production and 100 soldiers from Ft. Snelling were invited to attend the premiere, as guests of the star, Shirley Temple. This also rated newspaper breaks.

In New York, public libraries demonstrate an interest in "A Song To Remember" by displa ing this attractive exhibit loaned by the Metropolitan Museum of Art. Scene stills and prof credits are in evidence for film's opening at the Radio City Music Hall.

Publicist Kathleen Lamb Whalen, of the Lucas & Jenkins theatres, Macon, Ga., has this eye-arresting board heralding world premiere of "God Is My Co-Pilot" planted on city's main thoroughfare. Number of days until film opens is changed daily.

A SONG TO REMEMBER

Extensive exploitation campaigns launched the opening of "A Song to Remember" at the Roxie theatre in Oakland, Cal., and the Orpheum, San Francisco.

Hal Neides and T. Thompson handled the campaign in the latter city assisted by Columbia exploiteer Mike Newman. In Oakland, Charles Carroll and Doris Caylor worked with exploiteer Sammy Siegel on the advance advertising and exploitation.

Radio played an important role in publicizing the attraction. A 15-minute transcription received 11 gratis broadcasts from local stations, and numerous spot plugs were also garnered free.

Tied in With National Talent Search

A nationally sponsored "George Sand Memorial Talent Search" was conducted in conjunction with KQW. Auditions were held daily six times a week. Winners received orchids contributed by a florist, and $300 in War Bond prizes.

Another feature of the radio campaign was a tieup with KLX in Oakland, which plugged the picture for 12 days on its "Hollywood" chatt program. Free photographs of the film's st were offered to listeners who wrote in reque ing them. Time and the photos were provid free by the radio station.

In Oakland, Lundberg's department sto utilized five main street windows for displa and purchased co-op newspaper ads.

San Francisco's public library branches d tributed 30,000 mookmarks and the school sy tem music director distributed material on t song hits of the film to the entire music st of teachers for discussion and dissemination music students.

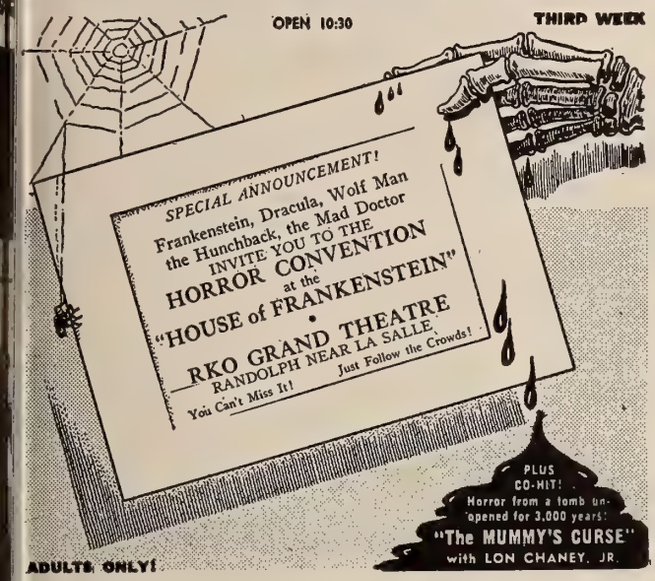
The city's most exclusive department sto The City of Paris, devoted five windows to d plays of early 19th century furniture, music instruments, etc., borrowed from the L Young Museum, tied in with characteris apparel. The displays were embellished wi scene stills from the picture and full theat credits plus playdates.

Window, Music Tieups Promoted

Thirteen full window displays were ma through music tieups featuring the Vict Record Album and the stores displayed lith graphed one-sheets and streamers plugging t film.

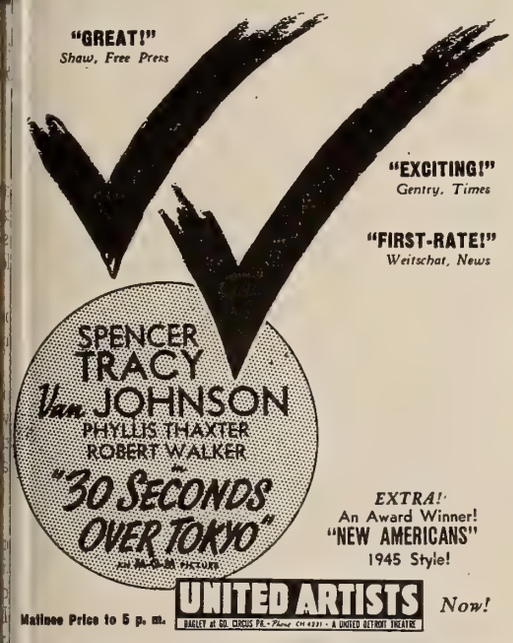
The "Cinema Shop" of the Emporium, a other of San Francisco's highly patroniz stores, obtained the loan of two authen gowns worn by Merle Oberon during the fil ing of the production. Mannequins wore the costumes and paraded about the store at int vals. This phase of the promotion was sta ed in advance of the engagement at the Orpl um and continued throughout the first weel booking. The store backed up the promoti with terrific displays and newspaper ads in t local papers.

ACCENTING USE OF WHITE SPACE



Right, Carlo Vannicola and the boys at the RKO Keith Memorial in Boston came up with this flashy holdover ad on "Princess".

Charles Stevens, RKO ad man in Chicago, attracted attention and comment with this unusual display announcement for "House of Frankenstein".

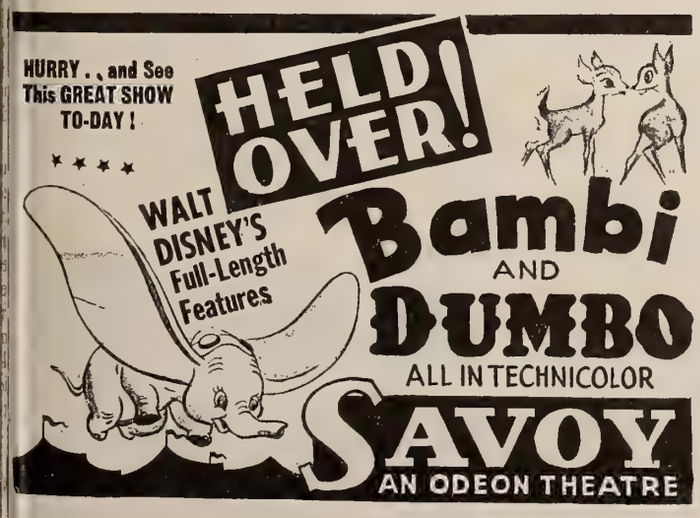


Irv Blumberg, Warner publicity director in Philadelphia, put strong accent on Romance for the campaign on "Together Again".

P. D. Robinson drew this reverse one-column slug used by the Mullins & Pinanski houses in Worcester, Mass.

Marie Meyers of U. D. Theatres' ad department used plenty of white space, and to good advantage, in the above reproduction.

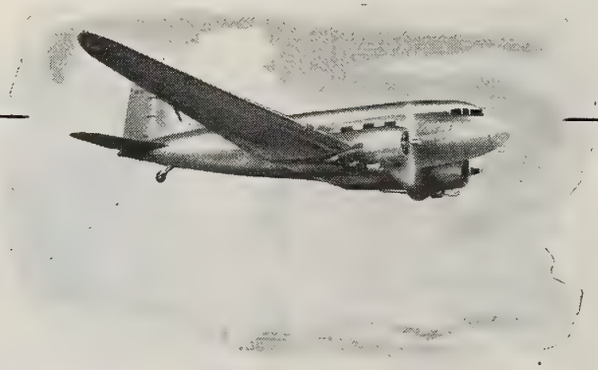
Right, one of Jay Wren's smart layouts on "Double Indemnity". Jay is advertising director for the Adams theatres in New Jersey.



Left, hand-drawn holdover ads were employed by R. E. Maynard, manager of the Savoy theatre, Hamilton, Ont., plugging "Bambi" and "Dumbo".

Ship by AIR EXPRESS

LOW COST FOR HIGH SPEED



MORE PLANES are being put into airline service. More space is available for all important types of traffic. For fastest delivery via Air Express, ship as early in the day as possible—as soon as shipment is ready.

LOW COST: 25 lbs., for instance, travels more than 500 miles for $4.38, 1,000 miles for $8.75. Thousands of shippers are finding countless ways to employ Air Express with economy and profit.

HIGH SPEED: Your shipments go at a speed of 3 miles a minute—with cost including special pick-up and delivery in all U. S. cities and principal towns. (Often same-day delivery between airport towns and cities.) Direct service to scores of foreign countries. Shipments to 23,000 off-airline points in the United States are handled through rapid air-rail schedules.

WRITE TODAY for "Quizzical Quizz", a booklet packed with facts that will help you solve many a shipping problem. Railway Express Agency, Air Express Division, 230 Park Avenue, New York 17. Or ask for it at any Airline or Express office.

AIR EXPRESS

AIR EXPRESS

GETS THERE FIRST

Phone RAILWAY EXPRESS AGENCY, AIR EXPRESS DIVISION
Representing the AIRLINES of the United States

PERSONALS

In New Posts: Harry Goldberg, Olymp Boston. Henry Kalis, Modern, Boston. Eug Woodhams, Colony, Detroit. Ben Rosenberg, trict manager, M&P, Providence, R. I. M Nayor, managing director, Metropolitan, Bost George Maxwell, Palace, Syracuse.

Chet E. Miller, city manager, Fox Intermo tain Circuit, Sterling, Colo. Ralph Batchelet, P amount, Denver. John Lindhart, Mayan, Denv Harold Rice, southern district, Fox Mountain th tres, Denver.

Ben Katz, Kenyon theatre, Pittsburgh, Pa. Montefalco, Carroll theatre, Waterbury, Co Bert Herebry, Plaza theatre, Waterbury, Co Milton Marion, city manager, Atlantic Theatr Inc., in southern New Jersey.

Edward Batlan of the Branford theatre, Newa has been promoted to district manager, succeedi Robert M. Paskow, who has moved to the Warr home office to handle commercial tieups. Lo Stein, Branford, Newark. Maurice Ingram, F gent, Elizabeth, N. J. Edward Kane, Sanfo Irvington, N. J. J. Conheim, Cranford, Cranfo N. J.

Robert L. Etter, Webber, Denver, Colo. Ed McGovern, Westside, Scranton, Pa.

Happy Birthday: Albert Knopp, Ben Gro Leon Webb, William E. Tinkler, Raymond M. Ha Edward C. McGovern, Oliver Duncan, George Horlacher, Ruth I. Garrett, John D. Schul Herman Kopf, Lloyd E. Sinclair, Mannie Swa ron, Herman G. Wilson, Ben Reeves, Jr., Isra Schancupp, George E. Langness.

Larry Stone, Ted Stump, Russell Hardwic James A. Field, H. T. Grissom, Jr., Alfred Singer, Joseph W. Crockett, George F. Stran Charles C. Coolbroth, Spencer Steinhurst, Ea M. Holden, John C. Corbett, Morris Schwar Jerry Lynch, Ben A. Dyer, Murray Peck.

Rodney White, Helen Wabbe, Martin S. La F. Mallory Pittman, George Rybica, Malco Gilbert, C. C. Coates, Ray Hanson, Gene Scott, Albert Lewis, Harold C. Lee, Claude Burrows, William Nelson.

Showman's Calendar: March 2nd, Texas Fl Day; First U. S. Postage Stamp 1847. 3rd, Mai Admitted to Union 1820; Florida Admitted Union 1845. 8th, Thomas Jefferson (3rd Pres dent) Born 1743. 10th, Telephone first used 187 15th, Andrew Jackson (7th President) Born 176 16th, West Point Military Academy establish 1802. 17th, St. Patrick's Day. 21st, First Day Spring. 23rd, Anniversary Patrick Henry's Speec 30th, Alaska Purchased 1867; Maryland Settl 1634.

Effective Lobby Display Sells "Mask of Dimitrios"

A few weeks in advance of "Mask of Dim trios" at the Windsor theatre, Chicago, A drew G. Nickols constructed a lobby displa which featured a large map of Europe and Asi On the map six of the important cities whic Dimitrios had visited were circled. With eac city indicated, there was a still below it wi copy telling what had transpired in that are

Sock copy to stimulate interest was used a follows: "Follow the heart-stopping thrills i the action-packed drama of suspense and a venture. See," etc., etc.

FILMACK for SPECIAL TRAILERS

TOPS in QUALITY • EFFECTIVENESS

SAME DAY SERVICE

1327 So. Wabash Avenue Chicago, 5 Ill.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

WINGED VICTORY (20th-Fox)

Final Reports:

Total Gross Tabulated	$1,086,900
Comparative Average Gross	896,900
Over-all Performance	121.1%

BALTIMORE—New, 1st week	100.8%
BALTIMORE—New, 2nd week	96.6%
BALTIMORE—New, 3rd week	80.0%
BALTIMORE—New, 4th week	71.4%
BOSTON—Metropolitan	104.0%
BUFFALO—Great Lakes	148.2%
CINCINNATI—RKO Palace, 1st week	147.8%
CINCINNATI—RKO Palace, 2nd week	91.5%
CINCINNATI—RKO Lyric, MO 1st week	105.2%
CINCINNATI—RKO Lyric, MO 2nd week	87.7%
CLEVELAND—Hippodrome	122.9%
DENVER—Denver	142.1%
DENVER—Esquire	147.5%
INDIANAPOLIS—Indiana	126.9%
INDIANAPOLIS—Lyric, MO 1st week	83.3%
KANSAS CITY—Esquire, 1st week	235.7%
KANSAS CITY—Esquire, 2nd week	214.2%
KANSAS CITY—Uptown, 1st week	172.4%
KANSAS CITY—Uptown, 2nd week	137.7%
LOS ANGELES—Chinese, 1st week	171.1%
LOS ANGELES—Chinese, 2nd week	99.3%
LOS ANGELES—Loew's State, 1st week	129.6%
LOS ANGELES—Loew's State, 2nd week	88.7%
LOS ANGELES—Uptown, 1st week	126.6%
LOS ANGELES—Uptown, 2nd week	97.1%
MILWAUKEE—Wisconsin	106.8%
(DB) Dancing in Manhattan (Col.)	
MILWAUKEE—Strand, MO 1st week	106.5%
(DB) Dancing in Manhattan (Col.)	
NEW YORK—Roxy, 1st week	146.6%
(SA) Nicholas Bros., Jack Durant, others	
NEW YORK—Roxy, 2nd week	172.0%
(SA) Nicholas Bros., Jack Durant, others	
NEW YORK—Roxy, 3rd week	107.2%
(SA) Nicholas Bros., Jack Durant, others	
NEW YORK—Roxy, 4th week	88.8%
(SA) Nicholas Bros., Jack Durant, others	
NEW YORK—Roxy, 5th week	87.4%
(SA) Nicholas Bros., Jack Durant, others	
PITTSBURGH—Harris, 1st week	119.6%
PITTSBURGH—Harris, 2nd week	102.5%
PITTSBURGH—Harris, 3rd week	133.8%
PITTSBURGH—Senator, MO 1st week	111.1%
PROVIDENCE—Majestic	133.8%
SAN FRANCISCO—Fox	115.1%
(DB) Adventures of Kitty O'Day (Mono.)	
SAN FRANCISCO—St. Francis, MO 1st week	130.2%
(DB) Adventures of Kitty O'Day (Mono.)	
SAN FRANCISCO—St. Francis, MO 2nd week	95.0%
(DB) Adventures of Kitty O'Day (Mono.)	
SEATTLE—Music Hall	107.1%
(DB) National Barn Dance (Para.)	
SEATTLE—Paramount	148.8%
(DB) National Barn Dance (Para.)	
SEATTLE—Music Box, MO 1st week	129.0%
SEATTLE—Music Box, MO 2nd week	81.8%
ST. LOUIS—Fox	127.0%
ST. LOUIS—Missouri, MO 1st week	119.0%
WASHINGTON—Palace, 1st week	127.0%
WASHINGTON—Palace, 2nd week	107.7%

•

AND NOW TOMORROW (Para.)

Final Reports:

Total Gross Tabulated	$1,140,100
Comparative Average Gross	1,105,400
Over-all Performance	103.1%

BOSTON—Metropolitan, 1st week	96.6%
(DB) Double Exposure (Para.)	
BOSTON—Metropolitan, 2nd week	85.5%
(DB) Double Exposure (Para.)	
BOSTON—Fenway, MO 1st week	79.4%
(DB) Double Exposure (Para.)	
BOSTON—Paramount, MO 1st week	129.2%
(DB) Double Exposure (Para.)	
BUFFALO—Buffalo	141.6%
(DB) National Barn Dance (Para.)	
BUFFALO—Hippodrome, MO 1st week	150.0%
(DB) National Barn Dance (Para.)	
CHICAGO—Chicago, 1st week	110.0%
(SA) Vaudeville	
CHICAGO—Chicago, 2nd week	130.0%
(SA) Vaudeville	
CHICAGO—Chicago, 3rd week	80.0%
(SA) Vaudeville	
CINCINNATI—RKO Albee	83.3%
CINCINNATI—RKO Grand, MO 1st week	85.3%
CINCINNATI—RKO Lyric, MO 2nd week	70.1%
CLEVELAND—Loew's State	85.0%
CLEVELAND—Loew's Stillman	79.4%
DENVER—Denham, 1st week	137.7%
DENVER—Denham, 2nd week	127.5%
DENVER—Denham, 3rd week	102.0%
INDIANAPOLIS—Indiana	96.1%
INDIANAPOLIS—Lyric, MO 1st week	91.6%
KANSAS CITY—Newman, 1st week	116.2%
KANSAS CITY—Newman, 2nd week	104.6%
KANSAS CITY—Newman, 3rd week	85.2%
LOS ANGELES—Para. Downtown, 1st week	151.3%
LOS ANGELES—Para. Downtown, 2nd week	102.5%
LOS ANGELES—Para. Downtown, 3rd week	76.8%
LOS ANGELES—Para. Hollywood, 1st week	151.2%
LOS ANGELES—Para. Hollywood, 2nd week	102.9%
LOS ANGELES—Para. Hollywood, 3rd week	67.2%
MILWAUKEE—Palace, 1st week	113.6%
(SA) Sergeant Mike (Col.)	
MILWAUKEE—Palace, 2nd week	119.0%
(SA) Sergeant Mike (Col.)	
MILWAUKEE—Strand, MO 1st week	97.8%
(DB) I Love a Soldier (Para.)	
MINNEAPOLIS—Radio City	117.6%
NEW YORK—Paramount, 1st week	129.1%
(SA) Glen Grey's Orchestra, others	
NEW YORK—Paramount, 2nd week	103.6%
(SA) Glen Grey's Orchestra, others	
NEW YORK—Paramount, 3rd week	89.2%
(SA) Glen Grey's Orchestra, others	
NEW YORK—Paramount, 4th week	78.2%
(SA) Glen Grey's Orchestra, others	
NEW YORK—Paramount, 5th week	75.6%
(SA) Glen Grey's Orchestra, others	
OMAHA—Orpheum	127.2%
(DB) Take It Big (Para.)	
PHILADELPHIA—Stanley	120.3%
PITTSBURGH—Stanley	87.3%
PITTSBURGH—Ritz, MO 1st week	122.5%
PITTSBURGH—Ritz, MO 2nd week	61.2%
PITTSBURGH—Ritz, MO 3rd week	129.0%
PROVIDENCE—Strand	163.4%
(DB) Let's Go Steady (Col.)	
SAN FRANCISCO—Fox	102.5%
(DB) Dangerous Passage (Para.)	
SAN FRANCISCO—St. Francis, MO 1st week	112.6%
(DB) Dangerous Passage (Para.)	
ST. LOUIS—Ambassador, 1st week	107.7%
(DB) The Reckless Age (Univ.)	
ST. LOUIS—Ambassador, 2nd week	131.7%
(DB) The Reckless Age (Univ.)	
TORONTO—Imperial	135.4%
WASHINGTON—Palace, 1st week	93.9%
WASHINGTON—Palace, 2nd week	77.3%
WASHINGTON—Columbia, MO 1st week	96.2%

•

TO HAVE AND HAVE NOT (WB)

First Reports:

Total Gross Tabulated	$586,200
Comparative Average Gross	458,800
Over-all Performance	127.7%

KANSAS CITY—Newman	143.4%
LOS ANGELES—Warner's Downtown	101.0%
LOS ANGELES—Warner's Hollywood	116.7%
LOS ANGELES—Warner's Wiltern	101.8%
NEW YORK—Hollywood, 1st week	197.4%
NEW YORK—Hollywood, 2nd week	166.6%
NEW YORK—Hollywood, 3rd week	153.8%
NEW YORK—Hollywood, 4th week	149.5%
NEW YORK—Hollywood, 5th week	137.6%
NEW YORK—Hollywood, 6th week	128.2%
NEW YORK—Hollywood, 7th week	125.2%
NEW YORK—Hollywood, 8th week	91.7%
NEW YORK—Hollywood, 9th week	91.7%
NEW YORK—Hollywood, 10th week	88.4%
NEW YORK—Hollywood, 11th week	88.4%
NEW YORK—Hollywood, 12th week	144.4%
NEW YORK—Hollywood, 13th week	83.3%
NEW YORK—Hollywood, 14th week	76.9%
NEW YORK—Hollywood, 15th week	81.2%
PHILADELPHIA—Mastbaum	228.1%
SAN FRANCISCO—Fox	185.2%

95% of Features Shown in Canada Are American

Washington Bureau

Ninety-five per cent of the feature pictures shown in Canada are United States productions, the remaining five per cent consisting principally of English and Russian films, it was indicated Monday, with the release by Nathan D. Golden, chief of the motion picture unit of the Bureau of Foreign and Domestic Commerce, of a report on the Canadian motion picture industry prepared by H. M. Bankhead, commercial attache at Ottawa.

However, Mr. Bankhead warned, the supremacy of Hollywood's product in the Canadian market might be challenged after the war by the British industry, which is expected to produce pictures comparable with those from the United States in production value and with story content attractive to American and Canadian audiences.

The report showed 1,269 "regular" theatres in operation in Canada in 1943, the latest year for which statistics are available, with box office receipts, exclusive of amusement taxes, of $52,567,989. Dominion and provincial amusement taxes collected at the theatres amounted to $13,381,361.

In addition, there were 99 itinerant operators, 88 of whom used 16mm equipment, who reported 1,051,065 admissions and receipts of $308,557.

Had 35% of Maximum

A statistical analysis of the year's theatre operations showed that there were 205,826,197 paid admissions, giving the houses 35.7 per cent of the potential maximum admission (all seats filled at every performance) of 577,271,947. This ratio, the highest recorded and comparing with 32.4 per cent in 1942 and only 30 per cent in 1940, is average for the industry as a whole, and the figure varies from city to city, running from 31.7 per cent in Winnipeg to 49.5 per cent in Halifax.

With improved business, Mr. Bankhead indicated, there had been a tendency to switch from double to single features, the proportion of the latter increasing from 38.5 per cent in 1942 to 39.4 per cent the following year. Almost 32 per cent of the theatres were consistently on a single feature basis throughout the year, another 30 per cent maintained a double feature policy, and the remainder varied.

On the question of audience reaction, Mr. Bankhead pointed out that because of the proximity of Canada to the United States and the similarity in customs, ideas and ideals, the general public in Canada was moved by the same type of entertainment and reacted in a similar manner to particular pictures as do the people in the United States.

War Films Not So Popular

"War films proper are not so popular now as they once were," Mr. Bankhead reported, "although war experience films still hold attention. Films with an international background, either of the thriller variety or those whose content shows a considerable political and social approach, are arousing new interest.

"While it is not true that Canadian audiences prefer film with a Canadian subject, feature pictures with Canadian themes are undoubtedly popular and will continue to be so, particularly in view of Hollywood's new consciousness of its international obligations, and the feeling among Canadians that their country has risen in stature as a result of the war and commands a deeper and wider interest among film audiences."

There is a considerable output of informational and educational films by both the National Film Board and commercial producers. During the 1943-44 year, the board produced 350 films, including its two monthly series of war informational shorts.

The board operates 90 circuits in the smaller rural centers throughout the Dominion, with an audience of 400,000 persons a month; has 40 circuits in some 1,200 war plants and establishments, with a monthly audience of nearly 300,000, and puts on 400 shows a month for 50,000 trades union and workers educational association members.

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HANDSOME SAND URNS, $8.95; BOXOFFICE Chairs, $7.50; Film Cabinets, $2.93 section; complete Stage settings, $95 up; Automaticket Registers, OPA ceiling prices; Soundman's Test Instruments, $28.40; Army surplus RCA PA systems, $125; Flextone washable sound Screens, 50½c sq. ft.; 5/16" curtain Cable, 13c ft. Get our Winter Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

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INTERMITTENTS REBUILT—SAVE $$. LISTS—TROUT THEATRE EQUIPMENT, Enid, Okla.

1000W ELECTRIC HEATERS, $7.95; SUPREX 50A Generators, rebuilt, $397.50; industrial Vacuum cleaner, rebuilt, $150; loudspeakers, $6.75 up; Brandt Coinometers, cashier delivery $75; side chute, $95; LI Arc Lamps, $75. Come to New York—make your selection here—enough equipment for 10 theatres. Complete Simplex rebuilt Sound Projection including lenses, lamphouses and sound screen $1,500. S. O. S. CINEMA SUPPLY CORP., New York 18.

316 REUPHOLSTERED FULLY PADDED BACK, box spring cushion Chairs, rebuilt, $5.95; 565 American Chairs, recently reupholstered, prewar quality leatherette, 7-ply panel backs, box spring cushions, $7.50; 700 American veneer Chairs, 3-ply backs and seats, reconditioned, $4.50; Aislelites, $2.97. Wire us now. S. O. S. CINEMA SUPPLY CORP., New York 18.

AMPRO 16MM. SOUND PROJECTOR, EXTRA pair torpedo Speakers, extra Amplifiers; pair DeVry 35mm. Sound Projectors, Amplifier, Converter, 6 Lenses, Cables, extras, $475. CAMERA MART, 70 West 45th St., New York City.

REBUILT SOFT BOX SPRING CUSHIONS, NINE springs each, newly upholstered with dark green Army specification plastic coated leatherette. Lasts for many years. Interchangeable with any seat, $1.75; with metal bottom board, $2. Minimum order 25, no samples sent. Give seat size when ordering. S. O. S. CINEMA SUPPLY CORP., New York 18.

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PROJECTIONIST. HAVE WORKED FOR SOUTH Bend and Dayton union locals. Single. Deferred. WILLIAM KEMP, Dover, Ohio.

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EXCEPTIONAL POST-WAR OPPORTUNITY FOR reliable man desiring to locate in small Wyoming town. Must have technical knowledge of motion picture equipment and business ability. Comfortable living salary plus liberal participation in the profits of the theatre await the man who qualifies. T. TOMISKA, Guernsey, Wyo.

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TO LEASE OR BUY SMALL THEATRE OR THEAtres in medium or small town in West, Mid-West or South. All deals given due consideration. Address communications: BOX 1818, MOTION PICTURE HERALD.

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TWO MONEY-MAKING SUBURBAN THEATRES for sale. Buildings and equipment $100,000. Seating capacities 600 and 800. Sell one or both. Located Midwestern city, 500,000 population. Big popcorn, candy, business. Can finance half. BOX 1823, MOTION PICTURE HERALD.

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BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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SOUND - TROUBLE SHOOTING - CHARTS. The little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one, $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

Anaheim Honors Arthur at 80

The city of Anaheim in California paid tribut to Harry C. Arthur, Sr., father of Harry C Arthur, Jr., St. Louis theatre operator, Januar 22 in a community birthday party honoring hi on his 80th birthday. Mayor Charles A. Pearso lent an official touch to the occasion when he ser his own and official felicitations. He praised M Arthur for his contributions to the community welfare as a citizen, a business leader and as pres ident of the Chamber of Commerce and Kiwan Club.

At a program honoring Mr. Arthur, a scro was presented to him by Anaheim's civic leade hailing him for his contributions to the communit in the 16 years he has been one of its citizens.

The Anaheim *Bulletin* published a special "Harr C. Arthur Sr. Birthday Edition" and devoted vi tually all of its front page to him. The pape cited him for giving "generously of his time, ta ent, and finances for anything and everything th was designed to alleviate suffering, aid the caus of Americanism, and promote the welfare Anaheim and her people."

MGM To Experiment With Concert and Opera Shorts

MGM will produce a group of experiment short subjects dealing with classical music, bot symphonic and operatic, the company announce in New York Monday. Metro plans the short in an attempt to interest a public of 15,000,00 concert and opera patrons and to encourage mo single feature bills with stronger short subjects.

The series will be called "Musical Masterpieces The first will feature three symphonic sketches the second, "Mr. and Mrs. Opera at Home," wi deal with the backstage background of a maj opera house. Carlos Ramirez and Lucille Norma have been signed for this subject.

Franco Perulli, Norina Greco, Josephine Tum nia and Hilde Reggiani will appear in other short of the series. Jerry Bressler will produce the sub jects, with Sam Lee directing and Sam Baerwi as associate executive.

Decency Legion Reviews Six New Pictures

The National Legion of Decency this week re viewed six new films, approving five and classify ing one as objectionable in part. In Class A- unobjectionable for general patronage, are: "He Lucky Night" and "Here Come the Co-eds." I Class A-2, unobjectionable for adults, are: "Hang over Square," "Objective, Burma" and "Par Americana." In Class B, objectionable in par is: "Eadie Was a Lady."

James A. Byren Dies

James A. Byren, 56, died January 22 in Phila delphia after a long illness. Mr. Byren, retire at the time of his death, had been connected wit the industry for 25 years as a film booker an manager. He had been manager of the Clearfiel theatre in Philadelphia. Surviving are two son and two daughters.

John W. Trewhela

John W. Trewhela, industry veteran, died a Coeur d'Alene, Ida., after an illness of two months He managed two houses for the Symons Amuse ment Company at Coeur d'Alene and had been wit the Fox West Coast Theatres in Utah, Idaho an Montana.

Burt Ohmann

Burt C. Ohmann, 69, for 30 years a theatre op erator in Lyons, N. Y., died January 22 after long illness.

Harry Kuckuck

Harry J. Kuckuck, 69, owner of Lee Lash Stu dios, manufacturers of theatrical sets, died at hi home in New York January 23 after a long ill ness. He is survived by a son and a sister.

MOTION PICTURE HERALD

Better Theatres

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FEBRUARY 3, 1945

YOUR RCA ANNOUNCES

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Century-Roth motor-generators supply a continuously steady source of direct current.

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- ☆ **SIMPLICITY** . . . No small complicated parts or relays.
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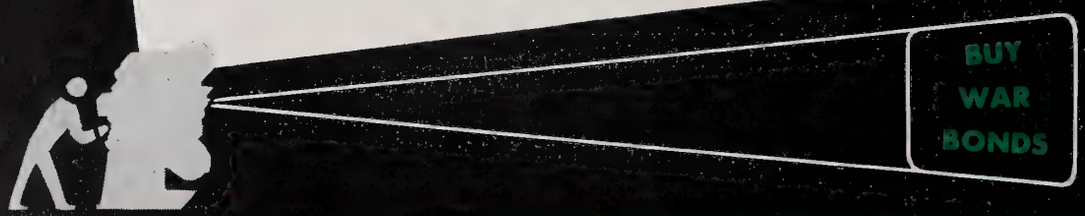


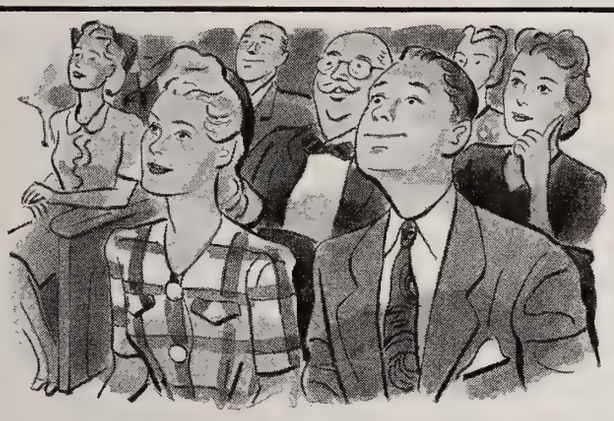
RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.

. . . and Now Joe is a Movie Fan

1 "See a movie? No, I'd rather
Stay home where it's half-way cool.
Pay to get into a lather?
You won't find me such a fool!"

2 Hear Joe Simpson, in a dither,
But he planned without his spouse.
She got Joe to go out with her
To a *modern* movie house.



3 Now our Joe is quite converted;
He's a Grade A movie fan
Since he's found the heat's averted
By this air conditioning plan.

The plan? *Correct Air Conditioning.* It pays because it attracts more patrons — steps up personnel efficiency — protects fine furnishings.

That is because it is the result of scientifically-engineered blending of correct temperature, humidity, circulation, ventilation and air cleanliness.

Depend upon Westinghouse engineering experience, research and equipment for correct air conditioning for *your* establishment.

Consult Westinghouse early in the planning of your new or modernized theatre. Get your copy of "How to Plan Your Postwar Air Conditioning." Phone your nearest Westinghouse office, or write Westinghouse, 150 Pacific Avenue, Jersey City 4, N. J.

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These Westinghouse economy-satisfaction advantages have been proved by years of service in thousands of installations:—

No Shaft Seals. During wartime refrigerant shortages, few Westinghouse systems were ever "down." Why? Because seal leaks, cause of 90% of all system failures, are eliminated.

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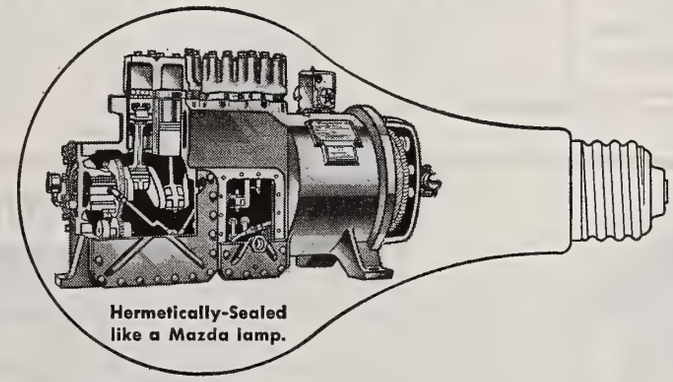

Hermetically-Sealed like a Mazda lamp.

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Westinghouse Presents: *John Charles Thomas* Sun., 2:30 E.W.T., N.B.C.
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Acquires Line of M. G. Sets

The line of theatre equipment being distributed by the RCA Victor Division of RCA, has been further augmented by the acquisition of Actodector motor-generators manufactured by the Century Electric Company, St. Louis, according to F. L. Slade, manager of the special apparatus division of Century.

Domestic distribution will be through the RCA Victor theatre equipment dealers, and foreign sales through the agencies of the RCA export organization.

Actodectors, originally manufactured by Roth, Chicago, but a product of Century Electric since the late 1920's, have been widely used for projection current rectification for many years.

•

JAMES M. VER MEULEN, *former manager of the Eastern division of the American Seating Company, Grand Rapids, Mich., has been appointed general sales manager to succeed E. P. Whitley, who recently resigned. Mr. Ver Meulen has been superintendent of operations in connection with American's war production since early in the war.*

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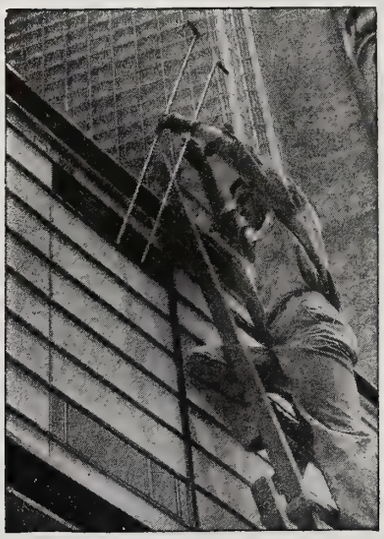

Showing burned-out tubing being easily removed for replacement through ADLER "REMOVA-PANEL," instead of lifting out large, heavy frame unit with glass, as shown at right.

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$6.50 POSTPAID

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Featuring Janitorial Supplies

In a campaign entitled "Hit Parade," National Theatre Supply has been featuring cleaning compounds, worklights and other janitorial supplies, among which are listed two novel types of fire extinguishers.

One extinguisher is a ceiling spray type having a fusible link for automatic operation in case of fire, providing a "sprinkler" device for protection of specific limited areas that may advise special precautions.

The other is a glass "grenade" which, in case of fire, is taken from its hanger on the wall and thrown into the fire, whereupon it breaks, its contents smothering the flames. The extinguishing compound in both cases is carbon-tetrachloride.

•

R. E. PIERCE *has been named manager of the Detroit branch of the Altec Service Corporation, it is announced by F. C. Dickely, Detroit district manager. Mr. Pierce has been in various engineering posts with Altec since the company's formation; more recently he has been installation supervisor of technical apparatus at Altec's Electronic Division in Lexington, Mass., which is producing war instruments.*

•

New Sound Test Instrument

For checking the operation of theatre sound systems from soundhead to speaker, the RCA Victor Division has designed a new audio chanalyst, which includes a calibrated high gain amplifier for signal tracing, tube checking and gain measurements. The instrument also supplies its own test signal for checking multiple speaker operations. A volt-ohmyst is included as one of the several channels of the unit for measurement of audio frequencies, and there is also an impedance tester and high-speed electronic indicator.

The instrument has been designed to combine in one unit facilities for testing operational defects previously provided by several instruments. It is adapted to sound systems of all types.

An Army-Navy E Flag was recently awarded the Ilex Optical Company, lens manufacturers, Rochester, N. Y., for high achievement in the production of war materials. The company's original award was made in 1942. The new one is shown displayed in the office of Rufus Rosenbloom, president, who is pictured (center) with Jacque Levensen, office manager (left) and Harvey Richards, superintendent.

HEYWOOD ★★
Co-stars
COMFORT AND LUXURY
IN *Postwar Theatre Chairs!*

★★ THEATRE chairs, postwar, are *not* going to be considered by progressive exhibitors as "just another equipment expense". Instead, they will be regarded as a sound, paying investment; as goodwill builders; as one of the best box office attractions on *any* program! That's why Heywood's postwar theatre chairs will co-star *Comfort* and *Luxury!* That's why the Heywood engineering and design accent is on restful construction and luxurious quality!

● As soon as wartime restrictions are relaxed, *Heywood will be ready* to turn out these comfortable, luxurious designs in ever-increasing numbers. We invite you to ask us *now* about your share of that production!

ARMY E NAVY

HEYWOOD-WAKEFIELD
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GARDNER · · · · · MASSACHUSETTS
Established 1826

The theatre with eye-appeal

inside and out

is the theatre that patrons like!

PLAN NOW TO IMPROVE your theatre front and theatre interior with Pittsburgh Glass . . . so you'll be ready to get your share of postwar patronage. This modern theatre in Hollidaysburg, Pa., shows how effectively Pittsburgh Glass can be used to give a theatre eye-appeal. Architect: J. Roy Smith.

Start planning NOW. The earlier you plan your theatre modernization job, the earlier you'll get it when building restrictions are lifted.

YOU'LL want a theatre *interior* that's smart, modern, good-looking—full of the appeal for which Pittsburgh Glass is famous. And you'll want a Pittsburgh *front* with the personality and attraction to help draw patrons inside.

That's the combination that wins bigger box office, bigger profits, better business. And that's the combination that thousands of theatres will be wanting when building restrictions are lifted. Remember . . . no store modernization work has been done for several years . . . and there's a big backlog!

So why not plan for your new theatre front and interior *now?* Then your modernization job will be one of the first ones we'll do when we're able to start improving stores and theatres with Pittsburgh Glass and Store Front Metal again.

See your architect to assure a well-planned, economical design. Our staff will gladly cooperate with him.

And send the coupon . . . today . . . for our free books showing actual facts, figures and photographs of many modernization jobs done with Pittsburgh Glass.

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Please send me, without obligation, your illustrated booklets on store modernization.

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Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

A Film Fire Tragedy That Proves a Rule

Alfred Weatherby, projectionist of the Orpheum theatre in Ortonville, Minn., died recently of injuries received in fighting a film fire in his booth during a performance, and it minimizes not a jot the heroism he displayed in trying to put out the fire, to say that his efforts were contrary to approved conduct in such circumstances. He had the courage to do what he thought should be done even at the risk of his life.

What a projectionist *should* do in the event of film fire has been discussed in many conferences of the Society of Motion Picture Engineers. The ultimate consensus of these meetings is: *Get out of the projection room.*

Burning nitrate film is dangerous. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous oxide —harmless "laughing gas"—which, however, immediately becomes (in the presence of sufficient oxygen, as in a projection room) nitric oxide, and the latter, when inhaled and coming in contact with the moisture of the body, is compounded into nitric acid. The nitric acid burns the lining of the lungs, which usually results in pneumonia, and often in death.

The rule, when film is ignited, is: *Get out as quickly as you can!*

There is nothing effective to be done, anyway. Film will burn even under water. Carbon tetrachloride fire extinguishers, turned on burning nitrate film, produce another harmful gas — phosgene — though hardly enough, in a projection room, to be very injurious. But the use of any fire extinguisher may cause just enough delay in leaving the room to allow inhalation of the deadly nitric oxide.

It has been said that if you must have a fire extinguisher for fighting film fire, hang it *outside* the projection room—this in the hope that by the time the projectionist gets to where it is, he will decide to let it stay there and keep on going.

As Don Hyndman, president of the SMPE, once said, the projection room, if properly built and equipped, is a good incinerator. Get out and let the film burn.

MEETING THE DANGER OF FILM FIRE

THE RECENT DEATH of a projectionist in Ortonville, Minn., in consequence of his efforts to put out a film fire, suggests that we take stock of our devices and practices to prevent such tragedies in the theatre.

Nitrate film is always a potential source of disaster **when not handled properly both in equipment operation and in storage.** The reels on which the film is to be wound should have the sides perfectly straight, with no sharp edges. Reels that are defective will cut into the sides of the film during rewinding, and in the projector cause breaks that can result in fires.

Exchange reels used for shipping the film should never be used on a projector; they are not properly aligned, due to rough handling of them during shipment. In rewinding film one should make sure that it is started slowly and evenly, with no excessive loop dragging on the table or floor.

Careful inspection should be given the film while it is being rewound, so as to spot any defect which might cause a break. Weakened patches or sprocket holes that do not look right should be repaired before screening. These defects have a way of showing themselves up while in the projector; then it is too late to remedy them. A tricky home-made rewinder, especially when the motor pulleys and belts have been picked up in a junk shop and adapted to rewinding purposes, should be looked upon as very dangerous and a potential fire hazard.

Film splices should invariably be clean and free of oil, and the sprocket holes should match perfectly, with the sides lined up and the entire patch flat. Only sharp scraping blades, and fresh film cement of the best quality should be used in making splices. Whenever possible use only a proven type of mechanical splicer, which is more accurate and consistent than hand splicing.

Never leave any film, either loose or on reels, laying on the bench or near the projector. Film not in immediate use should be stored in approved film cabinets having tight-fitting doors and individual reel compartments that are properly insulated from each other.

When changing reels on the projector or carrying them to the rewind table, never let the the film end drag on the floor. In threading the film in the projector use very good judgment in allowing the proper slack to reach the lower magazine without having excessive film coiled up on the floor.

In every case, the lamphouse arc should not be burning when the film is being threaded in the projector, and the hand dowser on the lamphouse should be closed. When one projector has completed its run it should not be threaded immediately, but only after the head, heat shields, aperture plate, etc., have had a reasonable time to cool off. To help heat dissipation, all doors on the projector should be left opened during this interval.

The tension on the lower magazine should always be such that the last few feet of film are taken up evenly and without any jerks. The magazine doors should always be closed with the film in the projector and they should have firm latches. These latches are very important, for in case of fire they will tend to hold the burning film confined long enough for the projectionist to move clear of the machine.

Defective or worn sprockets, strippers, guide rollers, film guides, tension shoes and film valve rollers should be immediately repaired or replaced. When in poor condition these can cause film fires.

Always make sure that the automatic fire shutter mechanism is operating properly at the starting and stopping of the projector. Where the projector head has an automatic trip arm at the first film loop from the upper magazine, it should never be tied back because it is not operating properly. In most cases in which this trip arm is

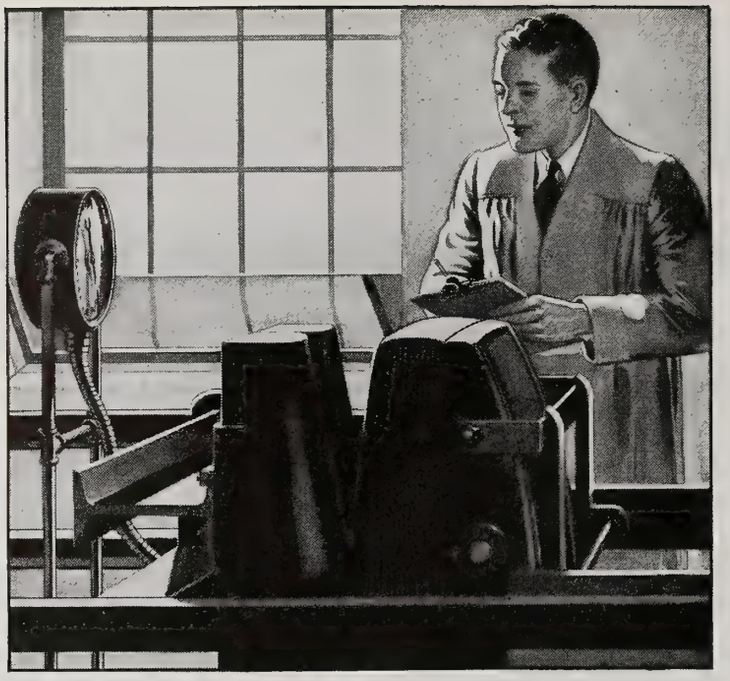
[CONTINUED ON PAGE 12]

Projectionists' Training For Theatre Television

How much will a projectionist need to know about television, when—and not to forget *if*—television enters into the motion picture theatre's regular scheme of things generally?

Nowadays, while this new electronic art seems to be approaching the day of broad application, without, however, anyone's knowing just how or what with, considerable instructional material on it is being made available to projectionists. Some of this raises the question asked above. And from this question follows inquiry as to how much of practical value the projectionist can learn before he knows definitely the essential characteristics of the theatre equipment that he will have to operate.

These have seemed questions which could be answered with peculiar authority by Dr. Alfred N. Goldsmith, whose familiarity with television, both theoretically and commercially, is informed by comparable knowledge of the motion picture. A noted New York con-



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sulting engineer closely identified with ele tronics, he is a past-president of the Socie of Motion Picture Engineers and still a pror inent figure in its affairs.

"In order to operate and maintain theat television equipment," Dr. Goldsmith replie "a projectionist must know these things:

"How to handle the controls of a receiv so as to tune in an image and its accompan ing sound clearly; and the controls of a tel vision projector so as to produce a sharp pi ture on the screen.

"He should know the names and functio of all controls, the relationships between the and the effect each adjustment might have o the remaining adjustments.

"He should understand the meaning of th readings of any meters or indicators, and th type of trouble represented by a reading th is higher or lower than normal—that is, sin ple trouble-shooting (for example, locating burned-out tube, finding an open antenna co nection, etc.); and he should be competent t keep the optical equipment clean and of mai taining moving parts in proper condition.

WHAT NEED NOT BE KNOWN

"The projectionist will not need, howeve to be capable of detailed analysis of the ci cuits in the receiver or projector, of checkin up such circuits and their performance, or o their repair in case of breakdown."

And Dr. Goldsmith adds, "It should b emphasized that the projectionist is not to b regarded as a television service man. Th service man will necessarily be a technicia having thorough knowledge of television ci cuits and be able to locate and correct troubl in them. This is no job for a projectionist since highly detailed engineering knowledg and special equipment will be necessary t service theatre television equipment, which i some instances will have high-voltage circuits."

Before the projectionist has theatre equip ment to study, Dr. Goldsmith believes he ca learn much from home receivers.

"There is sufficient resemblance," he says "between all receivers to give the projection ist some useful knowledge. Accordingly, eac projectionists' union or other group in a cit where radio broadcasting service is available would do well to acquire such a receiver fo training purposes."

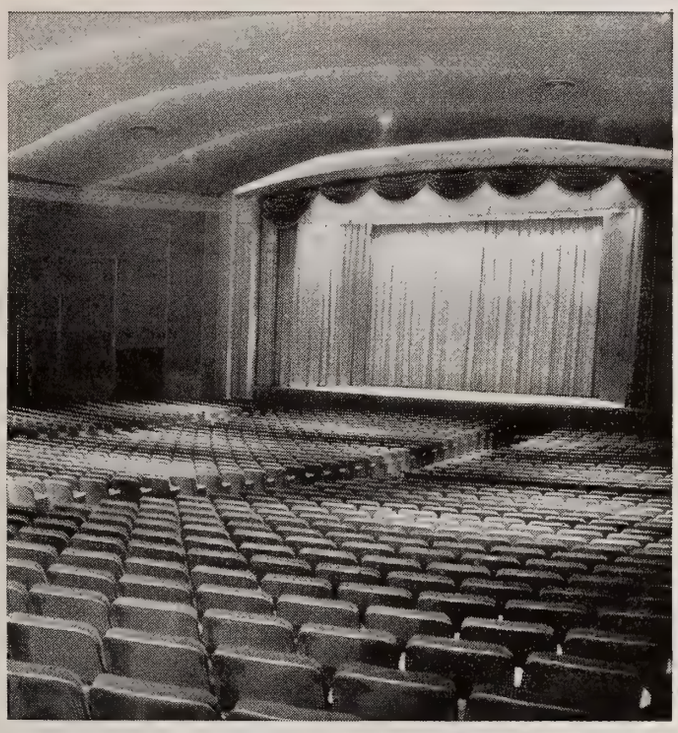
VALUE OF MOTION PICTURE TRAINING

The projectionist's motion picture experi ence will prove of considerable aid in hi handling of television equipment, Dr. Gold smith declares, pointing out:

"He will be skilled in smooth changeover and will know better how to operate th sound equipment so as to adjust volume an attain quality than a person who has had n experience with motion picture projection In case theatre television uses an arc lamp, h will of course be acquainted with the opera tion of such a light source. His experienc with vacuum tubes will also be helpful, a well as his general knowledge of how to kee a projection room functioning."

It is an outline for a course of study tha Dr. Goldsmith has thus provided the projec tionist confronted with the prospect of tele vision in his theatre. But there is little, i anything, that he can do until at least hom television equipment becomes available to him And much of the practical knowledge that h will require apparently must await theatre television itself. —*G. S.*

G-E lamps can help postwar theatres provide cool, comfortable, inviting light to help create the kind of atmosphere that makes patrons want to return regularly. Fairmount Theater, Cleveland, Ohio.



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IN YOUR POST-WAR THEATRE PLANNING, CONSIDER—

How Insurance Is a Factor In Theatre Design and Construction

● A theatre of low insurance rates is a safe theatre and the time to make it so is while the theatre is in the drafting room, asserts this insurance executive

By HENRY ANDERSON

THE DESIGNER of a theatre would hardly lay out a building without giving thorough consideration to such factors as ventilation, acoustics, and projection. Yet in many instances he builds his theatre without any consideration of insurance.

The cost of insurance is, over the period of the theatre's useful life, in some instances insufficient in the aggregate to rebuild the theatre. Insurance costs are generally regarded as fixed charges, while this is not necessarily so, they represent constantly recurring costs.

Fire insurance is one form of insurance which continues in good times or bad, and whether or not the theatre is operating. It is invariably required by mortgagees, and its cost cannot be avoided.

Fire insurance rates, and consequently costs, are determined by what is known as a rating schedule. This is an elaborate tabulation of various factors affecting the fire hazard, such as thickness and materials of which walls are constructed, protection of steel work, existence of concealed spaces where fires may spread, construction of projection booth, installation of fire extinguishing equipment.

For each factor affecting the hazard there may be either a charge or a credit in the rate calculation.

PLANNING THE THEATRE FOR LOW-COST, FULL PROTECTION

In many instances it costs no more to build the theatre so as to avoid these charges or obtain these credits and thus reduce the fixed costs, than it does to build without regard to the fire insurance rates. As a rule the charges are logical, and a lower-rated theatre is a safer theatre.

The time for all of this is while the theatre is in the drafting room and not after construction has begun. Making changes during construction or after completion is unduly expensive.

The owner should call in his insurance consultant in the early stages of design, and keep him informed during all stages. He should consult with one fire insurance rating bureau having jurisdiction and obtain an actual quotation of rates upon the finished structure. The owner can then set the cost of each improvement against the insurance saving and decide whether the improvement is economically justified.

Upon completion of construction, the owner should make certain that a corrected set of plans is available, for these may be of great value in case of a fire loss at some future date.

A complete, detailed, priced inventory of all equipment and furnishings in the theatre should be made and kept up-to-date at all times. *Copies of the plans and inventory should be kept at some place other than the theatre.*

DESIGNING TO AVOID CAUSES OF ACCIDENTS

Public liability insurance is that form which protects the owner against the costs of accidents to patrons or others in or about the theatre. In some instances this insurance is purchased on an experience basis; that is, the cost of insurance is increased with increased accident costs, and reduced with reduced accident costs. It is thus to the financial advantage, leaving out other considerations, of the owner to reduce his accidents to a minimum.

Many theatres operate for a period of several years without a single accident to a patron. Others have frequent accidents. An accident is invariably a breeder of ill will, and its effects are often far-reaching. The progressive theatre operator avoids accidents.

Often accidents occur in succession at some one location in the theatre. A study of this location will often indicate mechanical defects which should have been avoided in the original design and which it is too late to remedy after completion. Recently it was necessary to reconstruct the entire balcony in one theatre where the accident frequency was inordinately high.

Among the factors which the designers should keep in mind are these.

1. *Avoid irregular heights or widths of staircase and balcony steps.*

2. *Provide suitable illumination.* This does not necessarily mean a high light level, but it means to avoid spotty illumination on floors and steps, and to light properly any changes of level from aisles to seats.

Unexpected changes in level such as a step just beyond a door are the causes of constant trouble. Adequate handrails should be provided. Type of floor surfaces should be selected with non-slip properties in mind. Mirrors in lines of exit, striking displays visible from stairways should be avoided.

Closely akin to the question of insurance requirements is that of state and city building codes. It appears certain that there will be from time to time a tightening up in such codes. The designer should not rely upon the code current at the time, but should have a perspective upon the *trend of codes* and anticipate imminent code requirements.

[*Henry Anderson is manager of the insurance department of Paramount Pictures, Inc.; he is a member of the exhibitor committee considering revisions of the New York State building code, and is also active in the work of theatre problem committees of the Society of Motion Picture Engineers.*]

The First Line of Defense Against Fires

IN an effort to reduce the destructiveness of fires, the Safety Research Institute has just issued a plea for greater efforts among the owners and operators of property to provide means of fighting fires in their own buildings and among their employes. It has outlined how this may be accomplished, forming a system of defense against fires. Suggestions applying to theatres are as follows:

"In this system of successive defenses, the first line is formed by workers who attack incipient fires with hand fire extinguishers. Records show that, where this line of defense is well organized, from 60% to 90% of all fires occurring on the premises are disposed of with trivial losses. Properly trained first-line workers do not, however, rely solely on their own fire-fighting ability, but always turn in an alarm to summon the next line of defense whenever fire breaks out.

"With small establishments, this next defense line usually consists of the municipal fire department; but, where conditions permit, a specially trained workers' fire brigade, organized on either the departmental or the plant basis, is preferable because employes can reach the scene of a fire more quickly than firemen can, thus giving the fire less time to spread."

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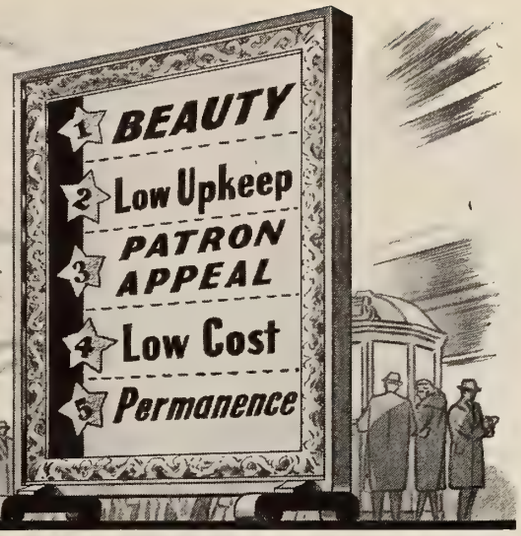

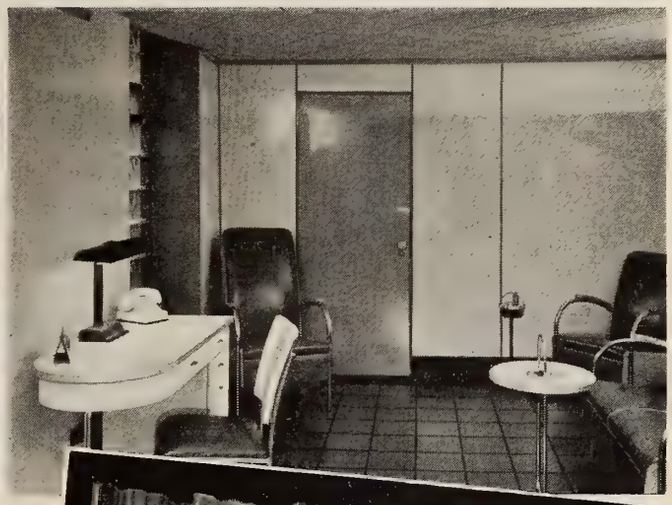

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Meeting the Danger Of Film Fire

(*Continued from page 7*)

giving trouble the reason is that too big a l is made in the film. If the arm trips e after shortening the film loop, the only th to do is to have it repaired immediately, to have a new arm installed. In no c should this arm be tied to the head perr nently.

Scrap film should be put into an appro film scrap can, and no other material, such oily rags, paper, etc., should be thrown this receptacle.

Make sure that the exhaust fan in projection room always is operating prope and is of sufficient capacity to carry off all smoke and gases that accumulate in case fire.

TEST PORT SHUTTERS REGULARLY

It is very important that the fire shut apparatus over the port holes on the fr wall be operating properly and that openings are sealed off air-tight when shutters are dropped. It is a good idea to d all the shutters periodically, after a da run, and to make a close and careful insp tion as to just how well the ports are clos Any shutters or tracks that are loose, warp or ill-fitting should be repaired immediate

Check carefully the master trip lines see that they are connected properly to manual trip hook, the automatic switch one is installed) controlling the room exha fan, the hooks on the upper film magazin and also the hooks on the individual shutte Make sure that an approved type of fusi link is inserted in this trip line and that links are located at the proper points, su as in the chain hangars on the shutters, at t upper film magazines, and at the main t hook. When the shutters are in the up pc tion, and the projectors are in operation, ne place an oil can, pliers, screw driver, et inside the port opening, even for a short tim such things can be forgotten, and in case a fire they will prevent the shutter from cl ing the port opening tightly. Remember th should a fire occur, the shutters must drop stantly over all the port openings so that t audience will not see any flash of flame or p of smoke—that might create a panic!

LET THE FIRE BURN!

The wisest thing to do is to let the f burn itself out without trying to fight it, that will be useless. If the wire is in t rewind room, it should be isolated in th room, if possible, by closing the door. Th the manager should be notified immediate of the circumstances, either by the hou phone or in person.

The projection room should not be enter by anyone during the fire so as not to inha the deadly fumes.

The manager in turn should notify t audience immediately—by public address sy tem directly from the office, seems to me t least excitable way—that the performan cannot continue, giving such reason and i structions as may fit the circumstances.

—J. J. SEFING.

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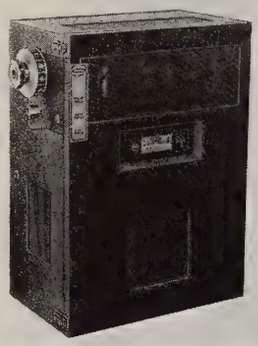

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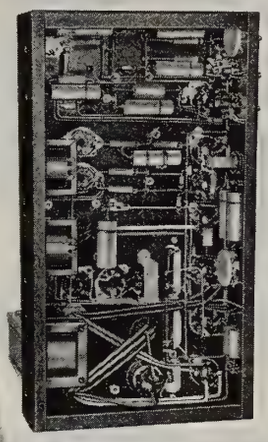

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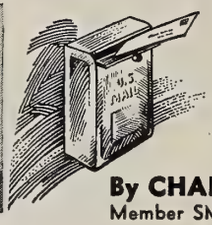


By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

The Projection Light Problem of Drive-In's

THE PAST SIX months have seen a revival of interest in the part the drive-in theatre will play in the post-war entertainment field, and a sharp difference of opinion exists between the various exhibitors with whom I have discussed the drive-in theatre's potential influence in the post-war field.

One group scoffs at the idea that it is more than a passing fad, saying that its presentation of motion pictures is purely secondary to the majority of its patrons, who are, they assert, basically interested in finding a dark retreat for a "petting party"—a place to park to spark, as it were.

Another group feels resentful of the intrusion of the drive-in theatre upon the rights of regular theatre owners. They submit that a drive-in operates on an unusually small overhead and does not contribute proportionately to the tax burden and other general responsibilities of the community. This group also feels that the more or less drastic departure from theatrical presentation tends to lower a standard that the industry has striven to hold high.

A third group shows sincere interest in the technical and artistic improvement of drive-in theatres. They argue that the present outdoor drive-in is an early phase of the development of automobile theatres and suffers from all the crudities found in the infancy of new types of enterprises.

Lou Walters, of Cleveland, who has long been associated with motion picture theatre equipment and has considerable experience with drive-in's, read a paper before the Society of Motion Picture Engineers in which he pointed out that very definite plans have been made for a substantial increase in the number of these theatres in the postwar period. If such an increase is to be anticipated, it might be well for us to examine more closely some of its problems of projection which are not found in the regular theatre field.

While the drive-in theatre covers a vast area it does not allow conpactness enough to permit a commensurately large total audience. The required width of the projection image used in drive-in theatres is approximately 1/5 the distance from the screen to the most distant parking ramp. If the most distant ramp were 250 feet from the screen, it would be necessary to project a picture about 50 feet in width.

It is very easy to talk about screens 50 feet wide without immediately realizing how va in area they are. Let's get technical for ju a moment in order to examine the proble more carefully.

The most powerful motion picture equi ment is able to project an image approximate 35 feet wide by 26 feet high, to a brightne of about 10 foot-lamberts at the center of screen having a 75% reflectivity, when t light is distributed over the surface of t screen so that the sides are 70% as bright the center. The results just outlined may b assumed to be obtained with the followin equipment:

High-intensity are using 13.6-mm. Supe H. I. positive carbon, and ½-inch Orot heavy-duty negative, at 170 amperes, 75 volt with the optical system of the lamp rated f/2.2, the projection lens a 6-element f/2. coated, the shutter capable of transmittin 50% of the available light.

LARGE SCREEN BRIGHTNESS

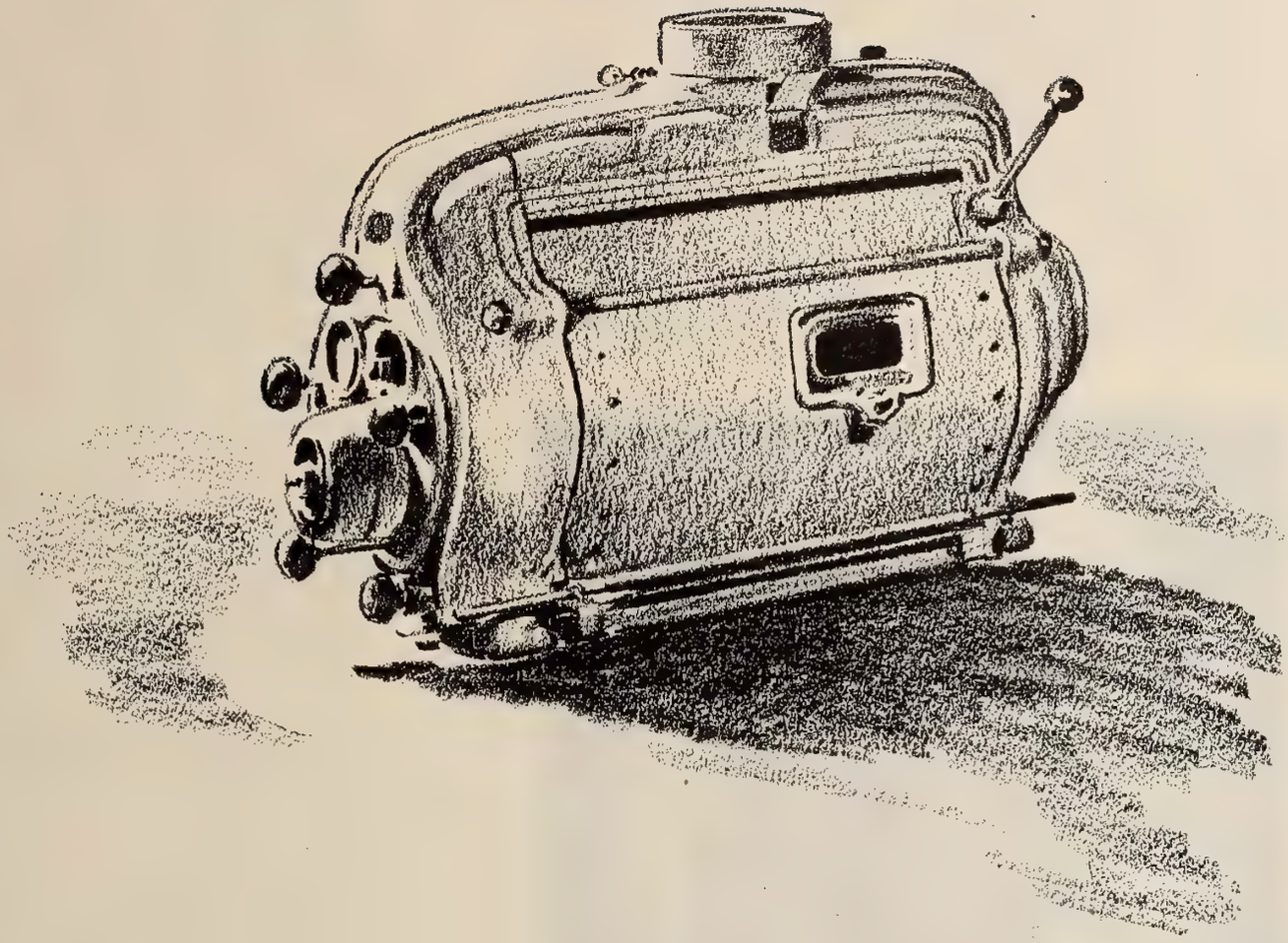
This powerful equipment provides the min mum light which generally is accepted fo good motion picture projection and can b assumed, therefore, to have reached its max mum capacity with a screen 35 feet wide an having an area of about 910 square feet. A screen 50 feet in width has an area of ap proximately 1,875 square feet, or somewha more than twice that of a screen 35 feet wide

The most powerful equipment could be ex pected to give about 5 foot-lamberts at th center of a screen 50 feet in width, or abou one-half of the screen brightness generall considered consistent with good projection.

Plans for future increases in the width o the screen to be used in drive-in theatres migh well take into consideration the enormous de crease in brightness which accompanies a increase in the screen area. For example, screen 70 feet in width has an area of ap proximately 3,680 square feet, and the mos powerful equipment yet obtainable, or at an rate practicable, would produce a cente brightness of about 2½ foot-lamberts. This i about a quarter of the minimum light require for good projection.

If we can visualize a screen of the fantasti width of 100 feet, it would be necessary t accept the cold fact that it contained approxi mately 7,500 square feet and that the mos powerful equipment would produce a cente brightness of only about 1¼ foot-lamberts.

If the drive-in theatre is to attempt, as i has been suggested, to increase the capacit of the parking area, and the size of the pro



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jected image, it will most certainly be necessary to develop new and vastly more powerful projection equipment for the enormously increased projection lighting requirements.

This type of theatre, incidentally, is far more subjected to the dilution of screen light from uncontrolled extraneous sources than theatres enclosed within a structure. Good examples of this may be seen in the undesirable light of a full moon and the occasional carelessness of a patron who flicks on his headlights unintentionally, certain atmospheric conditions, such as fog, reduce the amount of screen light.

A genuine effort to improve the projection quality of drive-in theatres would seem essential to substantial expansion of them as a serious medium of motion picture exhibition. Most theatre owners are of course looking ahead to the use of television as a supplement to motion picture presentation; it seems to me, however, that little encouragement can be offered the drive-in theatre operator to expect powerful enough television equipment for an image of the enormous size required for drive-ins until many years after smaller screen television has been perfected.

•

Getting Closer to the Truth About Close-Ups

IN THE ISSUE OF October 14, 1944, I answered a reader's question concerning the first motion picture close-up, quoting directly from a report of the Historical Committee of the Society of Motion Picture Engineers. G. W. Dunston of Norfolk, V disagrees with me and sets forth some v interesting historical data himself in the f lowing letter:

"I have waited for some correction or obj tion to your article giving credit for the fi close-up on motion picture film to Edwin Porter. So far I have not seen anything this effect. Neither Mr. Porter nor D. V Griffith made the first close-up (on moti picture film). As the late Al Smith used say, 'Let us look at the record.'

"The *first record* of a close-up was ma by Wm. K. L. Dickson, a co-worker Thomas A. Edison. This film was 50 f long and made in 1893 B.P. (before proj tion) for the Edison peep-box Kinetosco This film was titled the 'Sneeze' and show Fred Ott, one of Mr. Edison's employes, the act of sneezing. This film was copyright by the Edison Company, and the United Sta Government still have a copy of such.

"Mr. Porter did not make a connecti with the motion picture industry until 189 when he went to work for the Raff a Gammon interests, who were agents for t Edison-Armat Vitascope projector.

"In the same year (1896) the Edison Co pany put upon the market another 50-fo subject showing a close-up of an embra between Mary Irvin and John C. Rice; was titled 'The Kiss.' (This film is also existence.)

"Had it been stated that Mr. Porter fi used the close-up *for dramatic effects in film telling a story,* this might be correct—a again it might not be. (The film of which now speak has never been seen by my eyes I do not know if close-ups were shown not.)

"However, Mr. Porter has been given cre for producing the first story films, 'The Li of An American Fireman' and 'The Gre Train Robbery.' Now most historians kno of Hollaman's 'Passion Play,' which w filmed on top of the Grand Central Palace New York back as early as 1898. This film w somewhere around 2,000 feet in length a was passed on to the public as an actual eve filmed at Oberammergau. This picture w so successful that Sigmund Lubin made adaptation of the film, using the same stor I do not know if the said 2,000 feet held a close-up or not. What has often puzzled n is this: Historians know about this fact, y they ignore it when speaking of the first fil with a story. I wonder why? Maybe some ol timer could put us right on this question.

"Another question that puzzles me is thi When speaking of the Simplex projector, wh is all of the credit given to Mr. Porter? Ho about Mr. Frank Cannock? His intermitte tension shoes, and the same design of sprock (intermittent) used on the old Edengrap projector were certainly adopted and used o the first Simplex. Both the names of Port and Cannock appear on the original patent f the Simplex projector. Cannock did desig the Simplex speed control (later). It is m belief that Cannock did more in designin this projector than Porter, and there shoul be equal credit given.

"I'm interested in such discussions not onl because I make my livelihood from handlin projection equipment, but because I am a co lector of old, obsolete projection equipme and motion picture data."

I found this letter so interesting that passed it along to Terry Ramsaye, author

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Million and One Nights,' history of the otion picture, and editor of MOTION PICRE HERALD. He has commented, in his own mitable way, in a letter from which I quote follows:

"With reference to the first close-up and o to certain matters pertaining to the origin the Simplex projector, I think that Mr. W. Dunston of Norfolk, Virginia, is subntially correct.

ACK TO PRE-FILM CLOSE-UP

"If one were to quibble about it, it could said that the close-up is actually earlier an the film, as we know it. When Mr. lison had William Kennedy Laurie Dickn working on the motion picture problem Room 5 at the West Orange laboratory in 88, they arrived at a scheme to put a photoaphic emulsion on inflexible strips of heavy lluloid which were notched at the bottom engage the teeth of a gear which drove the otographic strip intermittently past the mera lens, and in turn, drove a positive int made on the same sort of material past viewing lens. This method was not successl, but some reproductions survive as photoaphic exhibits in the records of the case of homas A. Edison vs. the American Mutoope and Biograph Company, in an action ied in the Southern District of New York out 1897. I have reproduced some of that aterial in my history of the motion picture titled 'A Million and One Nights,' and will be found on the plate opposite page 64, the top of which is a strip of pictures owing a man smoking a pipe. It could be lled a close-up.

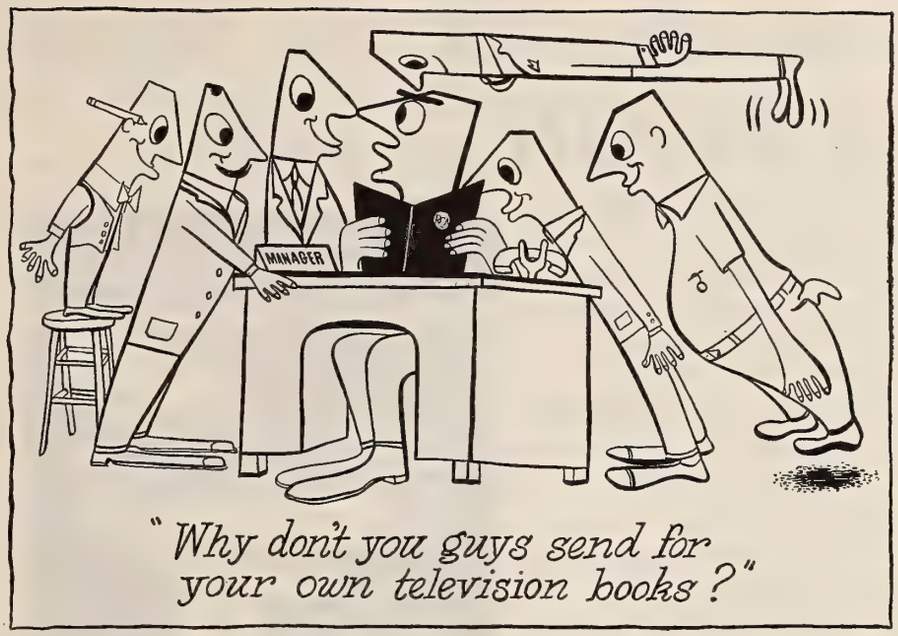
"Probably it was the first close-up. It is rtainly the first one on record. Fred Ott's neeze' was first commercially exhibited closeo in a peep show Kinetoscope, April 1894.

"Obviously, however, *close-up* is a relative rm.

"The oft-made claim by and for Mr. Griffth, of the invention of the close-up, is not be substantiated. It is, however, decidedly ue that he did a much more important thing ith it, which is to say, to make it an imortant part of motion picture syntax—just he did with the cut-back. The pre-Griffith ose-up of George Barnes as the bandit, aimg a revolver at the audience, which ended orter's story-picture entitled 'The Great rain Robbery,' was an important step but did ot represent complete integration with the arrative.

"It may, in passing, entertain you to know hat when Mr. Griffith, beginning with 1908, egan to employ the close-up in varying egrees of closeness, he was subjected to conderable criticism among his contemporaries, ecause he paid for the whole actor and only sed part of him. It is, I think you will agree, erhaps a procedure fraught with certain erils if today's producers, for instance, were o restrict the camera too precisely to their reas of interest in the case, let us say, of such harvelous histrionic talent as Miss Grable. Or do you follow me?

"Mr. Dunston's reference to the version of he passion play made by Rich G. Hollaman n the roof of the Grand Central Palace in 898 assumes that it was a 'storage film.' That s not really correct. Mr. Hollaman had failed n an endeavor to buy a motion picture reording of a version of the passion play pre-



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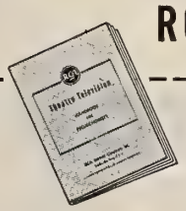

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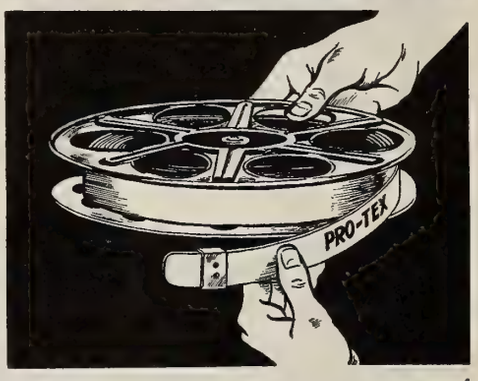

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Following preparation of his department, "The Light on Your Screen," for this issue, Mr. Shultz entered a hospital for surgical treatment. It will probably be a number of weeks before he will be able to attend to inquiries still awaiting his attention. Illness during the past month has forced curtailment of the department, and it will be necessary to omit it entirely until Mr. Shultz has sufficiently recovered his health.
—THE EDITOR.

sented at the village of Horitzen, Bavaria. was a distinctly topical recording, and in sense a narrative or drama. It was a piece pageantry. Mr. Hollaman's effort was a production, or a re-enactment, of parts of pageant. That was a long way from drama recreation on the screen. Also, Mr. Dunstor in error in referring this enterprise to more famous passion play at Oberammerg

"Concerning the Simplex projector: It v indubitably based upon the machine kno as the Edengraph, which was designed a constructed by Frank Cannock, a decide capable machinist, who had come to N York from the Singer Sewing Machine f tory in Scotland. It could not with accura be called an invention, although it was excellent piece of design for its day, because had been built upon the principles of projectors which had come before, notably Armat Vitascope. Mr. Cannock started as machinist at the Eden Musee, which us many intricate precision devices. Edwin Porter came on the scene there as a p jectionist. When George Kleine of Chica optician and supply dealer, among oth underwrote the manufacture of the Simpl with Mr. Cannock in charge, they found t he was so hell bent for continuous impro ment of the machine, and that he re-design it so often, that it could not get into volu production. Ed Porter was more practical."

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■ Election of C. O. Kleinsmith to a vice-pre dency, and appointment of D. B. Joy to t post of general sales manager of carbon pro ucts, has been announced by the Nation Carbon Company. Mr. Kleinsmith was easte sales manager up to two years ago, then hea of "Eveready" products. Mr. Joy vacates t position of product manager at the Clevelar plant to take his new post at the New Yo offices. A graduate of Massachusetts Institu of Technology, he joined National Carb in 1923.

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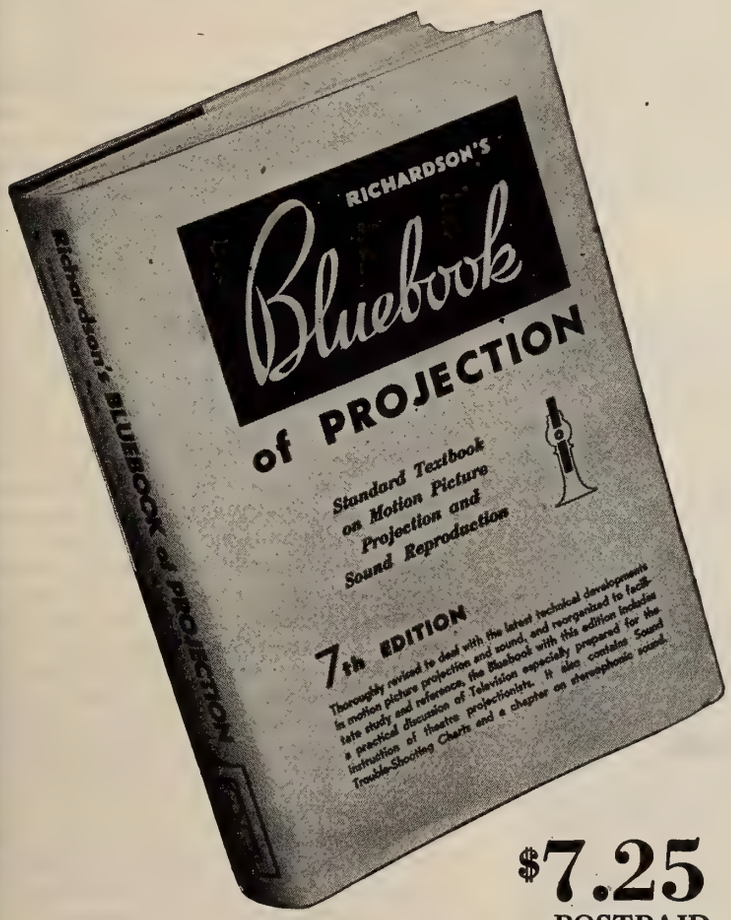

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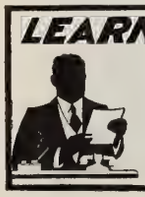

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METHODS in MANAGEMENT

A department for newcomers to theatre operation

The Manager, as a Good Host, Tries to Prevent Shabbiness

A PERSON undertaking the management of a motion picture theatre for the first time is likely to appreciate quickly enough how his duties include those of host. But time is required to appreciate all the ramifications of that phase of his job. His attention to "house-keeping" is one way in which he performs as a good host. A clean theatre is not only one in which deterioration is retarded—it is a more attractive and more comfortable one for its patrons. To remove or at least conceal shabbiness, and to keep the public areas as fresh-looking as possible, is a critically important part of the manager's job.

This constitutes a responsibility requiring constant alertness, and some resourcefulness. Entered by hundreds of people daily, most of whom are not very careful about how they use its facilities, a theatre suffers wear and tear that is constantly appearing at least in some superficial mark of shabbiness. The theatre manager and his staff are in the same theatre everyday—they are not likely to notice disfigurements that are less than major damage unless they keep an eye out for them.

Smudges, chipped surfaces, scratches, ravelings—these can so easily result from the normal use of a theatre. A patron leans against a wall, rubs it a little—and leaves a black smudge or streak, made perhaps by a few flakes of coal dust fallen on his coat out of the air. An article in a patron's hand chips out a piece of plaster from the corner of a wall. A drape has caught in the vacuum cleaner and got torn. Thus small mutilations accumulate and develop into a widespread condition of shabbiness—if they are not noted pretty much as they occur, and soon repaired. Allowed to go unrectified, they can amount to quite a job of renovation in time.

MAKING MINOR REPAIRS

Much of this minor damage can be quickly, as well as inexpensively, repaired. To remove an unsightly smudge from a painted wall may take no more than a little lukewarm water and a pure soap. Wooden handrails that have upper edges worn, or scratches made by rings, umbrellas, etc., can be touched up readily enough with a bit of varnish or clear lacquer; if better to resurface them entirely, this would require employing a painter for perhaps no more than half a day.

Wall scratches that have penetrated the plaster do not need replastering—touch them up with water color paint (if you make up painted posters, use poster paint in these scratches).

Is the carpeting on stairs showing signs of wear at the nosings? Move it down a few inches.

Maintain vigilant watch of your lighting fixtures. They are conspicuous and get dirty quickly. They tend to give an impression of shabbiness as soon as they get dull. They should sparkle.

Every surface and fixture of the public areas can be kept in presentable condition under normal wear, for a long time by such practices as those cited above.

RELIEVING MONOTONY

Then there is the practice of making little changes here and there, to get rid of monotony and promote an impression of freshness. A little ingenuity can go a long way in this department.

You may find that the wall behind a drinking fountain needs repainting. Why not paint it a different color? The same idea may be applicable to doors that should be repainted—it is very unlikely that some other color could not be found as harmonious with the rest of the interior treatment.

Do you use the same drapes in summer as in winter? Why?

You may have a rather luxurious women's lounge, smartly furnished by an expert interior decorator. But does the furniture have to remain just as it was originally placed? By shifting it around, replacing a picture or two, perhaps changing the drapes, you may be able to achieve quite an effect of newness.

Does your audience look at the same stage dressing year in and year out? Curtains and valances are not easily and cheaply changed. It often is feasible, however, to add seasonal decoration without interfering with the screen border and curtain layout—artificial foliage in summer, for example, evergreen branches from Thanksgiving to New Year's, baskets of brightly flowered vines in spring, etc. The same thought may apply to space above your lobby doors, or a fountain or candy corner or your foyer.

A section of the theatre that too often goes neglected is the floor beneath the auditorium seating. Usually this is painted concrete, and because the auditorium is for most part very dim, and the seating seems to cover it, wearing off of the paint is not noticed until it has just about disappeared altogether. But long before this happens patrons begin to be aware of increasing bareness along the aisles when they enter a row, perhaps with an usher's flashlight thrown on the floor at that point. Even if the entire floor did not yet need repainting, a strip under the end chairs could be freshly painted at little cost in either time or money, and so far as your patrons were concerned, the effect of shabbiness thus would be removed.

Your guests like these little attentions!

How One Circuit Tells Its Managers What It Expects

Most theatre circuits have instruction bulletins and manuals for the guidance of their managers. Interborough Theatres, operating leading houses in Long Island sections of New York City, has issued one that sticks to fundamentals of the sort especially helpful to the new manager. Following are excerpts:

A MANAGER must be more than the titular head of his theatre—he must be keenly aware of the physical properties and requirements of his house, have a complete knowledge of his picture and competitive situations, be able to train and co-ordinate his staff to afford the maximum of efficient service and operations, be able to merchandise his theatre, his attractions, his own personality, and above all be conscious of the fact that—

It is easier to run a theatre properly.

It is more satisfying to create a pleasant, clean atmosphere.

Managers are expected to spend most of the show hours on the floor. Office work, etc., should be done prior to opening.

In making reports, daily, weekly, semi-monthly, or monthly, consider carefully the fact that your signature is our guarantee of *your* personal check-up and *your* assurance as to accuracy and reliability.

Check the show when it comes in, all film features, shorts, trailers, etc.—and check that returns are correct: no holdovers. There are costly penalties if film is held over or played on wrong dates.

Watch your projection for faulty film, bad sound, or poor projection.

Let your patrons see you. You are the manager! They should look up to you if your theatre is run right. They expect to see you and receive your greetings.

Managers are expected to make a complete house inspection from cellar to roof at least once a week.

A written report of your findings should be on your desk at all times. It should represent a complete check of cleanliness, ventilation, seats, carpets, motors, boiler room and front, etc.

Instruct your porter to be watchful of any deteriorations in equipment, to make immediate repairs where necessary, to watch the lights he burns while cleaning, to keep his supplies in good order—and *you* see to it that he co-operates with *you* in keeping your theatre up to the standards of our operation.

You are handling a commodity that has one sales aid: Advertising. Select a show from your bookings; read your press book, your trade papers on what the other men have done, adapt some of their ideas, use your own—*but* in the name of showmanship, do something about selling that show!

Advertise your theatre in your theatre. Keep your front alive, your lobby attractive.

Your programs should reflect your thoughts, your operation ideas. When you circularize from house to house do it with your boys under proper supervision. Make the circular effective by means of proper setup; proper printing; proper distribution. Don't depend upon a printer to setup your program.

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How a Marquee Should Be Planned and Constructed

WHAT IS A good marquee? How should it be planned? What conditions should be avoided? In the planning for post-war construction and remodeling being done today, the marquee is worthy of some fresh thinking.

The main purpose of a motion picture theatre marquee has become that of providing conspicuous identification, and space for program advertising. These are important functions; in some cases, however, their advantages are bought at too high a price, both in the original installation and in maintenance later on.

It is very important that before the final decision be made as to the size, shape and type of marquee to be erected, all aspects regarding the installation be carefully considered in order to obtain the most pleasing appearance and effective display. In many cases the marquee is designed to conform strictly to the architectural scheme without regard as to how advantageously it will fit into the physical conditions of the street. The location of the theatre will have a direct bearing on the size, shape and type of marquee. Is it to be erected at the corner of the block, within the block, on an incline of the street, near a competitive theatre? Will the attraction board letters be easily read? At what distance? A marquee neatly drawn and beautifully sketched in color on paper, can look very attractive, but it may be a different affair when it is erected in place.

PLANNING TO AVOID CHANGES

You will want your marquee a little different from any competitive layout—for example, if a theatre down the street is using 8-10-16-inch letters in three lines, you could adopt a 12-16-24-inch combination in four or five lines (giving your display more height). The marquee structure will have to be sized and shaped to accommodate the sort of display that best suits your conditions—and remember that plenty of "white space" is needed to make the letters stand out.

Lighting of the soffit of the marquee should be worked out carefully to avoid the dead glow that looks, at a distance, more like a fog than a theatre entrance.

When, due to lack of careful planning, the marquee proves ineffective in its particular location, it cannot be changed without considerable expense. Be sure that its specifications adhere to code and other regulations. It also may be necessary to have the structure co form to the policy of an organization of t businessmen on your street.

I recall the case of a marquee which h to be brought inside a curb-line, of anoth which had to be raised a certain distance abo the walk. In yet another instance the theat was to be constructed in a section half re dential and half business, with no other theat in the area. The plans for the theatre we submitted to some person in authority a a sort of verbal approval was obtained becau no definite regulations were in effect at t time for that particular locality. The co struction of the theatre went ahead, but wh the marquee framing was erected over a above the sidewalk an official order was issu for stoppage of the work. After a lot of arg ments between the city officials, constructi people, business men, etc., the marquee fra ing was removed and a small upright si with a skimpy attraction board over the e trance doors were finally installed. In t case the theatre owner had a large unnecessa bill to pay.

CONSTRUCTION PRECAUTIONS

Different cities and localities have differe code restrictions on the allowable projecti distance of the marquee. Some building cod call for the front of the marquee to be in inches from the curb-line, others 12 inches; a for the soffit of the marquee to be 10 feet, feet and even 14 feet above the level of t sidewalk. Insist on written approval of t marquee layout from the proper city officia

The theatre operator himself should obser the way the marquee framing is tied into t theatre walls and supporting steel membe Even though the marquee framing is design to be structurally safe and is strong enou to carry the load, the manner in which it tied in with the iron framework supporti the balcony, mezzanine or projection roo floor may be such that small vibratio will be transmitted from these li load areas to the attraction board pane neon tubing, etc. In one such case where t theatre was not getting the expected tube-l performance on the marquee, a check show that the marquee framing was tied-in wi the iron framework of the projection roo floor, and while this entire layout was stru turally strong and rigid, vibrations from t projection and generating equipment was c

ied to the marquee, with the result that the ubing and sockets had to be cushioned.

Where an upright sign is contemplated, in ddition to the marquee, the same planning recautions should be exercised as suggested or the marquee. Upright signs can be a source f future headaches and expense if designed nd erected haphazardly.

When the sheet metal is applied to the narquee, especially on the soffit or ceiling, the eams should be soldered rigidly and as air-ight as possible. Driving nails into the seams, ay, every 4 or 6 inches, will allow the metal etween the fastening points to belly-up in ime, with the result that dust, dirt and water vill enter readily to cause possible electrical horts. At best a nailed job will look very nsightly, in either pebled or flat finished netal.

Where holes are cut out in the metal of he marquee ceiling for small spotlights, the oles should fit the reflectors very closely and ave reinforcing metal roundels or crossed ron bars for rigidly supporting the weight of hese fixtures. This metal should *not be made o carry any load,* no matter how small, be-ause of its light gauge or thickness it will elly-out in time. Where the metal butts up gainst walls or other obstructions and a tight tting cut cannot be made, the opening or penings should be caulked tight with a caulk-ng cement gun.

When metal is used to cover the roof of the narquee, it is best to solder the seams tightly ogether; if nails must be driven into the netal for rigid fastening, the nail heads should e soldered air-tight. The metal sheet should un in one piece from the top of the roof up nd under the top of the attraction board oping. In this way the roofing work will be aid out so that there will not be a seam at he corners where the top of the roof meets he upright face of the attraction board en-losure.

LIGHTING PROVISIONS

In figuring the best depth for the attraction oard enclosure, consider the average to be 2 inches for incandescent lamps, and 10 inches here fluorescent lamps are to be used for ackground lighting. For best results, the ncandescent lamps should be installed so that heir centers are 2 inches from the back of he well and are spaced about 10 inches apart. With 4-foot width or height of the well in the ttraction board structure, five rows of incan-escent lamps can be easily used, with a spac-ng of 9½ inches. When the lamps are to be paced 12 inches apart only 4 rows can be btained.

For the proper light reflection from the vell, the back portion should be porcelain namel; if it is flashed with metal, the surface hould be covered with several coats of a good rade of casein paint.

For a running border of incandescent lamps, 4-circuit flasher is generally used with amps of either 3, or 6, or 7 watts, spaced on - to 4-inch centers, having clear glass reflector dapters.

When fluorescent lamps are used for back-round lighting of the attraction board, they hould be spaced on about 10-inch centers and nstalled up against the rear surface of the vell. However, whenever possible these lamps hould be so located that their center lines run n the same center line as the letters in the

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—impossible with any other letters

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Translucent Plastic
CHANGEABLE LETTERS

Permitting full utilization of the light which shines through them, Wagner Translucent Plastic Changeable Letters give the colorful brilliance of neon by night (and sharply silhouetted copy by day.)

They attract attention, bring life to your billing, make sure that it's read. That's why great numbers of theatres are replacing their old style solid opaque letters with these boxoffice magnets.

Available now and without priorities in 4" and 10" sizes, and in fonts of assorted colors (red, green, blue, amber and opaque black) from 76 letters up. The beautiful, non-fading colors go all the way through the letters. There is no surface color to chip or scale off. Painting is never required.

These strong, durable letters work equally well outside on the marquee or inside in Wagner Lobby Displays.

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SELL YOUR SHOW EFFECTIVELY

Wagner Lobby Display Units are quality constructed of pre-war materials. Made of sheet steel, with attractive white enamel finish, they are easy to install in any desired length. Letters are mounted on the bars in the middle or firmly held in position at the top or bottom by slipping under the clips.

NOW AVAILABLE

Aluminum Letters for replacement purposes and for those who do not insist on 100% advertising value.

See your theatre supply dealer or write for literature and name of nearest dealer.

Wagner Sign Service, Inc.
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CHICAGO 12, ILL.

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35 M/M REWINDER

This is a new model for adaptation to a motor drive. The live end is fitted with a special shaft and a 10" pulley. A special feature is the auxiliary "Snap-On" handle that instantly converts it into a hand rewinder. More economical too, *because there are no gears to wear out.*

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attraction board, in order to obtain the highest efficiency.

The best fluorescent lamp to use (where feasible) is the 36-inch, 220-volt type as it employs only one auxiliary and two sockets for the 36-inch length.

Extreme care should be taken that only new transformers are installed and that they are genuinely engineered by a reliable manufacturer and are perfectly balanced to carry the load of the tubes. In many cases where trouble developed in the lighting it has been found that the transformers were of makeshift type, or were used or rebuilt, or were heavily overloaded. The transformer should never be made to carry a load as high as its rated capacity, otherwise its useful life will be shortened considerably. It is always best to balance the load of the tubes between two transformers when there is a liklihood of one transformer being constantly overloaded while in operation.

Where fluorescent lighting is to be installed in the marquee, only the best grade and type of socket connection should be used at the grids, and the connections to the transformers must be absolutely electrically correct.

FLASHER EQUIPMENT

Where a flasher system is to be used, extreme care should be taken that the load will be reasonably balanced, especially on a 3-wire service. A flasher on a neon tube sign should have all the wires taken from the primary side of the transformer and each section of the sign that flashes separately should be on a different transformer.

When any one brush of the flasher is made to control several transformers, extreme care should be exercised that the total number of amperes of all these transformers be not greater than the capacity of that brush.

When the load of the sign will exceed the total wattage of the flasher, additional brushes should be figured for installation in order to avoid future breakdowns. In a good layout, the total wattage capacity of the flasher system should at least equal the total load of the sign. And where a 3-wire system is to be used, additional feeder brushes should be added to the flasher in order to balance properly both sides of the feed line.

PICK THE FLASHER FOR THE JOB

Types of flashes and their operation are two of the most frequently misunderstood matters in marquee lighting equipment. There are several types of flasher mechanisms in use at the present time and each has its own particular operation to perform.

The *high-speed* flasher is a standard mechanism which is usually assembled in multiples of four brushes, depending on the number of circuits and the load to be carried. It operates running borders around the marquee sign, and also can produce the illusion of flowing water, revolving wheels and even waving flags (in which case the lamps have to be wired in multiples of one to four). It will operate tube signs as well as filament or incandescent lamp signs. This type of flasher can also flash news, using from 750 to 2,500 watts per circuit with the number of circuits 4 to 12. For combination flashers and many of the more complicated special signs, this flasher can be had in almost any capacity.

Then there is the so-called *"on and off"* and *speller* flasher, switching a whole word, or o letter at a time. This type of flasher has t actions, one in which the letters are spell one at a time until all are on, then all o with a short out period; and the action which all the letters are spelled out, then go off, with this operation repeating itse This flasher uses ½-inch and 1-inch brus with one to five brushes. The ½-inch bru will carry 5 amperes per brush on neon tub and the 1-inch brush will carry 10 ampe per brush.

Still another type is the *script* flasher, whi produces a smooth, steady flow of light f writing letters or words, one lamp at a tin and can also simulate flying rockets, shooti stars, etc. It uses ten to fifteen brushes f standard operation, with a capacity of abo 110 watts per switch.

Another type of flasher that has come in use more recently is the new *high-speed mercury contact* flasher which can be used qu effectively for running borders on the marqu It is practically noiseless in operation and h the advantage over the brush type flasher that there is no direct wear or any maj replacements of working parts. It comes from 4- to 16-circuit types, with about 1,0 watts per circuit capacity.

There is also a small compact type flash which is used in small signs and which can easily mounted in the marquee sign itself. T flasher can be used on an ordinary 2- or 3-wi electric service system of 110-220 volts. comes in from 1- to 4-circuits with capaciti from 750 to 2,500 watts per circuit. T speed of this flasher in operation is 15 to revolutions per minute.

In figuring the flasher system, a point keep in mind is that in all cases the tot

have you heard?

that only a rag with a little vaseline should be used in cleaning the brushes, contacts, sector wheels and cams in the flasher mechanism?

that the lighting fixtures can be thoroughly cleaned of accumulated dirty film by the use of plain soap and water, or dilute ammonia? Alcohol is good but unnecessary for the job of keeping lighting fixtures clean.

that when the light in a fluorescent or neon tube goes on and off, or flickers, the trouble may be any of the following: (1) prongs or sockets at the end of the tube not making proper electrical contact, (2) tube may be defective or is about to burn out due to long usage, (3) starting switch for the tube is defective or of the wrong type, (4) transformer or reactor is faulty, of the wrong type, overloaded or underrated, (5) tube is affected by extreme cold air, especially if exposed on the outside in the winter.

that a noisy tube may be caused by the transformer resting solidly on the metal enclosure, thus permitting the 'humming' vibration to be transmitted to the entire area? Inserting a substantial piece of fireproofed insulating material underneath the transformer will in most cases eliminate this trouble.

that the burning of waste paper, cartons and other refuse in the boiler might save money in garbage removal, but it will add to the expense of operating the heating plant by causing rapid accumulation of soot and residue inside the fuel-box, thus cutting down the heating efficiency?

wattage capacity of the flashers should at least equal the total load of the sign. A brush on a high-speed flasher must make and break perhaps over 65,000 times during a night of operation and if this brush should be overloaded it will not last long. It is always best in the long run to figure additional brushes when the load of the sign exceeds the total wattage of the flasher system.

A flasher system for high-speed effects is usually wired for 4 circuits (1-2-3-4 and 1-2-3-4) to each brush, correspondingly numbered and with a common wire to the feeder brush. When slower effects are desired they may be had by increasing the number of brushes accordingly. Where a 3-wire system is used, additional feeder brushes should be figured in the flasher system in order to balance properly both sides of the electric feed line.

Whenever the sign contemplated will be extremely large, or of a special nature, with complicated circuits, a drawing or sketch should be made showing, if possible, the number of circuits that will have to be employed and the wattage of the lamps to be used on each of such circuit. This sketch or drawing should be submitted to a reliable and experienced marquee sign manufacturer in case there is some doubt about the design. A full description of the lighting effects wanted should be given, as well as the flashing sequences desired. Also, it should be stated whether a.c. or d.c. electric service will be available, the voltage, the frequency or cycles and phase if a.c., and whether it will be a 2- or 3-wire system. If a 3-wire system is used, additional wires will have to be installed so that the load of the flasher system can be balanced.

A "Post-War" Gadget: The Automatic Usher

THOSE WHO ARE looking for magical gadgets for the post-war theatre may like to consider the "automatic usher." This post-war possibility has the advantage of having been a pre-war actuality. It comes to mind upon noting how much people expect more and more push-button operation after the war, yet have failed to make use of comparable devices which have already been available.

For the larger theatres, in which rapid seating of patrons is frequently a problem, requiring a large staff of highly trained ushers, a device which would show a vacant seat as soon as a patron left it is entirely feasible.

By means of this method, the empty seats are shown on a panelboard in view of the ushers. On the panelboard the seating plan is shown, with each chair represented by a small non-glare bulb wired to the seat of that chair. When the seat becomes empty, this bulb goes on, when occupied it goes off. Each light bulb is controlled by a small momentary contact

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WHETHER for the government or the motion picture industry, the keynote of the success of this company is its ability to pioneer and bring into reality electrical equipment which ever meets new needs.

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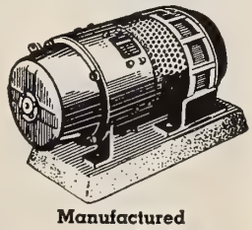

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In Canada, General Theatre Supply Co.

THE HERTNER ELECTRIC COMPANY

12690 Elmwood Avenue Cleveland 11, Ohio, U. S. A.

CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY
201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING
1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

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Name ..... Theatre .....

Address .....

switch attached to a plate installed at the bottom of the seat.

When the seat is occupied by a patron, the pressure forces this switch away from the electrical contact, thus putting out the light bulb on the panelboard; and when empty, the switch springs back to make an electrical contact again, and the light goes on.

The switch is of such type that any normal motion in the seat does not affect it. The electrical supply to each seat is of a very small voltage stepped-down through a transformer connected with the main supply line. A main master switch is installed in the manager's office or any other convenient place so that the entire panelboard can be turned on or off at will. The wiring to each chair is of a very small size, and the connections and installation are practically the same as those for aisle lights and hearing aid systems.

For the installation of the switch in the seat of the chair, arrangements have to be made with the chair manufacturers. There is quite a lot of wiring to be done to connect all of the chairs, hence an installation is better suited to new theatre construction than to existing theatres. For new theatres, and especially those of large capacity, a seat indicating system could well prove worthwhile as a means of getting patrons seated promptly with a smaller staff of ushers than would otherwise be necessary.

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PRODUCT DIGEST

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

SHORT SUBJECTS CHART

SERVICE DATA

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Roughly Speaking

Warner—Life in These United States

Rosalind Russell in fine fettle is the bright and uiding star of this paradoxically long yet swiftly old story of one American woman's life in these nited States from 1902 until after Pearl Harbor. he woman is Louise Randall Pierson, who lived e life and wrote it up in the book of the same tle, from which the picture is taken, and then ent on to write the screenplay from which pro-ucer Henry Blanke and director Michael Curtiz erived the production. The extent to which her fe may have been typical is open to whatever uestioning her contemporaries or their juniors ect to venture—a circumstance likely to stimu-ate word-of-mouth publicity in behalf of the box ffice—but it was packed with excitement and was ved during a half century of American history hat furnishes its own powerful claim to the per-onal interest of everybody now living within these orders. It's what may be termed, not only be-ause it's long but because it contains so much of o many things, a whale of a lot of picture.

The central character, portrayed by Cora Sue ollins as a child of 12 and by Miss Russell from 8 on, is a daughter of wealth, reduced to modest eans after her father's death, who attempts to ap-ly to the business of living her father's advice to shoot at the stars" and be content with no less han the utmost in any department of existence. he becomes a stenographer when that was a ven-uresome undertaking, succeeds at it, falls in love ith a young man about to enter banking and mar-es him in a then advanced form of ceremony with bey" omitted and health certificates provided. he bears four children in swift succession and ives her husband a divorce (some sectors may riticize the casualness displayed about this mat-r) because he's fallen in love with another girl. he meets another man, known as a waster, and ey marry almost immediately, the remainder of e story relating their up-and-down but altogether armonious and happy life together for many years ereafter.

In the portrayal of this central character Miss ussell is presumed to age some 36 years—from 8 to 54 or thereabouts—but she and her studio ad the good sense to indicate this aging by no ch involved makeup and pretenses as have been sed for most actresses engaged in similar under-kings, depending instead upon the simple de-ice of graying her hair progressively without owing her down, even momentarily, in her head-ng race through the part and the picture. It is y virtue of the fast tempo prevailing throughout at the picture escapes the category of historicals d documentaries into which most films in kind e thrust, as if instinctively, by the purchasing blic. There are, by count, 124 minutes of pic-re, but never a dull one.

Background events include both world wars, the arket collapse of 1929, the New York World's air, and others of lesser but colorful import. oreground incidents include a potent sequence in hich infantile paralysis strikes down a child in e family, a party in the forthright tradition of e 'twenties, an exciting demonstration of a new rplane, and the final scenes in which the boys, their way to war, take leave of their parents. Jack Carson, as the second husband, and Donald Woods, as the first, provide the better of many supporting performances.

Previewed at Warners' Hollywood theatre, Hollywood, where a midweek audience appeared generally pleased. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 124 min. PCA No. 10190. General audience classification.

Louise Randall .....Rosalind Russell
Rodney Crance .....Donald Woods
Harold Pierson .....Jack Carson
Ann Doran, Hobart Cavanaugh, Eily Malyon, Alan Hale, Craig Stevens, John Alvin, Mary Servoss, Francis Pierlot, Manart Kippen, George Carleton, George Meador, Frank Puglia, John Qualen, Chester Clute, Irving Bacon, Barbara Brown, Sig Arno, Kay Collins, Kathleen Lockhart, Cora Sue Collins, Ann Todd, Andy Clyde, Arthur Shields, Helene Thimig, Greta Granstedt, Ann Lawrence, Mona Freeman, Andrea King, Mickey Kohn, Johnny Treul, Robert Hutton, John Calkins, Richard Wimar, John Sheridan, Jo Ann Marlowe, Patsy Lee Parsons, Jean Sullivan, Gregory Muradian, John Sheffield.

Here Come the Co-Eds

Universal—Comedy at College

The latest Abbott and Costello film is one of the funniest in which the boys have appeared for some time. All the tried and true laugh formulae are present, and some new ones that had the preview audience in stitches. Costello's attempt to eat an oyster stew in which there is a large and carnivorous oyster is a little gem of that kind of daffy nonsense which first made the boys famous.

Phil Spitalny and his all-girl orchestra add pleasant moments in a quieter mood, and Peggy Ryan, Martha O'Driscoll and Lon Chaney provide the light romantic touch. Jean Yarbrough's direction achieves a precise balance between hilarity and calm.

John Grant produced and collaborated with Arthur T. Horman on the screenplay, which is based on a story by Edmund L. Hartmann. It starts out in a dance hall where, reversing the usual order of things, the boys are employed as taxi-dancers for the benefit of unescorted women. From there the action moves to a girls' college where the boys, working as caretakers, take care of everything in such fine style that the end sees the college out of debt, true love triumphant, and Costello acclaimed as the world's best basketball player.

Seven songs by Jack Brooks and Edgar Fairchild, four of which are sung by the Spitalny girls and three by Peggy Ryan, give the audience a chance to get its breath back between laughs.

Previewed at the Pantages theatre, Hollywood, where the laughter of the audience was almost incessant. Reviewer's Rating: Good.—THALIA BELL.

Release date, Feb. 2, 1945. Running time, 88 min. PCA No. 10680. General audience classification.

Slats .....Bud Abbott
Oliver .....Lou Costello
Patty .....Peggy Ryan
Molly .....Martha O'Driscoll
June Vincent, Lon Chaney, Donald Cook, Charles Dingle, Richard Lane, Joe Kirk.

Thunderhead, Son of Flicka

20th Century-Fox—A Happy Sequel

There may have been some early doubts about the reception of "My Friend Flicka," but for "Thunderhead" there is an audience ready and waiting to take it to their hearts. Mary O'Hara's sequel to the original story of a boy and a horse promises a treat for the youngsters and pleasant entertainment, set in magnificent Technicolor, for all ages.

The screenplay by Dwight Cummins and Dorothy Yost picks up the characters—played once again by Roddy McDowall, Preston Foster, Rita Johnson and Diana Hale—on the early summer evening when Flicka has her colt. The young horse is a throw-back, in coloring and temperament, to the wild white stallion who had sired Flicka. He runs like the wind but refuses to be broken. His master's hopes of racing him are dashed in the first trial when he breaks away while leading in the home stretch and jumps the barrier into the fields. When the boy is threatened by the wild "Albino," who has been raiding the herd and driving off the mares, Thunderhead kills the stallion, but it is obvious that the horse will never again be confined.

This story, combined with a thread of plot about the financial problems of the ranch, is told simply enough to be followed by the very young. It has several dramatic highlights—the breaking of the colt, the race, the life-and-death struggle between the two white horses—to sustain interest, and the natural splendor of the western canyons and plains, alive with color from dawn to sunset, to delight the eye.

Robert Bassler and Louis King, producer and director, have depended as much on the beauty of the scene and the sleek grace of the animals as on the able performances of the principals to support the story. Charles Clarke's photography is an important element in their success.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, March, 1945. Running time, 78 min. PCA No. 10436. General audience classification.

Ken McLaughlin .....Roddy McDowall
Rob McLaughlin .....Preston Foster
Hildy .....Diana Hale
Nelle .....Rita Johnson
James Bell, Carleton Young, Ralph Sanford, Robert Filmer, Alan Bridge.

Moscow Skies

Artkino—Soviet Air Drama

Glowing tribute is paid in this latest Russian importation to the Soviet air force, through whose exploits the skies over Moscow were kept in Russian hands during the grim autumn of 1941.

The story, simple and documentary-like, focuses attention on one pilot, following his military career from the completion of flight school through numerous engagements with the Luftwaffe, culminating in his becoming a seasoned ace. Woven skillfully into the film is a romance between the flyer and an army nurse.

The film unfolds in a light, almost buoyant manner, in contrast to the Russian tendency to exact the last ounce of drama in an effort to achieve realism.

Peter Aleinikov commandingly plays the flyer, but in an attempt to cover him with valor, the picture often inclines toward excessive heroics, with the result that occasionally he emerges as a sort of Paul Bunyan of the skies.

Containing satisfactory English titles, the film offers much to American audiences. Especially noteworthy is the photographic authenticity of some of the combat scenes which seemingly were fitted

into the footage from army documentary films. One exciting sequence catches a Russian pilot ramming a German Junker and sending it to flaming destruction by clipping off its tail.

Produced at the Mosfilm Film Studios, Moscow. The picture was directed by Yuri Reisman.

Seen at the Stanley theatre, New York, where the audience seemed pleased and engrossed. Reviewer's Rating: Good.—MANDEL HERBSTMAN.

Release date, January 20, 1945. Running time, 80 min. General audience classification.

Lieutenant Illya Streltsov.....Peter Aleinikov
Zoya .....Nina Masayeva
Nikolai Bogolyubov, Peter Sobolyevsky, Ivan Kuznetzov.

What a Blonde

RKO Radio—Rationing Problems

How to get additional gas coupons is the problem that confronts Leon Errol who portrays F. Farrington Fowler, a manufacturer of ladies' underwear in "What a Blonde." The result is a light and entertaining film, spotted with laugh-producing incidents. The fun which Leon Errol lends to the film is interrupted by a series of confusing incidents which vary from the absurd to the ridiculous. There are many supporting players who do well, but Leon Errol accounts for the major effect.

Leon Errol, as Mr. Fowler, displeases the butcher, insults the head of the ration board, loses an important prospective business associate. His cook leaves, and his wife, played by Elaine Riley, is alarmed by his antics. In the end some of the problems are solved; others concerning his manufacturing business will have to wait until six months after the war.

The screen play, which is in the familiar comedy-drama pattern, was written by Charles Roberts from an original story by Oscar Brodney. Sam Stoloff produced, and Leslie Goodwins directed.

Seen in the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, Block 3. Running time, 71 min. PCA No. 10488. General audience classification.

Fowler .....Leon Errol
Pomeroy .....Richard Lane
Michael St. Angel, Elaine Riley, Veda Ann Borg, Lydia Bilbrock, Clarence Kolb, Ann Shoemaker, Chef Milani, Emory Parnell, Larry Wheat, Dorothy Vaughan, Jason Robards.

Her Lucky Night

Universal—Minor Musical

Warren Wilson, who produced this picture and is also credited with the original story on which Clyde Bruckman's screenplay is based, starts out with a good idea which gets a bit confused. There is interest in some song numbers by the Andrews Sisters. They sing, among others, "Is You Is or Is You Ain't My Baby?," "Sing a Tropical Song," and "Dance With the Dolly With the Hole in Her Stocking."

Noah Beery, Jr., overdraws his characterization of the unfortunate hero who is always in hot water. Martha O'Driscoll, who is employed by Beery's uncle, comes to the young man's rescue. A devotee of astrology, she attributes the young man's misfortunes to an unfavorable horoscope. She makes him stay in bed until, presumably, the stars change in their courses, and after that everything turns out all right.

Edward Lilley directed the piece.

Seen at the studio. Reviewer's Rating: Fair.—T. B.

Release date, February 9, 1945. Running time, 63 min. PCA No. 10344. General audience classification.

Themselves.....The Andrews Sisters
Connie .....Martha O'Driscoll
Larry.....Noah Beery, Jr.
Georgie Barbier, Maurice Cass, Marie Harmon, Olin Howlin, Robert Emmett Keane, Grady Sutton, Edgar Dearing, Eddie Acuff, Rita Gould.

Eadie Was a Lady

Columbia—Musical Comedy

Music, drama and melody blend entertainingly in this pleasant little film built around the singing and dancing talents of Ann Miller.

Monte Brice's original screenplay is about a society girl who attends a fashionable college during the daytime, while, unknown to her stern guardian aunt, trying to break into the theatre by acting in a burlesque at night. The complications and conflicts arising out of this dual life shape the dramatic turns of the film.

Hal McIntyre and his orchestra, lavish dance ensembles and six musical scores enliven the proceedings while Miss Miller's educated feet execute some brilliant "machine-gun" tap dances.

As two former burlesque performers who invade the academic world under the hoax of being authorities on classical drama, Joe Besser and Jimmy Little provide most of the slapstick hilarity.

The confusions happily resolve themselves when Miss Miller is able to marry the dashing producer she loves, with the blessings of Aunt Priscilla.

Arthur Dreifuss directed with accent on pace. Michel Kraike produced.

Seen at the RKO Albee theatre in Brooklyn, where an afternoon audience stirred to the swing and sway. Reviewer's Rating: Fair.—M. H.

Release date, January 18, 1945. Running time, 67 min. PCA No. 10568. General audience classification.

Eadie Allen .....Ann Miller
"Professor" Dingle.....Joe Besser
William Wright, Jeff Donnell, Jimmy Little, Marion Martin, Kathleen Howard, Tom Dugan, Douglas Wood, Hal McIntyre and his orchestra.

SHORT SUBJECTS
reviews and synopses

(Running times are those quoted by the distributors.)

WHEN I YOO HOO (WB)
Blue Ribbon Merrie Melodies (1307)

In traditional style, two families in the hills of Kentucky are staging a deadly feud. The suggestion is made that bloodshed can be avoided and the whole thing settled by a cock fight, winner take all. Both sides agree until the decision is made when the whole thing starts all over again.

Release date, February 24, 1945 — 7 *minutes*

DOG, CAT AND CANARY (Col.)
Color Rhapsody (6501)

This is a three-cornered battle with the cat after the canary and the dog intervening in the chase. At first the dog is tied down and the cat has a more or less free hand, but when he loosens himself the free-for-all is on. The canary watches excitedly from a safe perch and escapes damage.

Release date, January 5, 1945 — 6 *minutes*

BIKES AND SKIS (WB)
Sports Parade (1504)

This is a nice blend of feminine beauty, southern sunshine and not too taxing sports. At Cypress Gardens, Fla., the color camera catches some very pretty girls riding the waters on skis and exploring the warm countryside on bicycles. Andre De La Varre shot the film.

Release date, February 10, 1945 — 9 *minutes*

OUT FISHIN' (Para.)
Sportlight (R4-4)

One of the finest fishing grounds in Canada is the place for a scenic and instructive sports reel. Dave Newill, well-known fisherman, goes to New Brunswick for his salmon, demonstrating the technique for attracting the big fish, hooking them and bringing them in. Ted Husing supplies the commentary.

Release date, January 26, 1945 — 9 *minutes*

STRIKING CHAMPIONS (Col.)
World of Sports (6804)

The continuing popularity of the sport of the ball and pins receives recognition in this presentation of championship form. Ned Day, Marion Lattiwig, Joe Falcaro and Joe Norris give expert demonstrations with the camera slowing up so you can see how it's done. The narrator is Bill Stern.

Release date, December 22, 1944 — 10 *minutes*

POWER UNLIMITED (RKO)
This Is America (53,103)

Frederic Ullman, Jr., producer of the 2-reel su jects released under the general title "This America" has centered his photographic research on the timely topic of coal, carrying it through t mining process to its ultimate refinement for hous hold use. Coal for heat and machine power is on part of the story. There are also less famili by-products going far afield. After various tec niques of manufacture, the ore emerges ready f the medicine cabinet, or even the dressing tab Coal tar derivatives form the basis of dyes a cosmetics, and chemical science is finding mo uses daily. The subject is informational but t presentation is never one of dry facts.

Release date, January 19, 1945 — 17 *minut*

THE UNRULY HARE (WB)
Bugs Bunny Special (1722)

Elmer turns up here as a surveyor checkir arrangements for the first run on a new railw line. Bugs is in his usual role of tormentor. Usir his complicated equipment, Elmer tries to remo the rabbit but only succeeds in setting off a dyn mite explosion and removing himself. Bugs Bun is blown on to the observation platform of t oncoming train but gets off quickly mindful travel restrictions.

Release date, February 10, 1945 — 7 *minut*

FLICKER FLASHBACKS, NO. 4 (RKO)
52,204

The films included in this reel of early moti pictures span a five-year period at the beginni of the silent screen. "Two Paths" is a 1911 Bi graph morality play on the dangers of bad co pany. The newsreel dates back to 1906, and t melodrama which closes the show, "The Banke Daughters," is a 1910 epic.

Release date, January 26, 1945 — 9 *minut*

SCREEN SNAPSHOTS, NO. 5 (Col.)
6855

A Wave, a Wac and a Marine are given guided tour through Hollywood for a glimpse day and night life in the film capital. Among t places visited are the local NBC station, La Rue Ciro's, the Mexican quarter and the home Charles Laughton. Many stars appear brief introduced by Jinx Falkenburg who conducts t tour.

Release date, December 28, 1944 — 9½ *minut*

TRAP HAPPY PORKY (WB)
Looney Tune (1702)

After a hard day's travel Porky Pig is tryi to get some sleep in a tourist cabin when rude awakened by some mice on a pantry spree. Faili in his own efforts to get rid of them he calls a cat who accomplishes the feat. But then t cat is so fond of Porky that he brings around group of friends to serenade him. Porky final joins the chorus in desperation.

Releate date, February 24, 1945 — 6½*minut*

SHE SNOOPS TO CONQUER (Col.)
Vera Vague (6422)

Vera Vague is still manless, but she has hi hopes. The editor of the newspaper where s works as an inquiring reporter has promised consider her suit if she brings in a famous b elusive German spy. Vera has her troubles wi him but finally, through no fault of her own, su ceeds in smoking out the whole spy ring. T prospective bridegroom can't refuse.

Release date, December 29, 1945 — 17 *minut*

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2303. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 Issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
....	Leave It to Blondie	Feb. 22,'45
....	The Crime Doctor's Courage	Feb. 27,'45
....	A Song to Remember	Special
....	Rough Ridin' Justice	Not Set
....	Tonight and Every Night	Not Set
....	Return of the Durango Kid	Not Set
....	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Beth Barrels Blazing	Not Set
....	Blazing the Western Trail	Not Set
....	Counter-Attack	Not Set
....	Lawless Empire	Not Set
....	Thousand and One Nights	Not Set
....	Rough, Tough and Ready	Not Set
....	Guy, a Gal and a Pal	Not Set
....	Rockin' in the Rockies	Not Set
....	The Fighting Guardsman	Not Set
....	Escape in the Fog	Not Set
....	The Power of the Whistler	Not Set
....	Over 21	Not Set
....	Eve Knew Her Apples	Not Set
....	Kiss and Tell	Not Set
....	10 Cents a Dance	Not Set
....	Boston Blackie Booked on Suspicion	Not Set

MGM

Block 9

Prod. No.	Title	Release Date
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44

SPECIAL

Prod. No.	Title	Release Date
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.-Mar.'45

Block 10

Prod. No.	Title	Release Date
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
....	National Velvet	Not Set
....	The Picture of Dorian Gray	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
....	Anchors Aweigh	Not Set
....	Gentle Annie	Not Set
....	The Clock	Not Set
....	Thrill of a Romance	Not Set
....	Keep Your Powder Dry	Not Set
....	Hold High the Torch	Not Set
....	Valley of Decision	Not Set
....	Without Love	Not Set
....	Our Vines Have Tender Grapes	Not Set
....	Weekend at the Waldorf	Not Set
....	After Ego	Not Set
....	Twice Blessed	Not Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	A Wave, A Wac and a Marine	Nov. 3,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	They Shall Have Faith	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Feb. 23,'45
....	Fashion Model	Mar. 2,'45
....	G. I. Honeymoon	Mar. 23,'45
....	China's Little Devils	Apr. 20,'45
....	Docks of New York	Not Set
....	Stranger from Santa Fe	Not Set
....	The Radio Mystery	Not Set

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4401	Rainbow Island	....
4402	Till We Meet Again	....
4403	National Barn Dance	....
4404	Our Hearts Were Young and Gay	....
4405	Dark Mountain	....

Block 2

Prod. No.	Title	Release Date
4406	And Now Tomorrow	....
4407	Man in Half Moon Street	....
4408	Frenchman's Creek	....
4409	One Body Too Many	....
4410	Ministry of Fear	....

Block 3

Prod. No.	Title	Release Date
4411	Here Come the Waves	....
4412	Dangerous Passage	....
4413	For Whom the Bell Tolls	....
4414	Practically Yours	....
4415	Double Exposure	....

SPECIAL REISSUE

Prod. No.	Title	Release Date
4432	Sign of the Cross	....
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Bring on the Girls	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	The Unseen	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Salty O'Rourke	Not Set
....	Miss Susie Slagle	Not Set
....	Duffy's Tavern	Not Set
....	High Powered	Not Set
....	The Love Letters	Not Set
....	The Lost Weekend	Not Set
....	Affairs of Susan	Not Set
....	The Virginian	Not Set
....	Scared Stiff	Not Set
....	Good Intentions	Not Set
....	One Exciting Night	Not Set
....	Too Good to be True	Not Set
....	Masquerade in Mexico	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues Gallery	Dec. 6,'44
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	Hollywood & Vine	Mar. 1,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Shadows of Death	Mar. 24,'45
....	Strange Illusion	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Phantom of 42 St.	Not Set
....	Enemy of the Law	Not Set
....	Enchanted Forest	Not Set
....	Gangster's Den	Not Set
....	Undercover Girl	Not Set
....	Stranger in the Family	Not Set

RKO

Block 1

Prod. No.	Title	Release Date
501	None But the Lonely Heart	....
502	The Master Race	....
503	Tall in the Saddle	....
504	Goin' to Town	....
505	My Pal, Wolf	....

SPECIAL

Prod. No.	Title	Release Date
581	Casanova Brown	....
582	The Woman in the Window	....
583	Belle of the Yukon	....
584	It's a Pleasure	....
551	The Princess and the Pirate	....
591	The Three Caballeros	....

Block 2

Prod. No.	Title	Release Date
506	Girl Rush	....
507	Falcon in Hollywood	....
508	Murder, My Sweet	....
509	Nevada	....
510	Experiment Perilous	....

Block 3

Prod. No.	Title	Release Date
....	What a Blonde	....
....	The Enchanted Cottage	....
....	Betrayal from the East	....
....	Having Wonderful Crime	....
....	Pan-Americana	....
....	The Brighton Strangler	Not Set
....	Wonder Man	Not Set
....	Isle of the Dead	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	West of the Pecos	Not Set
....	Invisible Army	Not Set
....	Body Snatcher	Not Set
....	Along Came Jones	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
....	Sing Your Way Home	Not Set
....	Those Endearing Young Charms	Not Set
....	George White's Scandals of 1945	Not Set

REPUBLIC

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
....	Flame of Barbary Coast	Not Set
....	Lake Placid Serenade	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Steppin' in Society	Not Set
....	Song for Miss Julie	Not Set
....	Great Stagecoach Robbery	Not Set
....	The Phantom Speaks	Not Set
....	Earl Carroll Vanities	Not Set
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	Three's a Crowd	Not Set
....	Johnny March	Not Set
....	A Sporting Chance	Not Set
....	Utah	Not Set
....	Lone Texas Ranger	Not Set
....	Sheriff of Cimarron	Not Set
....	Tell It to a Star	Not Set
....	Tugboat Annie's Son	Not Set
....	Gangs of the Waterfront	Not Set
....	Corpus Christi Bandits	Not Set
....	Road to Alcatraz	Not Set
....	New Faces of 1945	Not Set
....	Return at Dawn	Not Set
....	Fatal Witness	Not Set
....	Bells of Rosarita	Not Set
....	Desperadoes of Dakota	Not Set

20TH-FOX

Prod. No.	Title	Release Date
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
511	The Way Ahead	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead	Mar.,'45

SPECIAL

Prod. No.	Title	Release Date
530	Wilson	Not Set

(tentative)

Prod. No.	Title	Release Date
....	Nob Hill	Apr.,'45
....	Where Do We Go From Here?	May,'45
....	Billy Rose's Diamond Horseshoe	Not Set
....	A Royal Scandal	Not Set
....	Bon Voyage	Not Set
....	Circumstantial Evidence	Not Set
....	San Demetrio	Not Set
....	Bell for Adano	Not Set
....	Molly and Me	Not Set
....	Bullfighters	Not Set
....	Captain Eddie	Not Set
....	Col. Effingham's Raid	Not Set
....	State Fair	Not Set
....	Two-Faced Quilligan	Not Set
....	The Dolly Sisters	Not Set
....	Caribbean Mystery	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	G. I. Joe	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Bag	Not Set
....	Hold Autumn in Your Hand	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	Guest Wife	Not Set
....	Paris—Underground	Not Set
....	Captain Kidd	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
9037	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,45
9002	Here Comes the Co-eds	Feb. 2,'45
....	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
....	Frisco Sal	Feb. 23,'45
....	I'll Tell the World	Mar. 2,'45
....	See My Lawyer	Mar. 9,'45
....	House of Fear	Mar. 16,'45
....	I'll Remember April	Mar. 23,'45
....	Salome—Where She Danced	Apr. 6,'45
....	Patrick the Great	Not Set
....	Sudan	Not Set
....	The Frozen Ghost	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	Jungle Captive	Not Set
....	Fairy Tale Murder	Not Set
....	Penthouse Rhythm	Not Set
....	Swing Out Sister	Not Set
....	The Beautiful Cheat	Not Set
....	Song of the Sarong	Not Set
....	Honeymoon Ahead	Not Set
....	Easy to Look At	Not Set
....	Blonde Ransom	Not Set
....	Night in Paradise	Not Set
....	That's the Spirit	Not Set
....	Senorita from the West	Not Set
....	Naughty Nineties	Not Set
....	Invitation to Death	Not Set
....	Lady on a Train	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
411	Objective Burma	Feb. 17,'45
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Roughly Speaking	Not Set
....	The Corn Is Green	Not Set
....	Escape in the Desert	Not Set
....	Christmas in Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God is My Co-pilot	Not Set
....	Pillow to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	Hotel Berlin	Not Set
....	This Love of Ours	Not Set
....	Mildred Pierce	Not Set
....	Three Strangers	Not Set

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to July, 1944, see pages 2068 and 2069.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
	(Average 17 Minutes)		
5412	His Hotel Sweet (Herbert)	7-9-44	2031
5408	Idle Roomers (Stooges)	7-16-44	2090
5424	Pick a Peck of Plumbers (Howard-Brendel)	7-23-44	2054
	1944-45		
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	2298
6410	Woo, Woo! (Herbert)	1-5-45	....
6403	Three Pests in a Mess (Stooges)	1-19-45	....
6430	Snooper Service (Brendel)	2-2-45	....
6431	Off Again, On Again (Howard)	2-16-45	....
6432	Two Local Yokels (Clyde)	3-2-45	....
	COLOR RHAPSODIES		
	(Average 7 Minutes)		
6501	Dog, Cat and Canary	1-5-45	2298
6502	Rippling Romance	2-9-45	....
6503	Fiesta Time	3-2-45	....
	PHANTASIES CARTOONS		
	(Average 7 Minutes)		
5709	Mr. Fore by Fore	7-7-44	2054
5710	Case of the Screaming Bishop	8-4-44	2054
	1944-45		
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flies	11-17-44	2215
6703	Goofy News Views	3-2-45	....
	FOX & CROW (Color)		
	(Average 7 Minutes)		
5754	Mr. Moocher	9-8-44	2150
	1944-45		
6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	3-2-45	....
6753	Kukunuts	3-25-45	....
	FILM VODVIL		
	(Average 10 Minutes)		
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin' Band	12-8-44	2206
6954	Korn Kobblers	2-2-45	..

Prod. No.	Title	Rel. Date	P.D. Page
	COMMUNITY SING (Series 7)		
	(Average 8 Minutes)		
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	....
6655	No. 5 Tico, Tico	1-1-45	....
5657	Christmas Carols (R)	12-8-44	2206
6756	No. 6 Very Thought of You	2-9-45	....
	SCREEN SNAPSHOTS (Series 24)		
	(Average 10 Minutes)		
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
6855	No. 5	12-28-45	2298
6856	No. 6	1-26-45	....
6857	No. 7	2-25-45	....
	WORLD OF SPORTS		
	(Average 10 Minutes)		
5810	G. I. Sports	7-28-44	2114
	SPORT REELS		
	(Average 10 Minutes)		
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	2298
6805	Kings of the Fairway	2-2-45	....
6806	Rough and Tumble	3-2-45	....
	LI'L ABNER (Color)		
	(Average 8 Minutes)		
5603	A Peekoolyer Sitcheeayshun	8-11-44	2054
	1944-45		
6601	Porkullar Piggy	10-13-44	2167
6602	Kickapoo Juice	2-23-45	....

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS		
	(Average 20 Minutes)		
A-501	Dark Shadows	12-16-44	2258
	FITZPATRICK TRAVELTALKS (Color)		
	(9 Minutes)		
T-521	Monumental Utah	7-29-44	2067
T-522	Wandering Here and There	12-9-44	2240
T-523	Seeing El Salvador		2258
T-524	Shrines of Yucatan		2258
	PETE SMITH SPECIALTIES		
	(Average 9 Minutes)		
S-555	Movie Pests	7-8-44	2031
S-556	Sports Quiz	9-2-44	2114
S-557	Football Thrills of 1943	9-23-44	2139
S-558	Safety Sleuth	11-25-44	2215
	PASSING PARADE		
	(Average 10 Minutes)		
K-572	Grandpa Called It Art	7-15-44	2114
K-573	Return from Nowhere	10-28-44	2139
K-574	A Lady Fights Back	11-11-44	2206

Prod. No.	Title	Rel. Date	P.D. Page
	MINIATURES		
	(10 Minutes)		
M-589	Nostradamus IV	9-30-44	2139
	TECHNICOLOR CARTOONS		
	(Average 8 Minutes)		
W-537	The Bodyguard	7-22-44	2054
W-538	Bear Raid Warden	9-9-44	2114
W-539	Big Heel Watha	10-21-44	2122
W-540	Puttin' on the Dog	10-28-44	2139
W-541	Mouse Trouble	12-23-44	2258
W-542	Barney Bear's Polar Pest	12-30-44	2258
W-543	Screwy Truant	1-13-45	2290

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
	(Average 10 Minutes)		
L3-6	No. 6	9-1-44	2183
	1944-45		
L4-1	No. 1	11-3-44	2139
L4-2	No. 2	1-2-45	2240
L4-3	No. 3	3-9-45	....
L4-4	No. 4		....
	MADCAP MODELS (Color)		
	(Average 7 Minutes)		
U3-6	Jasper Goes Hunting	7-28-44	2054
	GEORGE PAL PUPPETOONS (Color)		
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	2240
U4-4	Jasper Tell	3-23-45	2258
U4-5	Jasper's Minstrels		....
	POPEYE THE SAILOR (Color)		
	(Average 7 Minutes)		
E3-5	Spinach-Packin' Popeye	7-21-44	2031
E3-6	Puppet Love	8-11-44	2183
E3-7	Pitching Woo at the Zoo	9-1-44	2130
E3-8	Moving Aweigh	9-22-44	2227
	1944-45		
E4-1	She-Sick Sailors	12-8-44	....
E4-2	Pop-Pie-Ala Mode	1-26-45	....
E4-3	Tops in the Big Top	3-16-45	....
	POPULAR SCIENCE (Color)		
	(10 Minutes)		
J3-6	No. 6	8-4-44	2054
	1944-45		
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182
J4.3	No. 3	2-16-45	2282
J4-4	No. 4		....
	SPEAKING OF ANIMALS		
	(Average 9 Minutes)		
Y3-5	In a Harem	7-14-44	1994
Y3-6	Monkey Business	9-15-44	2114
	1944-45		
Y4-1	As Babies	11-24-44	2183

Prod. No.	Title	Rel. Date	P.D. Page
Y4-2	Who's Who in Animal Land	1-19-45	2240
Y4-3	In the Public Eye	3-16-45	....
	SPORTLIGHTS		
	(Average 9 Minutes)		
R3-9	Catch 'Em and Eat 'Em	7-7-44	1994
R3-10	Furlough Fishing	8-25-44	2054
	1944-45		
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Brones and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	2227
R4-4	Out Fishin'	1-26-45	2298
R4-5	Blue Winners	2-23-45	2282
R4-6	Game Bag	3-30-45	....
	MUSICAL PARADE (Color)		
	(20 Minutes)		
FF3-6	Halfway to Heaven	8-25-44	1970
	1944-45		
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182
FF4-3	Bombalera	2-9-45	2240
FF4-4	Isle of Tabu		....
	LITTLE LULU (Color)		
	(9 Minutes)		
D3-6	It's Nifty to be Thrifty	8-18-44	2122
D3-7	I'm Just Curious	9-8-44	2130
D3-8	Indoor Outing	9-29-44	2227
	1944-45		
D4-1	At the Zoo	11-17-44	2258
D4-2	Birthday Party	12-29-44	....
D4-3	Beau Ties	3-2-45	....
	NOVELTOON (Color)		
	(Average 7 Minutes)		
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	....
P4-3	When G.I. Johnny Comes Home	2-2-45	....
P4-4	A Lamb in a Jam	3-30-45	....
	COLOR CLASSICS CARTOONS (Color)		
	(Reissues)		
C4-7	The Little Stranger		....
C4-8	Snubbed by a Snob		....
C4-9	Kids in the Shoe		....
C4-10	Hunky & Spunky		....

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
	(Average 7 Minutes)		
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	2215
54,106	Tiger Trouble	1-5-45	2258
54,107	Clock Watcher	1-26-45	2258
54,108	Dog Watch		2258
	SPORTSCOPE		
	(Average 9 Minutes)		
44,312	Ski Chase	7-14-44	2054
44,313	Swim Ballet	8-11-44	2114
	1944-45		
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2194
54,304	Parallel Skiing	12-144	2240
	HEADLINER REVIVALS		
	(Average 19 Minutes)		
53,201	Songs of the Colleges	9-8-44	2114

Prod. No.	Title	Rel. Date	P.D. Page
53,202	Swing It	10-20-44	2183
53,203	Swing Vacation	12-1-44	2240
	EDGAR KENNEDY (Average 17 Minutes)		
53,401	Feather Your Nest	10-23-44	2183
53,402	Alibi Baby	1-5-45	2258
	LEON ERROL (Average 17 Minutes)		
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206
	FLICKER FLASH BACKS (Average 9 Minutes)		
52,201	No. 1	9-15-44	2122
52,202	No. 2	10-27-44	2174
52,203	No. 3	12-8-44	2258
52,204	No. 4	1-26-45	2298
	THIS IS AMERICA (Average 19 Minutes)		
43,110	Rockefeller Center	7-28-44	2042
43,111	Brazil Today	8-25-44	2090
43,112	That Men May Live	9-22-44	2122
43,113	Navy Yard	10-20-44	2167
	1944-45		
53,101	West Point	11-17-44	2194
53,102	New Americans	12-15-44	2227
53,103	Power Unlimited	1-19-45	2298

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color) (Average 9 Minutes)		
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	3-2-45	2240
5256	Alaskan Grandeur	3-16-45	2282
5257	Canyons of the Sun	1-5-45	2282
5258	Land of 10,000 Lakes	4-27-45	2282
5259	Isle of Romance	6-22-45	....
5260	Sikhs of Patala	7-6-45	....
	SPORTS REVIEWS (Average 9 Minutes) (Color)		
4352	Ski Slopes	7-21-44	2042
	1944-45		
5351	Blue Grass Gentleman	9-15-44	2139
5352	Trolling for Strikes	12-15-44	2282
5353	Nova Scotia	2-9-45	2282
5354	Down the Fairways	6-1-45	....
	(Black and White)		
5301	Girls Preferred		2258
5302	Steppin' Pretty	1-19-45	....
	TERRYTOONS (Color) (7 Minutes)		
4519	The Green Line	7-7-44	1970
4520	Carmen's Veranda	7-28-44	1982
	1944-45		
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	1-12-45	2258
5510	Port of Missing Mice	2-2-45	....
5511	Ants in Your Pantry	2-16-45	....
5512	Raiding the Raiders	3-9-45	....
5513	Post War Inventions	3-23-45	....
5514	Fisherman's Luck	3-30-45	....
5515	Mighty Mouse and the Kilkenny Cats	4-13-45	....
5516	Mother Goose Nightmare	5-4-45	....
5517	Smoky Joe	5-25-45	....
5518	The Silver Streak	6-8-45	....
5519	Aesops Fable— The Mosquito	6-29-45	....
5520	Mighty Mouse and the Wolf	7-20-45	....
	MARCH OF TIME (Average 18 Minutes)		
V10-12	Americans All	7-14-44	1994
V10-13	British Imperialism	8-11-44	2031
	1944-45		
V11-1	Post-War Farms	9-8-44	2083
V11-2	What to Do With Germany	10-6-44	2122
V11-3	Uncle Sam, Mariner?	11-3-44	2167
V11-4	Inside China Today	12-1-44	2194
V11-5	The Unknown Battle	12-28-44	2240
V11-6	Report on Italy	1-26-45	2290
	DRIBBLE PUSS PARADE (9 Minutes)		
5901	Sea Food Mamas	10-20-44	2183
	2-REEL SPECIAL		
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (21 Minutes)		
....	Zero Hour		1970
....	Fortress Japan	8-10-44	2042
....	Inside France		2122
....	When Asia Speaks	11-17-44	2182
....	Balkan Powder Key		2282
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull		2167

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES (Average 7 Minutes)		
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
9236	Chew Chew Baby	2-5-45	....
	SWING SYMPHONIES (Average 7 Minutes)		
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
	PERSON—ODDITIES (Average 9 Minutes)		
8381	Spinning a Yarn	8-7-44	2067
	1944-45		
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
9373	ABC Pin-Up	1-15-45	2282
9374	Pigtail Pilot	1-22-45	2282
	VARIETY VIEWS (9 Minutes)		
8361	Bear Mountain Game	8-14-44	2031
	1944-45		
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	White Treasure	1-29-45	2282
9355	Your National Gallery		2258
	NAME-BAND MUSICALS (Average 15 Minutes)		
8131	Midnight Melodies	7-19-44	2054
	1944-45		
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	....
9126	Swing Serenade	2-28-45	....
	TWO-REEL SPECIAL (21 Minutes)		
9112	Lili Marlene	12-13-44	1946
	1943-44		
8110	World Without Borders	1-17-45	2269

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Minutes)		
9004	Devil Boats	9-12-44	2006
9006	Musical Movieland	9-9-44	2114
	1944-45		
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
1003	Pledge to Bataan	2-3-45	2290
	FEATURETTES (20 Minutes)		
9106	U. S. Marines on Review	7-8-44	2006
	1944-45		
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-17-45	....
	SPORTS PARADE (Color) (Average 10 Minutes)		
9511	Colorado Trout	7-1-44	1982
9512	Champions of the Future	11-18-44	2174
9513	Bluenose Schooner	8-5-44	2067
	1944-45		
1501	California Here We Are	12-16-44	2227
1502	Birds & Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	2282
1504	Bikes and Skis	2-10-45	2298
	MELODY MASTER BANDS (10 Minutes)		
9609	Junior Jive Bombers	7-1-44	1982
9610	All Star Melody Masters	7-29-44	2031
	1944-45		
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	2282
	BLUE RIBBON MERRIE MELODIES (Average 7 Minutes)		
9312	The Cat Came Back	7-15-44	2031
9313	Isle of Pingo Pongo	8-19-44	2067
	BLUE RIBBON HIT PARADE (Color)		
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	2298
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
9711	Brother Brat	7-15-44	2006
9712	Plane Daffy	9-16-44	2130
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2130
9717	Booby Hatched	10-14-44	2167
9718	The Stupid Cupid	11-25-44	2183
9719	Stage Door Cartoon	12-30-44	2240
9720	Odor-able Kitty	1-6-45	2240
	1944-45		
1701	Draftee Daffy	1-27-45	2282
1702	Trap Happy Porky	2-24-45	2208
	"BUGS BUNNY" SPECIALS (Color) (7 Minutes)		
9724	Hare Force	7-22-44	2031
9725	Buckaroo Bugs	8-26-44	2067
9726	The Old Grey Hare	10-28-44	2174
	1944-45		
1721	Herr Meets Hare	1-13-45	2282
1722	Unruly Hare	2-10-45	2298
	VITAPHONE VARIETIES (Average 10 Minutes)		
9406	Throwing the Bull	7-22-44	2031
	1944-45		
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174

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OFFICIAL U. S. VICTORY FILMS		
Reward Unlimited		1959
Skirmish at the Front		1959
Movies at War		1959
The Liberation of Rome		1944
The War Speeds Up		2090
It's Murder		2139
Target Japan		2167
V.I—Robot Bomb		2183
Brought to Action		2269
What's Your Name		2282
BRITISH MINISTRY OF INFORMATION		
Naples at War		1946
The Volunteer		2258
CANADIAN NATIONAL FILM BOARD		
Canadian Landscape		1982
Hen Hop		1982
UNRRA		1982
A Friend for Supper		2206
MISCELLANEOUS		
Cameramen at War (Astor)		1946
Iran (Artkino)		1982
Moscow Circus (Artkino)		2139
Cossacks on the Danube (Artkino)		2139
Before They Are Six		2139
(Pictorial Films)		
Labor Front (Brandon Films)		2206
57,000 Nazis in Moscow (Artkino)		2206
Jobs After the War		2206
(Newsreel Dist.)		
WAR ACTIVITIES COMMITTEE		
.... Battle for the Marianas		2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
5140	The Desert Hawk (15 episodes)	7-7-44	2018
	1944-45		
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
384	Haunted Harbor (15 episodes)	8-26-44	2067
	1944-45		
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-18-45	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9681	The Master Key (13 episodes)		....

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest includes the over-all performance percentage figure from final reports previously published in PICTURE GROSSES. References to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2303.

An American Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 19, '44, p. 62; Oct. 28, '44, p. 52; Dec. 2, '44, p. 42; Dec. 9, '44, p. 48; Dec. 23, '44, p. 34; Dec. 30, '44, p. 45; Jan. 6, '45, p. 54, 55, 56; Jan. 13, '45, p. 65; Jan. 20, '45, p. 62.

And Now Tomorrow (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—103.1%
Round Table Exploitation—Jan. 6, '45, p. 58.

Belle of the Yukon (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 20, '45, p. 56.

Brazil (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 9, '44, p. 51; Dec. 23, '44, p. 34; Jan. 27, '45, p. 59.

Bride by Mistake (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 9, '44, p. 46; Jan. 20, '45, p. 54.

Can't Help Singing (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 20, '45, p. 54; Jan. 27, '45, p. 52.

Casanova Brown (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—107%
Round Table Exploitation—Sept. 16, '44, p. 62; Sept. 23, '44, p. 53; Oct. 7, '44, p. 56; Oct. 14, '44, p. 50; Oct. 21, '44, p. 48; Jan. 6, '45, p. 55.

Delinquent Daughters (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 9, '44, p. 48; Jan. 20, '45, p. 56.

Frenchman's Creek (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—108%
Round Table Exploitation—Sept. 30, '44, p. 62; Nov. 11, '44, p. 70.

Hail the Conquering Hero (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—94.8%
Round Table Exploitation—Sept. 23, '44, p. 51; Nov. 11, '44, p. 64; Jan. 13, '45, p. 69.

Hollywood Canteen (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—123%
Round Table Exploitation—Dec. 23, '44, p. 36; Dec. 30, '44, p. 45; Jan. 13, '45, p. 65; Jan. 20, '45, p. 54.

House of Frankenstein (Univ.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Dec. 30, '44, p. 42; Jan. 27, '45, p. 52.

The Impatient Years (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.3%
Round Table Exploitation—Sept. 23, '44, p. 51; Oct. 14, '44, p. 50; Oct. 21, '44, p. 48; Dec. 9, '44, p. 49; Jan. 6, '45, p. 57.

Janie (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.7%
Round Table Exploitation—Sept. 2, '44, p. 56; Sept. 9, '44, p. 45; Sept. 16, '44, p. 62; Sept. 23, '44, p. 48; Sept. 30, '44, p. 60, 65; Oct. 7, '44; p. 56; Oct. 14, '44, p. 53; Oct. 21, '44, p. 48, 54; Oct. 28, '44, p. 56, 57; Nov. 11, '44, p. 64; Jan. 20, '45, p. 56; Jan. 27, '45, p. 57.

Keys of the Kingdom (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 20, '45, p. 56.

Kismet (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.6%
Round Table Exploitation—Nov. 18, '44, p. 55, 58; Dec. 2, '44, p. 44; Dec. 30, '44, p. 44; Jan. 6, '45, p. 58.

Lake Placid Serenade (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 13, '45, p. 64; Jan. 27, '45, p. 52.

The Master Race (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 30, '44, p. 42; Jan. 13, '45, p. 69.

Mrs. Parkington (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111%
Round Table Exploitation—Dec. 9, '44, p. 50; Jan. 6, '45, p. 58.

Naughty Marietta (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 27, '45, p. 57.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Unobjectionable in Part
Class C	Condemned

The Princess and the Pirate (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—116.2%
Round Table Exploitation—Nov. 18, '44, p. 55; Dec. 30, '44, p. 42, 44; Jan. 13, '45, p. 69.

San Diego, I Love You (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 20, '45, p. 62.

Something for the Boys (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—93.7%
Round Table Exploitation—Dec. 2, '44, p. 43; Dec. 9, '44, p. 51; Dec. 23, '44, p. 34.

Song of the Open Road (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 3, '44, p. 65; July 15, '44, p. 58; July 22, '44, p. 44; Nov. 18, '44, p. 55; Jan. 6, '45, p. 55.

Thirty Seconds Over Tokyo (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—114.4%

3 Is a Family (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 23, '44, p. 55; Jan. 6, '45, p. 58.

Together Again (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—102.5%
Round Table Exploitation—Nov. 25, '44, p. 57; Dec. 9, '44, p. 48; Dec. 23, '44, p. 57; Jan. 6, '45, p. 57; Jan. 13, '45, p. 65; Jan. 20, '45, p. 62.

The Very Thought of You (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—96.2%
Round Table Exploitation—Oct. 21, '44, p. 52, 53; Nov. 11, '44, p. 70; Jan. 6, '44, p. 54; Jan. 13, '45, p. 65.

When the Lights Go On Again (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 25, '44, p. 56; Dec. 23, '44, p. 38; Jan. 20, '45, p. 56.

Winged Victory (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—121.1%
Round Table Exploitation—Dec. 23, '44, p. 36; Dec. 30, '44, p. 45; Jan. 6, '45, p. 58; Jan. 20, '45, p. 54; Jan. 27, '45, p. 54.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2300-2301, issue of Feb. 3, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2299, issue of Feb. 3, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	.....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	RKO	....	Gary Cooper-Loretta Young	Not Set	....	.....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. 5,'44	2030	1899	2218
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	.....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	.....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2302
Betrayal from the East	RKO	....	Lee Tracy-Nancy Kelly	Block 3	....	.....	....	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug.12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	.....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2302
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	.....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2302
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	.....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Not Set	....	.....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	2279	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2302
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	.....	....	2259	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	....	.....	....	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randloph Scott-Ruth Warrick	Not Set	....	.....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Apr. 20,'45	....	.....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	.....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	....	Michael O'Shea-Lloyd Nolan	Not Set	....	.....	....	2242	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	.....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	.....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	.....	....	2259	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	.....	....	2007	....
Counter-attack (formerly One Against Seven)	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	.....	....	2216	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Stephen Crane	Feb. 27,'45	....	.....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	....	.....	....	2216	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous (formerly High Among the Stars)	UA	....	Ralph Bellamy-Connie Moore	Not Set	....	.....	....	2250	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2302
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	.....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	.....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Not Set	....	.....	....	2279	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	.....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	....	Dorothy McGuire-Robert Young	Block 3	....	.....	....	2242	....
Enchanted Forest	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	.....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	.....	....	2092	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	.....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	.....	....	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	.....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan., '45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	.....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	....	.....	....	2203	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2302
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	....	.....	....	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	.....	....	2259	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	.....	....	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	.....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	.....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	.....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Intentions	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	.....	....	2093	....

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Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	....	Lynn Merrick-Ross Hunter	Not Set	....	.....	....	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2302
Hangover Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Block 3	....	.....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb.. 2,'45	88m	Feb. 3,'45	2297	2242	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	.....	....	2259	....
Her Lucky Night	Univ.	....	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
High Powered	Para.	....	Robert Lowery-Phyllis Brooks	Not Set	....	.....	....	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	58m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	.....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	.....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Mar. 1,'45	....	.....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2302
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	Not Set	....	.....	....	2278	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hotel Berlin	WB	....	Helmut Dantine-Raymond Massey	Not Set	....	.....	....	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Mar. 16,'45	....	.....	....	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	....	.....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	....
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Mar. 23,'45	....	.....	....	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Mar. 2,'45	....	.....	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2302
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	.....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	....	.....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley	Not Set	....	.....	....	2230	...
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	.....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
Johnny March	Rep.	....	Richard Arlen-Cheryl Walker	Not Set	....	.....	....	2278	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	.....	....	2259	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keep Your Powder Dry (formerly Women's Army)	MGM	....	Lana Turner-Laraine Day-Susan Peters	Not Set	....	.....	....	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2302
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	....	.....	....	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2302
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LAKE PLACID Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	85m	Dec. 23,'44	2239	2142	2302
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Feb. 22,'45	....	.....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	.....	....	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother,The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Madonna of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	....	.....	....	2202	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	.....	....	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.-Mar.,'45	113m	Nov. 4,'44	2165	1715	2262
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me (formerly Molly, Bless Her)	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	.....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2302
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	.....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	123m	Dec. 9,'44	2213	1763	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	.....	....	2186	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	Apr.,'45	....	.....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	.....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	.....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	.....	....	2279	....
PAN-AMERICANA	RKO	....	Phillip Terry-Audrey Long	Block 3	....	.....	....	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set	....	.....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	.....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	110m	.....	....	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	.....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Not Set	....	.....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2302
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	.....	....	....	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	.....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995

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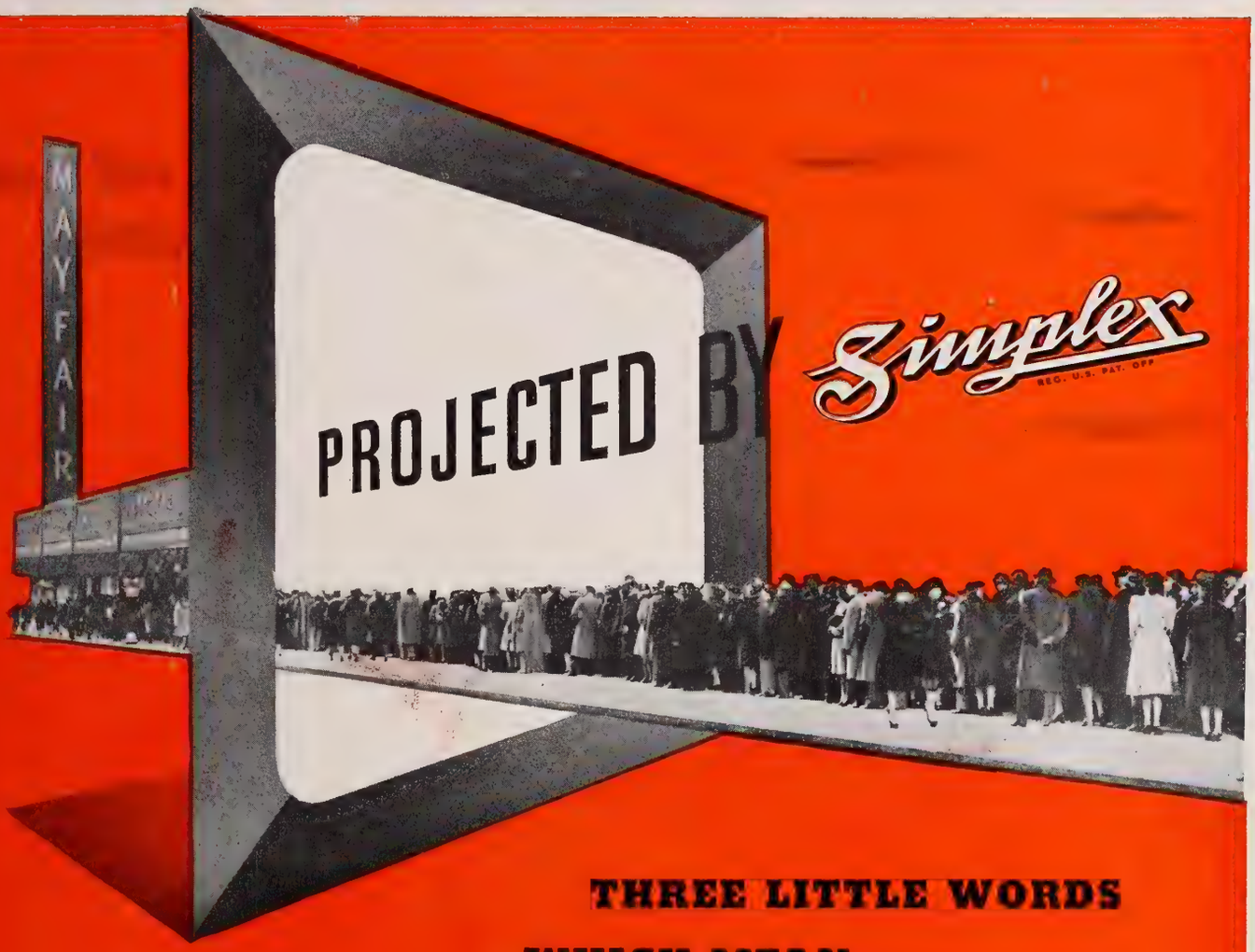
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Not Set	124m	Feb. 3,'45	2297	1983	....
Rough, Tough and Ready	Col.	....	Chester Morris-Victor McLaglen	Not Set	....	.....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Not Set	....	.....	....	2131	....
•Rustler's Hideout	PRC	446	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes (formerly Heroes of the Sagebrush)	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	....	.....	....	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 6,'45	....	.....	....	2230	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Not Set	....	.....	....	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	.....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Mar. 9,'45	....	.....	....	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	.....	....	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Mar. 24,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	....	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2302
Song for Miss Julie, A	Rep.	....	Anton Dolin-Alicia Markova	Not Set	....	.....	....	2250	....
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Not Set	....	.....	....	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Special	113m	Jan. 20,'45	2277	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	.....	....	2093	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	....	.....	....	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	.....	....	2278	....
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 15,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	....	.....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,44	56m	Nov. 11,'44	2174	2032	....
Sudan (color) (formerly Queen of the Nile)	Univ.	....	Maria Montez-Jon Hall	Not Set	....	.....	....	2203	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	Not Set	....	.....	....	2259	....
TAHITI Nights	Col.	6025	Dave OBrien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	.....	....	2250	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2072	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	....	.....	....	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They hall Have Faith	Mono.	....	Gale Storm-Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2302
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	.....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	....	.....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Not Set	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2302
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	....	.....	....	2092	....
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	.....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	.....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
•UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Not Set	....	.....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
•Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	.....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	....	.....	....	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2302
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
What a Blonde	RKO	....	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	.....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	56m	.....	....	2186	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	.....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom.	PRC	....	Buster Crabbe-Al. St. John	Oct. 8,'44	56m	.....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2262
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2302
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	.....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2262
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOUTH On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	....	.....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	.....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2270.



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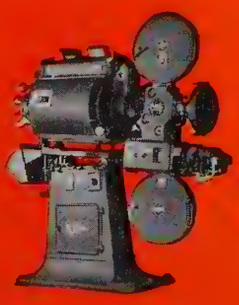

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

See My Lawyer
Crime, Inc.
Sheriff of Cimarron
The Kid Sister
Let's Go Steady
Sergeant Mike
The Man Who Walked Alone

WPB

The Industry meets the War Production Board, confers and gets new rationing with more arithmetic and less footage

JUSTICE

The Department files again in that Decree case, asking elimination of clearances calculated to affect Distribution influences and controls

VOL. 158, NO. 6 FEBRUARY 10, 1945

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1945 by Quigley Publishing Company*

"I THINK YOU'RE WONDERFUL, MR. VAN JOHNSON!"

(and so do millions of other gals from eight to eighty who are packing theatres to see M-G-M's Van Johnson in "THIRTY SECONDS OVER TOKYO" and who watch for him in "BETWEEN TWO WOMEN." The honors pour in from everywhere: Ladies Home Journal, Photoplay, Screen Guide, Variety, Film Daily, Modern Screen, Look Magazine and countless others proclaim Van, the idol of the millions.)

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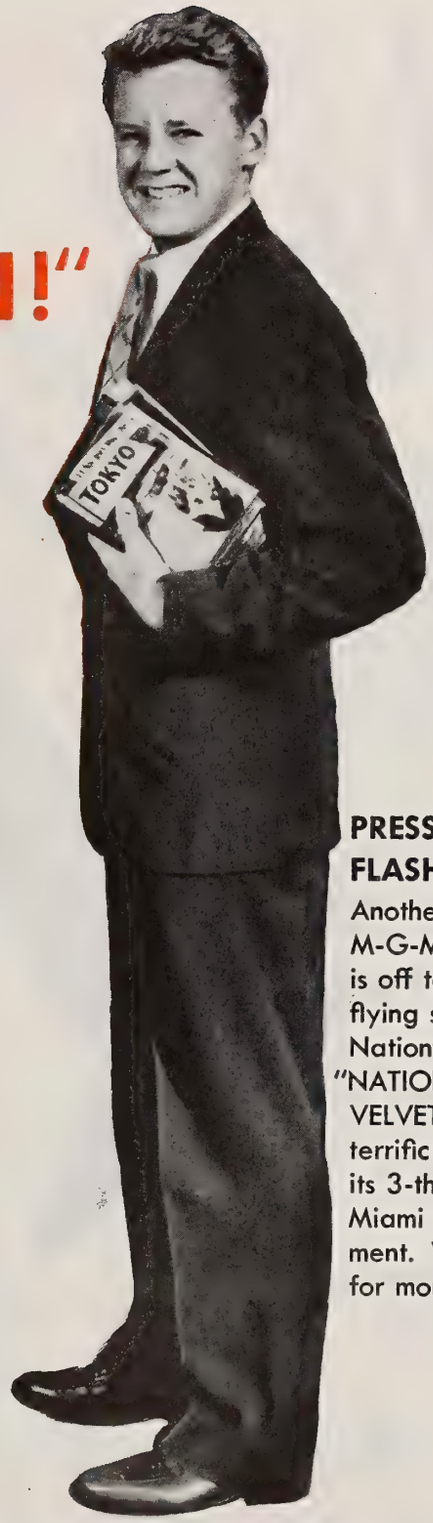

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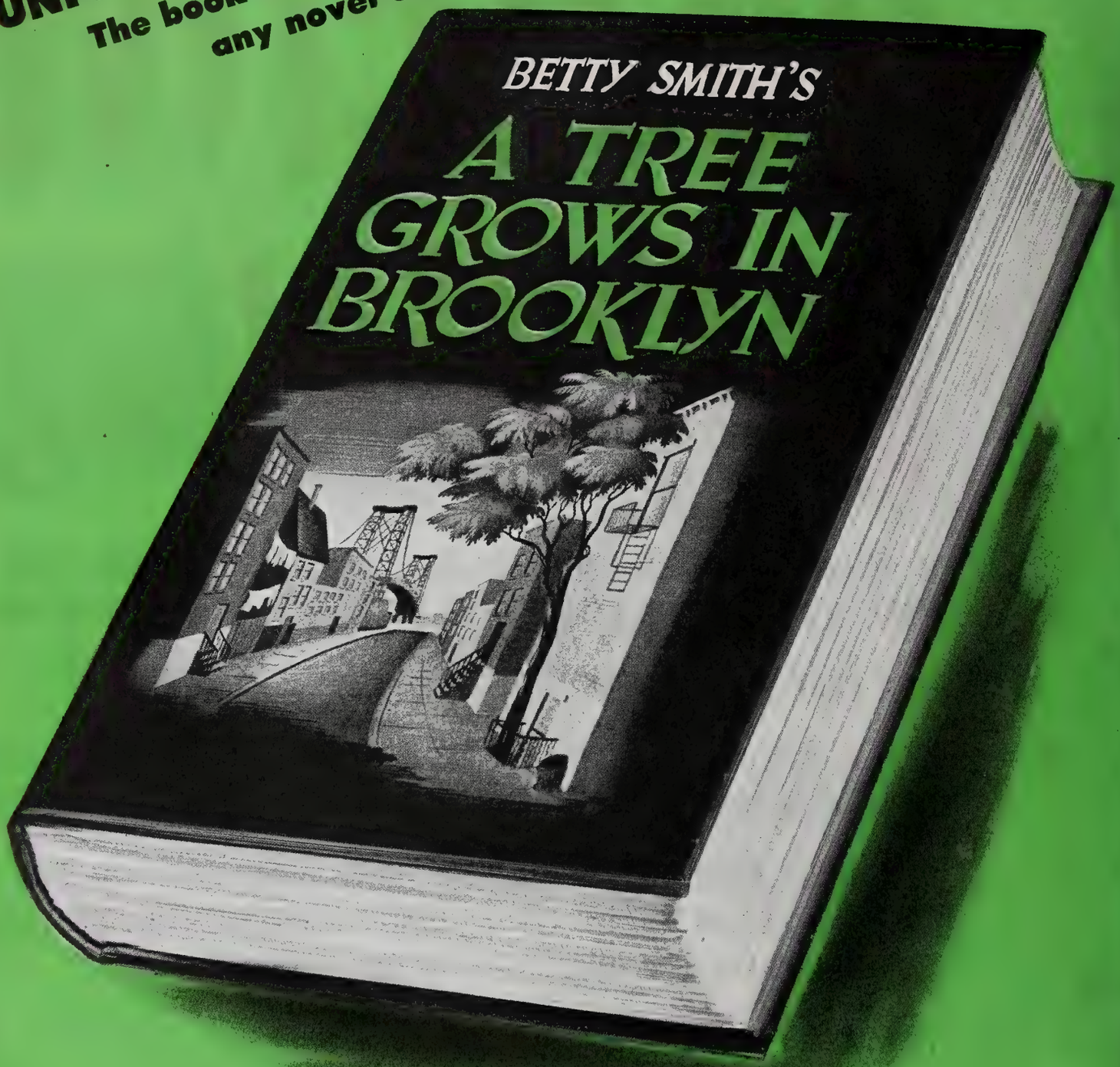

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ELIA KAZAN
PRODUCED BY
LOUIS D. LIGHTON
Screen Play by Tess Slesinger and Frank Davis

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MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 158, No. 6

February 10, 1945

RAW STOCK

THE complexities of the map of motion picture operation, at home as well as abroad, multiply apace. While the picture in detail grows more complex it proceeds to clarify in the broader aspect—in the direction of more and more regulation, more controls.

There obtains a growing inter-mixture, or else coincidence, of the pressures of war necessity, represented especially just now by the War Production Board, and the social and political forces operating on the economic structure principally through the Department of Justice.

It is of particular interest that two representatives of the Department of Justice sat as observers at last week's imposing meeting of the Motion Picture Industry Advisory Committee with the War Production Board in Washington.

In practical fact one may be wondering whether the Department of Justice was watching the motion picture industry, or maybe the WPB, or both.

In view of the ultimate effect of the freezing of the industry in the status quo, from the WPB findings, a reasonable question might arise as to whether or not the industry was being pressured into an agreement which could be called "in restraint of trade." Something has to be restrained.

That might put a pretty question before Mr. Wendell Berge of the Department of Justice. It might also raise a lot of other questions. It is, entertainingly enough, somewhat a part of the situation where the American industry operating abroad might have to be as well controlled in cooperations as though it were a cartel. We have been criticized at times for saying "the Government are". It sure are, and various, utterly plural.

THERE is no avowed or even indicated connection between the regulative efforts of WPB under the law of wartime necessity and the regulative programs of the Department of Justice with reference to the trade practices of the industry.

There are those who, however, point out that there can be relation without connection.

It is inevitable that the restrictions of distribution imposed in the film rationing have a direct physical effect on the pattern of distribution—which of course means the pattern of service to which theatres with what. That is impact on trade practise right in the film can. There will be plenty of discussion of that, from now on.

Inevitably the limitation of the number of prints in circulation by WPB tends to make the picture "play out" more slowly, reach the subsequent runs later.

Coincidentally, the week's move of the Department of Justice in court action, filed in New York, aimed at sweeping away various categories of clearance would tend to make the product, whatever the number of prints, move faster, cover more screens, class by class, in less time.

That might not be coordination, but it could be added up into such a picture.

Anyway the firm hands of regulation, war demand on one side, industrial and economic legislation on the other, are coming closer together.

FOR those of longer memory it is to be recalled that there was once upon a time out in Madison in Wisconsin a famous oil litigation in which various companies were charged with conspiracy in restraint of trade. Their defense was that they had moved under the authorization and requirement of the National Recovery Administration—which is to say under the wings of the Blue Eagle—to make certain arrangements of efficiency for the commonweal. Anyway they got convicted of being utterly in conspiracy, so their arrangement was dissolved, forbidden, etc.

It's a bit of the problem of the left hand and the right hand. The Government are.

■ ■ ■

FORTUNES of WAR

OOZING out from Paris in the melange of war minutiae comes word that one Robert Brasillach, accused of "intelligence with the enemy", has been tried, convicted and shot. Here are unhappy tidings about a young man of decided journalistic competence, to which we must add: of interesting service of the traditions of the screen.

In 1938 his *Histoire du Cinema*, in which he collaborated with Maurice Bardeche, was published here in translation by Miss Iris Barry, curator of the Film Library of the Museum of Modern Art, and with a foreword by Mr. John E. Abbott, head of that institution.

The Bardeche-Brasillach history of the screen was pro-French and pro-European with more valiance than verity, but the while remains an animated recording of many events and developments of interest to the student able to discriminate, with the assistance of the many footnotes by Miss Barry, calculated to impose some objectivity on the account. It is the best telling of the story of the films on the Continent yet presented.

[The charge was that M. Brasillach wrote his way out of a Nazi prison camp in 1941 with an article for *Je Suis Partout*, pro-German weekly, and then became its editor. January 27 in Lyon, Charles Maurras, Royalist leader and mentor of M. Brasillach, also long editor of *L'Action Francaise*, was sentenced to life imprisonment, also for "intelligence with the enemy".]

■ ■ ■

TALKING BOOKS

TALKING Books, literature for the blind, recorded on special phonograph records and now available for a widened field of service to soldiers who have lost their eyes in battle, are, as few today know, a technological contribution out of this industry.

They are recorded by a process invented and patented by the late Frank L. Dyer, once a famous name in the world of the motion picture. He gave the rights under his patent to the American Foundation for the Blind, some years ago. The Dyer process records in a microscopically fine groove, producing a long playing record, made audible by an electrical "reading machine" which looks like a portable phonograph. The records are thin, flexible and resistant to damage in transit.

Mr. Dyer's invention was evolved years ago, after he had become a patent attorney in New York. That followed his service to Thomas A. Edison, as attorney in the days when the motion picture was invented, and later functioning as a figure in the Motion Picture Patents Company and with the once all-powerful General Film Company. His gift to the blind is a memorial to his wife, Isabelle Archer Dyer. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

All's Welles

RKO FINALLY has unburdened its studio vaults of the 375,000 feet of Technicolor footage and 90,000 black-and-white which Orson Welles shot in 1942 during that well-publicized tour of Brazil and Mexico. According to Jackson Leighter, Mr. Welles' producing associate, the screen, stage and radio star recently acquired the footage from RKO and plans to produce, independently, two or possibly three films of the material. It was not disclosed how much the acquistion cost Mr. Welles. First on the production agenda will be "It's All True," in Technicolor, dealing with the history of the Samba and the Rio de Janeiro carnival, which will exploit Mr. Welles in the capacities of actor, writer, director and producer. "My Friend Bonito," in black-and-white, will be the second picture, a story about bull fighting. "Jangados," a story about four Brazilian fishermen who became national heroes, is scheduled for the third production. Mr. Welles left New York last week for Hollywood to begin work on his program. It is understood a releasing deal is being negotiated with RKO.

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INGENIOUS showmen meet new fuel and lighting emergencies Page 14

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"AS you were" appears answer to raw stock problem following Washington meeting; allocations for eleven distributors tabulated; independent status defined Page 24

BRITISH producers turning toward Charles Dickens for story material Page 28

ARTHUR Rank sends emissaries to Germany and to Latin America Page 30

PINANSKI accepts post as chairman of Seventh War Loan drive Page 32

INDUSTRY leaders to tour nation in behalf of Red Cross campaign Page 44

MORE than $5,000,000 expected in March of Dimes drive for 1945 Page 44

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Advertising Record

A TOTAL of $25,264,329.92 was spent in advertising the Sixth War Loan, an increase over the $24,981,670 spent for the Fifth War Loan, Thomas H. Lane, director of advertising, press and radio for the Treasury Department, announced last week in Washington. "Despite stringent space and time conditions, advertisers, agencies and media contributed their magnificent driving force to a degree never before surpassed," Mr. Lane declared. "No matter where Americans looked or listened or read, they felt the constant impact of the War Bond story." A breakdown of media, calculated by recognized checking bureaus and media associations using standard advertising rates was as follows: $11,250,000 spent on radio advertising; $7,709,603 via newspapers; $2,885,153, periodicals; $3,419,573, outdoor advertising. Daily newspapers carried $5,051,357 total value of advertising; weekly newspapers, $2,658,246.

Frank E. Tripp, chairman of Allied Newspaper Council, estimated Tuesday in Washington that the nation's newspapers contributed $16,000,000 to the Sixth War Loan in news and editorial space in addition to the $7,709,603 in advertising lineage.

Film Forum

OPEN FORUM discussions of vital problems are to be held in theatres throughout the country on the occasion of the screening of pictures dealing with topics of significance, if a recommendation voiced by Dr. James T. Shotwell, State Department consultant now advising on production of War Activities Committee shorts in Hollywood, is adopted generally. Dr. Shotwell made the recommendation in the course of his participation in the first such open forum, held last week under auspices of the Hollywood Writers Mobilization at the Village theatre in Westwood, Cal., following a special screening of "Tomorrow the World."

The writers' choice of "Tomorrow the World" as the first picture to be screened for purposes of promoting discussions of this type —three or four such events annually are contemplated—stemmed from the fact that it presents the case of a Nazism-indoctrinated youth whose ideological rectification, undertaken by American relatives, is offered as typifying treatment required to be administered to the German people at large after the war.

Among those participating in the discussion, in addition to Dr. Shotwell, were Dr. Thomas Mann, novelist; Ruth McKenney Branston, playwright; Dr. Rufus B. von Kleinsmid, president of the University of Southern California; Dr. Franklin Fearing and Dr. Corinne Seeds, of the University of Southern California at Los Angeles; Paul Heinreid and Alexander Knox, actors; Sgt. Jack Stephenson, soldier; Harry W. Flannery and Alvin Wilder, radio commentators, and Emmet Lavery, chairman of the Mobilization and president of the Screen Writers Guild.

Goldwyn Comfort

ANIMATE, as well as inanimate, objects were to appear differently to the New York theatre-goer Friday evening and thereafter, attending the Astor theatre on Broadway. The theatre was renovated, for the opening that night of Samuel Goldwyn's "The Princess and the Pirate."

The customer will be escorted to his seat, and in other theatre ways comforted, by schoolgirls, models, and ballet dancers. They make up the staff, under the direction of manager Maurice Maurer.

It is Mr. Goldwyn's idea that pulchritude should not only be on the screen and in his film, but also in the theatre. He hired "special beauty experts to make up the girls—and two cosmeticians will be in attendance at all times to repair the damage." So says an RKO Radio Pictures publicity release.

At luncheon Thursday, at the Astor Hotel, at which he was host, Mr. Goldwyn inspected the staff.

Trailer Corrected

ALTHOUGH heart and soul in the support of a worthy cause, the people of Hickory, N. C., are a bit sensitive about elevation. Gently, but firmly, they cite an inaccuracy in the "March of Dimes" trailer, "The Miracle of Hickory," wherein Greer Garson said that infantile paralysis victims were brought "down from the hills." They point out that the hills are 50 miles from the town, and that while some few cases came from the mountain counties, the victims during the epidemic referred to came from all over the state; that rich and poor alike were stricken. Hickory had only six cases, but answered the emergency last year by building in a few days an emergency hospital which has cared for over 400 patients from all parts of the state, and a few from other areas. Much to the amusement of the Hickory population, the "down from the hills" phrase has been used many times in magazine and newspaper articles.

A print of the trailer was presented to the Chamber of Commerce for its permanent files by Earle M. Holden, manager of the Center and Park theatres in Hickory, after the world premiere of the subject at the Center theatre recently.

Film Front

TO THE film front, meaning the areas directly back of the fighting front where films are exhibited under all kinds of conditions for entertainment relief of fighting men, had gone 25,785 prints of feature pictures and 261,902 prints of shorts as of end of the third week of January. Included in the shipments of the Army Overseas Film Exchange that week were the following: "The Thin Man Goes Home," "Blonde Fever," "Christmas in Connecticut," "The Woman in the Window," "Murder, My Sweet," "Together Again," "Three's a Family," "Enter Arsene Lupin," "Grissley's Millions" and "Lake Placid Serenade."

Assessments

AFTER a 10-year absence as head of the list representing New York City's most expensive property, the Empire State Building, tallest man-made structure in the world, resumed its first place as a result of a $2,000,000 increase in its assessed valuation imposed by the City Tax Commission for the fiscal year 1945-46. The commission released its annual report Monday.

The Empire State now shares top position at $30,000,000 with Rockefeller Center's RCA Building, unchallenged leader for the past two years, which received the sizeable boost of $1,500,000. By reason of the RCA building change, Rockefeller Center increased its value by $1,500,000 to $93,700,000. The Radio City Music Hall-RKO building assessment rose $300,000 but was offset by a similar decrease for the Center theatre and the U. S. Rubber building.

Of 48 theatres in the commission's report, 16 were increased, six decreased, and six unchanged. The Roxy is now marked up $400,000 to $4,350,000; the Capitol, up $195,000 to $2,275,000; Loew's State, up $105,000 to $3,000,000; Times-Apollo, up $120,000 to $1,400,000; the Criterion, up $100,000 to $6,575,000 and the Winter Garden, up $100,000 to $2,025,000.

Two concert halls obtained sizable reductions in the theatre list, Carnegie Hall, with a cut of $100,000 to $1,760,000, and Steinway Hall, reduced $140,000 to $1,675,000. The new Madison Square Garden valuation is $3,500,000, a rise of $300,000. Up in the Bronx, the Yankee Stadium was cut $200,000 to $2,225,000. The Waldorf-Astoria Hotel was far in the lead of 54 Manhattan hotels listed in the report, with a $500,000 increase up to $22,500,000. The tentative total assessed valuation of property in all five boroughs of the city, effective from July 1, 1945, to June 30, 1946, amounts to $15,034,065,239, an increase of $88,073,225 over the final 1944-45 valuations.

Interlochen "Unfair"

CONGRESSIONAL intent to the contrary notwithstanding, the National Music Camp at Interlochen, Mich., and the National High School Orchestra are in hot water. The reply of James Caesar Petrillo's American Federation of Musicians to the unanimous decision of the United States Senate that the Federation should not interfere with radio transmission of non-commercial, educational and cultural musical programs has been to place the camp on the "unfair" list. This means that no member of the Federation, and most professional musicians are members, can teach at the camp or participate in its activities without losing his union card and therefore the right to work.

Moreover, national radio networks or individual radio stations that broadcast the concerts of the high school students of the famed camp are threatened with the loss of the services of musicians on all programs. The threat took the form of a one-paragraph letter to the heads of the four national networks, merely informing them that the Interlochen school had been placed on the "unfair" list by action of the Federation's executive board on January 19. The letters were signed by Leo Cluesmann, international secretary.

The union's action caught Senator Arthur H. Vandenberg's bill to curb Petrillo's power between Houses. The Senate, by unanimous approval, had voted to clip his wings and had sent the measure to the House of Representatives. Observers believe the strategy of the union is to make it impractical from a business standpoint for a radio station to broadcast the Interlochen programs, even if Congressional and Presidential support of amateur musical broadcasts is evidenced in passage and signing of the bill.

Under the union ruling, if Dr. Joseph E. Maddy, professor of music at the University of Michigan, who is head of the Camp, or other members of the faculty, should work at the school, they face immediate suspension from the union, which would prevent them from engaging in commercial employment. Many teachers at the school, which operates two months of the summer, depend on outside engagements for the major portion of their income. Doctor Maddy has waged a vigorous campaign during recent months against the union's gag on youthful musicians "in an effort to protect the constitutional rights of our youth" by urging support of the Vandenberg bill. Union by-laws provide for expulsion of members for conduct "prejudicial" to the welfare of the Federation as a whole, an action that could be initiated later if the "unfair" designation should prove ineffective or if the will of Congress should promise to prevail.

ACADEMY AWARD NOMINATIONS

in

ON the MARCH

A discussion by Red Kann of the pictures and players selected for the final voting in Hollywood's annual listing of honours. See page 21.

Can You Top This

THEATRE manager John J. Galvin of the Orpheum theatre, Wilkes-Barre, Pa., says this "is one for the book." A theatre patron walked into his office last Friday and turned in a pound of butter, equivalent in red points to a one-carat diamond. Mr. Galvin paused long enough to catch his breath and then reported the news of the week to the Wilkes-Barre *Record*.

"We've had a lot of valuable things turned in here for their rightful owners after they had been lost, but this is one for the book," he told the *Record*, "and the person who brought it in should get some kind of medal for honesty. Imagine finding a whole pound of fresh, golden butter and then surrendering it for a claimant!"

A World Channel

AN INDUSTRY institution, the Variety Clubs, constituted the springboard for a worldwide broadcast by Senator Arthur H. Vandenberg last Monday night wherein the Michigan statesman called for a definition of our war aims. His address, delivered in Detroit to the installation banquet of the Variety Club of Michigan, was broadcast by 130 stations of the Blue Network and short-waved overseas to the armed forces. He declared that the "fraternity of battle" must be retained after the war as a "fraternity of peace."

Asserting that silence in respect to our attitudes "confuses our Allies," Senator Vandenberg declared that "it is our responsibility to see to it that if this unity for peace disintegrates, it is not our America which shall be held at fault when the books of history are balanced."

Industry executives present included Tom J. Connors, 20th Century-Fox; Ned E. Depinet, Nat Levy and Sol Schwartz, RKO; Leonard Goldenson, Edward Hyman and Max Fellerman, Paramount; Harry Gold, UA; Rube Jackter, Columbia; John J. Maloney, MGM; Roy Haines, Warner Bros., and Samuel Broidy and Harry Thomas of Monogram.

Food for Thought

ANDY HARDY went to town in Nice, France, recently—and the police won't let him return.

The province had been occupied by the Germans and Italians. Its present status is "liberation," but it still is hungry. French transportation is uncertain.

On an evening recently, when MGM's "Andy Hardy Goes to Town" was shown at a motion picture theatre, the audience rioted. They had seen on the screen a huge plate of caviar and cold salmon. The police restored order, and banned the film. They also banned showing of the English picture, "The Private Life of Henry the Eighth." Henry was a great eater.

Passes to Heroes

CANADIAN war heroes may look to many pleasant hours in the houses of the Famous Players Canadian circuit. They receive, in addition to the Victoria Cross, and other honors from the state and private individuals, a life pass to all the circuit's theatres. In Vancouver, last week, J. J. Fitzgibbons, president of FPC, awarded a pass to Ernest "Smokey" Smith, only Canadian enlisted man to win the Victoria Cross thus far.

Paramount Service

PARAMOUNT, in San Francisco, has 200 female guests. They inhabit two floors of the Paramount Building. They are Waves, Spars, and Marines. The company on Monday handed over the two floors to the 12th Naval District branch of the Naval Aid Auxiliary.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone CIrcle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W I, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK the Camera reports

20TH CENTURY-FOX TO CELEBRATE

THIRTY YEARS old in April. Twentieth Century-Fox will celebrate the birthday with international ceremonies and a sales drive. The celebration was announced Monday by Tom Connors, vice-president in charge of sales. He has named Herman Wobber, coast division manager, drive leader. In the picture above, at the New York exchange, Mr. Wobber, meeting with local personnel, is seen, at the table, with top executives. Left to right, William Kupper, general sales manager; A. W. Smith, Jr., eastern sales manager, and Mr. Connors. The Fox Corporation began producing in 1915, at the Fort Lee studio; then opened a second studio in New York; later, it shifted production to California. It merged with 20th Century Productions in 1935; Joseph M. Schenck and Darryl F. Zanuck took the reins, and many new stars arrived.

FRANK BORZAGE, who will direct and produce for Republic Productions, under a long term contract signed last wee He will have his own unit, for "de luxe productions", and in it will have complete authority. He is now directing for RKO Radio.

EXHIBITORS HONORED by Governor. Governor Ellis Arnall, of Georgia, center, with four of the 75 showmen to whom he presented "medals of honor" for Sixth War Loan effort. R. E. Martin, Oscar C. Lam, J. H. Thompson, and Willis Davis flank the Governor. Mr. Thompson was Sixth War Loan chairman for the state of Georgia during the most recent of the Bond drives.

By Staff Photograp

COLONEL KENNETH CLARK, former MPPDA information director, now with General M Clark's press relations staff in the Mediterranean. Colonel Clark visited New York last we

CELEBRATING the MOTION PICTURE HERALD-*Fame* poll's selection of James Mason as the British exhibitors' top 1944 money-making star: Robert Graham, Peter Burnup, Mrs. Sydney Box, Hope Burnup, Sydn Box, producer; Mr. Mason, Mrs. Mason. The party was at the Riverside studio, Hammersmith.

ED CROSS star. Ingrid Bergman, who appears the industry's Red Cross War Fund Week trailer, be shown March 15 through 21. The trailer as made at the RKO Radio studio, and will be stributed by National Screen Service.

WARNER BROTHERS' Lauren Bacall arrives in New York bag and baggage to the delight of the press, which, even in conservative sectors, went to two and three-column page-one features. All stories mentioned Humphrey Bogart, starred with her in "To Have and Have Not", and "The Big Sleep". You'll remember Charles Einfeld invented "Oomph Girl" for Ann Sheridan with marked success. What will be the name for what Miss Bacall has is yet to be learned. But she has it.

REPORT, left. Geoffrey Shurlock, at the right, of MPPDA, discusses in Hollywood his recent Latin-American tour with Merwin Travis, general manager of the Motion Picture Society for the Americas. A report on his trip by Mr. Shurlock is discussed in a story from Hollywood on page 34.

BATHING BEAUTY. MGM's Twentieth Anniversary beauty selected last week, in New York, from photographs, by a board of competent judges, after contests on theatre stages since last June run in conjunction with the company's campaigns on "Bathing Beauty". She is Betty Falk, of San Antonio, who received a $500 War Bond. The judges were Vincent Trotta, Arthur William Brown, and Russell Patterson, artists; George Frazier, editor, and Earl Wilson, columnist.

PARAMOUNT IN SPAIN, left. At the signing, in New York, last week, of the agreement whereby Paramount films will be distributed in Spain by Paramount-Mercurio Films, S.A., of Madrid. Seated are Peter Couret, Mercurio Films, and John Hicks, Jr., president of Paramount International Films, Inc. Standing, Barney Balaban, president of Paramount; George Weltner, Paramount International vice-president; Robert Alexander, Paramount Films de Espana vice-president, and Robert Graham, Paramount special representative. Story of the arrangements is on page 32.

A SCENE, left, from Warners' "God Is My Co-Pilot", from the best-selling story by Colonel Robert Lee Scott. The premiere will be February 21, in his home town, Macon, Ga., with admission at $10. Proceeds go to the Army Air Forces Aid Society. The picture will be released this spring.

THE DURABLE Neil Sullivan, Pathe News cameraman, in Aachen, shortly before the German breakthrough in Belgium, in which he was wounded. After that skirmish with the enemy, the cameraman was returned to the United States and home. Mr. Sullivan was wounded previously during the course of his coverage of the Italian campaign.

NEW ENGLAND MANAGERS, left, at a March of Dimes meeting in Boston, called by Max Melnicoff, Warner district manager. First row, P. W. Wenzel, Joseph Stanwood, Mr. Melnicoff, Max Silverwatch, B. Gruber; second row, Ben Taylor, J. McCarthy, T. Kilcoyne, Harold Cummings, Ed Daley; third row, George Carter, Jack Melnicoff, Joseph Liss, Royce Beekman.

AT THE OPENING, last week, in Paramount's San Francisco building, of a two-floor hotel for naval service women: Rear Admiral Carlton Wright, Claude Lee and Charles Reagan of Paramount, and Maj. General Julian Smith.

HOME. Air Cadet Emile Coletti, son of the M. & P. Theatres accounting department head, H. W. Glidden, visits the Boston office. Left to right, Ruth Joseph, Barbara Copeland, Mr. Coletti, Margaret Fischer, Mr. Glidden, Tillie Santangelo.

By Staff Photographer

WESLEY RUGGLES, who will produce "London Town", a musical in color for J. Arthur Rank, tells the press in New York that his use of American scores, sets and costumes with a British cast will pave the way for international production collaboration. See page 30.

U. S. DEMANDING CLEARANCE REGULATION BY INJUNCTION

Present Practice Violates Sherman Anti-Trust Act, Decree Brief Holds

The United States Department of Justice is oving from regulation of the industry by de-ree to regulation by injunction, charging spe-fically that present clearance practices are in iolation of the Sherman Anti-Trust Act.

Monday of this week the Government filed a 4-page memorandum and notice of motion in ie Federal District Court in New York ask-ig:

1. A Consent Decree provision for the bolition of clearance between theatres "not ı substantial competition with each other."

2. Another Decree provision directed gainst "unreasonable clearance in favor of ffiliated theatres"; and

3. An injunction to prevent the signa-ories to the Consent Decree from granting unreasonable clearance" pending a revision f the Decree embodying the first two de-nands.

The memorandum and notice were served on ttorneys for the eight distributor defendants ı the anti-trust suit "The U. S. vs. Paramount t al," together with a notice that the Depart-nent of Justice would make an oral plea for is-uance of the injunction March 5 in New York efore Federal Judge Henry W. Goddard.

'Unreasonable Clearance" 's Attacked in Brief

The memorandum also attacked "unreason-ıble clearance" held by large independent cir-cuits but said that relief for smaller indepen-lents could only come from dissolution of such arge circuits.

The primary evil of clearance between thea-res which are not substantially competitive, he Department said, "is not that it suppresses competition for patronage but that it establishes ı discriminatory sequence of exhibition which nas no relation to the legitimate needs of the distributor or the public."

After outlining certain provisions to be add-ed to Section VIII of the Consent Decree deal-ing with clearance, the document said:

"Insofar as the clearance abuses inherent in the suppression of the business of smaller independent operators by large independent circuits are concerned, the plaintiff believes that the ultimate relief required to obviate such violations lies in dissoluton of such cir-cuits.

"To the extent that such violations involve licenses made by the distributor defendants here they may be dealt with in this proceeding and for that reason unreasonable clearances which results from the use of independent cir-cuit-buying power should also be outlawed in this suit.

"The general provisions previously suggest-ed should be adequate temporary relief for this purpose but they do not deal specifically with the problem of clearance discrimination arising from the affiliation of theatres with distribu-tors, which is at the heart of this case, and for which a special provision directed at unreason-able clearance for affiliated theatres is neces-sary."

In its review of cases dimissing complaints against clearance granted by one or more of the distributor defendants, the Department stressed that they were exempted from arbitra-tion by Section XVII of the decree, although similar clearances granted by others were found to be unreasonable.

The brief went on to say:

"A serious defect in the existing section VIII of the Consent Decree is that the bur-den of showing a particular clearance im-posed by these defendants to be improper is placed upon the complaining exhibitor in-stead of on the defendant imposing it."

Early in the memorandum, the Department pointed out that, in its opinion, the defendant since the suit was filed had imposed unreason-able clearances which violated the Sherman Anti-Trust Act, and that the Decree in its pres-ent form had not provided adequate temporary relief.

The Department supported its application by citing cases where the Arbitration Appeal Board had found clearance unreasonable and had ordered reductions.

Unwarranted Interference With Distributor's Right

"In holding that there should be some clear-ance between theatres which were not in sub-stantial competition, but merely drew patronage from the same general area" it explained in this connection, "the Board apparently assumed that entering an award prohibiting a distributor from granting clearance in favor of one thea-tre over another in the same competitive area, was an unwarranted interference with the dis-tributor's right to license the competing exhibi-tors on such runs as he may deem necessary to exploit his films properly."

It was added that a result has been that the consenting companies had been allowed to im-pose clearance between theatres only slightly competitive.

The Department went on to say:

"We respectfully submit that a provision pro-hibiting the imposition of any clearance be-tween theatres not in substantial competition with each other should be added to the existing decree."

There was no legitimate purpose in granting clearance between theatres which charged the same admission price, whether they drew from precisely the same area, or whether they were 20 miles apart, the court was told. It was conceded that a theatre playing first runs at a high admission price might ordinarily be ex-pected to require clearance over a second run charging a lower price.

"An adequate temporary provision must also flatly prohibit the granting of any clear-ance between theatres charging substantially the same admission price," the Department said.

Clearance Should Be Based On Price Differential

After declaring that the maximum clearance in competitive situations where different admis-sion prices are charged should be adjusted pro-portionately to the price differential, the De-partment said:

"Apart from these general provisions, speci-fic temporary relief expressly directed against unreasonable clearance arising from distributor affiliation is urgently required. There is no dispute that each of the distributor defendants controls a large circuit of theatres; each li-censes films to its own circuit; the circuits owned by the others and theatres competing with them by license agreements which fix the minimum admission prices to be charged by all the theatres licensed; that the maintenance of those admission prices is tied to run and clear-ance provisions determining the relative time at which the films licensed become available for exhibition in competing theatres."

This system of price fixing by cross-licens-ing, the court was told, was *prima facie* illegal because affiliated operators, through their dis-tribution affiliates, agreed on admission prices of their theatres in the competitive areas in which they operate, and as to the admission prices to be charged by independent operators who competed with these affiliated houses.

The Department stressed its opinoin that clearances had violated the Sherman Anti-Trust Act. It continued:

"The persistent use by the consenting defendants, during the pendency of this suit, as a means of unreasonably restricting the terms on which theatres may compete in licensing their films, and the inadequacy of the present decree to afford adequate relief against such violations of the Sherman Act are beyond dispute.

"We respectfully submit that the provi-sions suggested are the minimum which the court may properly grant if the persons now subjected to the illegal restrictions in ques-tion are to be given adequae protection pending the entry of a final decree in this case."

The Department pointed out that it would not offer oral testimony in support of its mo-tion at the March 5 hearing, but will rely prin-cipally upon a consideration by the court of the facts established under the course of arbitra-tion proceedings under Section VIII. It said that its objects was to advise the defendants of the arbitration decisions upon which it would rely at the hearing.

Have Until February 20 To Advise Government

The defendants have until February 20 to advise the Government of their position on the relief to be sought by the Department March 5, and particularly as to what testimony, if any, they will seek to offer at the hearing.

The memorandum in support of the motion was signed by Wendell Berge, Assistant U. S. Attorney General in charge of the Depart-ment's anti-trust division, and by Robert L. Wright, chief of the division's film section. At-tached was an eight-page appendix of five ex-hibits. They comprised photostatic copies of sample license agreements, one for each defend-ant, and voluntarily supplied by the companies.

K.-B. Circuit Announce Plans For 1,000-Seat House

Fred S. Kogod, president of the K-B Theatres, Washington, D. C., has announced that a new 1,000-seat house, to be known as the MacArthur, will be constructed as material and equipment per-mit. This is the third new theatre to be announced by Mr. Kogod in the past six months. The Avon is already under construction and the new South-ern will be constructed as soon as materials be-come available.

THE LUSTIEST MELODRAMA EVER SET TO LAUGHTER, SONGS AND RECKLESS ROMANCE!
A RED-HOT TIME IN THE FROZEN NORTH
with a great big good-time cast of screen stars plus
12 · WINSOME COME-ON GALS · 12
13 · DARING DANCING GALS · 13
6 · TALL AND TANTALIZING · 6 SHOW GALS
3 · SUPER-SPECIALTY DANCERS · 3
1347 · MINERS · GAMBLERS · 1347 ETC.
Produced and Directed by WILLIAM A. SEITER
Written for the screen by JAMES EDWARD GRANT · Story by Houston
Music and Lyrics by JOHNNY BURKE and JIMMY VAN HEUSEN.

RANDOLPH SCOTT
Who runs Gentleman Jack's Saloon

GYPSY ROSE LEE
Queen of the dance hall darlings

DINAH SHORE
Songbird of the Frozen North

GIANT NUGGETS OF PURE SHOW GOLD!

— all found in the luckiest strike of sensational screen entertainment discovered in years!

BOB BURNS
Slickest of the slickers

CHARLES WINNINGER
Biggest boom in big-boom town

WILLIAM MARSHALL
Juke Box Charlie — '88 model

GUINN BIG BOY WILLIAMS
He's the law (his badge says)

ROBERT ARMSTRONG
He does card tricks — for money

FLORENCE BATES
Lady in Waiting to Queen Gypsy

THE LUSTIEST MELODRAMA EVER SET TO LAUGHTER, SONGS AND RECKLESS ROMANCE!

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12 · WINSOME COME-ON GALS · 12
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1347 · MINERS · GAMBLERS · 1347 ETC.

Produced and Directed by WILLIAM A. SEITER

Written for the screen by JAMES EDWARD GRANT · Story by Houston Branch
Music and Lyrics by JOHNNY BURKE and JIMMY VAN HEUSEN.

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The Screen's Top TECHNICOLOR Musical Extravaganza!

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FILMED IN SUCH DAZZLING COLOR AS TO DIM THE GLORY OF THE NORTHERN LIGHTS!!

Hear glamorous DINAH SHORE sing the season's hit of hits: "Sleighride in July", ..."Like Someone In Love," and "I Can't Tell Why I Love You," 3 of the 5 big song numbers in the show!

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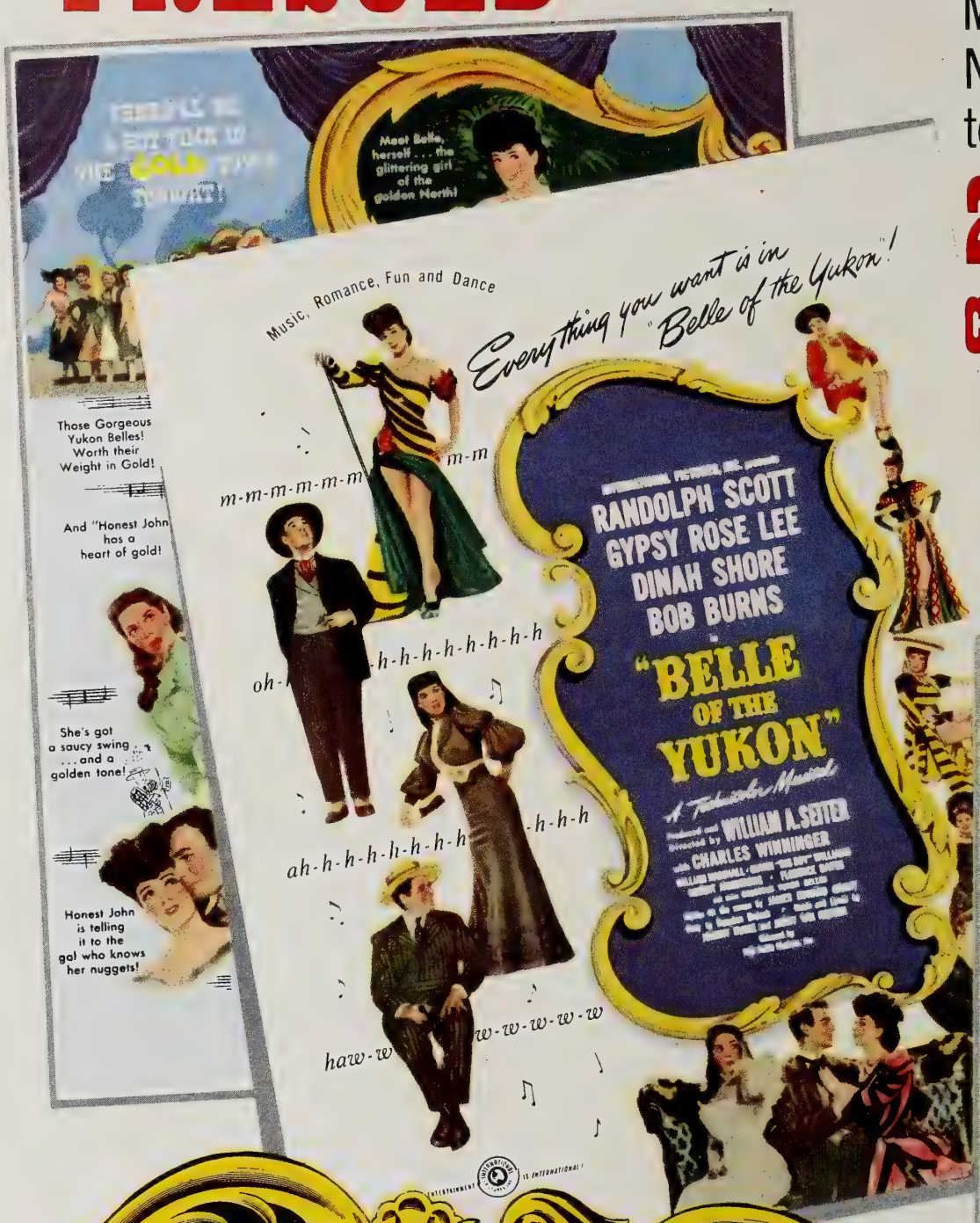

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and recorded numbers
picture by Bing Crosby
Dinah Shore.

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RANDOLPH SCOTT · GYPSY ROSE LEE
DINAH SHORE · BOB BURNS in

"BELLE OF THE YUKON"

Produced and Directed by WILLIAM A. SEITER
with CHARLES WINNINGER
WILLIAM MARSHALL · GUINN "BIG BOY" WILLIAMS
ROBERT ARMSTRONG · FLORENCE BATES · Written for the screen by JAMES EDWARD GRANT · Story by Houston Branch
Music and Lyrics by JOHNNY BURKE and JIMMY VAN HEUSEN
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GOOD ENTERTAINMENT IS *INTERNATION*

RELEASED THROUGH RKO RADIO PICTURES, INC.

ON THE MARCH

by RED KANN

HOLLYWOOD

THE annual race is about to begin. The Academy nominations are in. Next step in the formalized procedure provides for roximately 9,000 members of the produc- n colony to determine by secret ballot their ctions in the various divisions of this always eresting competition.

Ballots for this final die-casting are to be iled to voters February 19. On the evening March 15 from the stage of Grauman's Chi- e once again sealed envelopes will be turned r to whoever makes the announcements. ey will open them before the waiting group, ays a cross-section of Hollywood's finest, l give forth with the bated news. Who wins at is known in advance of The Word to litors of Price, Waterhouse and Company l to no one else. That's the way it is.

t is common practice and, it is also precari- fun, for those who are sometimes viewed as th-sayers and crystal gazers, to put a head courageous steam in the boilers and forecast at the outcome will be. Lots of folks here l be airing their choices with their usual n conviction. The lucky ones will strike a h percentage. The unlucky simply will be ucky. We are usually one of them.

ardsticks and Such

HOWEVER, first a word of explanation is required. Academy awards are supposed to be based on the best on each ssification. Now the best in point of achieve- nt is not always the best at the boxoffice, ich is a flat statement exhibitors and many ers will greet with pronounced snorts. vertheless, these are awards of merit—the asure of artistic integrity, the reaches of ftsmen's ability. It is on this approach we p into the perilous unknown:

E BEST MOTION PICTURE OF THE YEAR:

he Nominations: "Double Indemnity," amount; "Gaslight," MGM; "Going My y," Paramount; "Since You Went Away," -Selznick International; "Wilson," 20th ntury-Fox.

he Winner: "Wilson."

E BEST PERFORMANCE BY AN ACTOR:

he Nominations: Charles Boyer in "Gas- nt"; Bing Crosby in "Going My Way"; rry Fitzgerald in "Going My Way"; Cary ant in "None But the Lonely Heart"; RKO dio, Alexander Knox in "Wilson."

he Winner: Alexander Knox. Explanatory agraph shows up later.

E BEST PERFORMANCE BY AN ACTRESS:

he Nominations: Ingrid Bergman in "Gas- nt," Claudette Colbert in "Since You Went ay," Bette Davis in "Mr. Skeffington," rner; Greer Garson in "Mrs. Parkington," GM; Barbara Stanwyck in "Double Indem- y."

he Winner: Bette Davis.

E BEST PERFORMANCE BY AN ACTOR IN A PPORTING ROLE:

he Nominations: Hume Cronyn in "The enth Cross," MGM; Barry Fitzgerald in ing My Way," Claude Rains in "Mr. Skeff- ton," Clifton Webb in "Laura," 20th Cen- y-Fox; Monty Woolley in "Since You Went ay."

he Winner: Barry Fitzgerald. Explanatory agraph isn't far off now.

E BEST PERFORMANCE BY AN ACTRESS IN A PPORTING ROLE:

he Nominations: Ethel Barrymore in "None But the Lonely Heart," Jennifer Jones in "Since You Went Away," Angela Lansbury in "Gaslight," Aline McMahon in "Dragon Seed," MGM; Agnes Moorehead in "Mrs. Parkington."

The Winner: Ethel Barrymore.

THE BEST ACHIEVEMENT IN DIRECTION:

The Nominations: Billy Wilder for "Double Indemnity," Leo McCarey for "Going My Way," Otto Preminger for "Laura," Alfred Hitchcock for "Lifeboat," 20th Century-Fox; Henry King for "Wilson."

The Winner: Henry King.

THE BEST WRITTEN SCREENPLAY:

The Nominations: Billy Wilder and Raymond Chandler for "Double Indemnity"; John Van Druten, Walter Reisch and John L. Balderston for "Gaslight"; Frank Butler and Frank Cavett for "Going My Way"; Jay Dratler, Samuel Hoffenstein and Betty Reinhardt for "Laura"; Irving Brecher and Fred F. Finklehoffe for "Meet Me in St. Louis," MGM.

The Winner: Billy Wilder and Raymond Chandler.

THE BEST ORIGINAL SCREENPLAY:

The Nominations: Preston Sturges for "Hail the Conquering Hero," Paramount; Sturges also for "The Miracle of Morgan's Creek," Paramount; Richard Connell and Gladys Lehman for "Two Girls and a Sailor," 20th Century-Fox; Lamar Trotti for "Wilson"; Jerome Cady for "Wing and a Prayer," 20th Century-Fox.

The Winner: Preston Sturges for "The Miracle of Morgan's Creek."

THE BEST ORIGINAL MOTION PICTURE STORY:

The Nominations: Leo McCarey for "Going My Way"; Chandler Sprague and David Boehm for "A Guy Named Joe"; John Steinbeck for "Lifeboat"; Alfred Neumann and Joseph Than for "None Shall Escape," Columbia; Edward Doherty and Jules Schermer for "The Sullivans," 20th Century-Fox.

The Winner: Leo McCarey.

Technological contestants, this year as last, are consciously overridden on the ground the majority carry no widespread interest beyond Hollywood and because specialized knowledge, not among our assets, is required to make the evaluations. In this area are awards for art direction for black-and-white and color photography, sound recording, special effects, best scoring of a musical film, best music score for a drama or comedy and best original song. Foregone as well is any analysis of short subjects because many nominees have not been seen and because the Academy this year does not intend screening the list of entries.

Angles and Such

HERE comes the explanatory paragraph twice alluded to earlier. Unusual is the state of affairs regarding Barry Fitzgerald. For the first time in the history of **Academy awards an actor has been nominated** in the best actor as well as in the best supporting actor group. Because he was not the principal, but the principal supporting player of the principal (Bing Crosby, of course) in "Going My Way," our brave ballot selects him as winner in the supporting player classification. In our opinion, this leaves the way clear for Alexander Knox as best actor.

Academy rules, as now constituted, are responsible for Fitzgerald's dual nomination. "Performance by an actor or actress in any supporting role may be nominated for either the best acting award or the award for supporting player," it says in the book of rules. However, the book does not state a single individual is ineligible for both. Thus, Fitzgerald is entered in both.

The effect, of course, remains to be seen. It can take several turns. It could bring about a split of votes for Fitzgerald which perhaps may crowd him out of either category, which would be a transgression of justice if ever there were one. Moreover, Fitzgerald is now in competition with Crosby on best actor and this, in turn, could leave its mark on Bing's chances for winning place in that division.

There is this, too. Almost without fail criticism is pointed at the Academy each year. Time was when the awards ceremonies were accompanied by a dinner which crowded and bored everyone stiff. That disappeared when a theatre was elected as the scene of the event. It is our guess now there will be criticism anew over the Fitzgerald circumstance and further cracks taken at the so-called "reminder" list which held the number of entries to those which had a chance so that need to scan the hundreds of pictures eligible under Academy regulations might be reduced.

But it occurs to us that the democratic and complete process which should have prevailed was one which was entered in plodding column all those films which had the right to appear. This would have resulted in a "reminder" list worthy of its name. It would have imposed a job upon those who nominate to run through it, of course, but it would not have been too much of a job for those who take the awards with the degree of seriousness which they deserve and, presumably, get.

In another sense, the edited "reminder" list is unfortunate in the bearing it might have on the relationship between the studios and their producing personnel. If all the eligibles had been entered, there could not have been the recorded instance of "The Hitler Gang" about which no one was reminded. This attraction, a very worthy one, was not mentioned and, since it was not, Buddy De Sylva and John Farrow went to paid space to provide their own refresher that their film was decidedly in the running if anyone wanted to cast votes its way.

It never should have happened.

O'Connor Heads Committee For Catholic Charities

John J. O'Connor, vice-president of Universal Pictures, has been named chairman of the film industry division of the special gifts committee of the Archbishop's Committee of the Laity for the 1945 appeal of New York Catholic Charities, it was announced Wednesday by John A. Coleman, executive chairman of the committee. Serving with Mr. O'Connor will be Bert Sanford, of Altec Service Corporation, vice-chairman. Postmaster General Frank C. Walker is treasurer, and George J. Schaefer is assistant treasurer of the committee.

Blanche Livingston Promoted

Harry Mandel, national director of advertising and publicity for RKO Theatres, has assigned Blanche F. Livingston, long a member of his staff, to handle publicity, promotion and exploitation for the RKO out-of-town theatres from the home office.

Connecticut Allied To Meet

Allied Theatre Owners of Connecticut will hold the first luncheon meeting of the new year February 13 in New Haven with Dr. J. B. Fishman presiding. Maxwell Alderman, executive secretary and representative at the recent national Allied States board meeting in Columbus, will report on that meeting.

Toronto Bans Midnight Shows

In a move to control juvenile delinquency, the Toronto Board of Police Commissioners have banned all midnight shows.

ROUGH!
TOUGH!
TERRIFIC!
FORGET THAT FEELING... SHE'S GOT MURDER IN HER HEAR
RKO
RADIO
PICTURES
SIGN THAT PLEDGE CARD!
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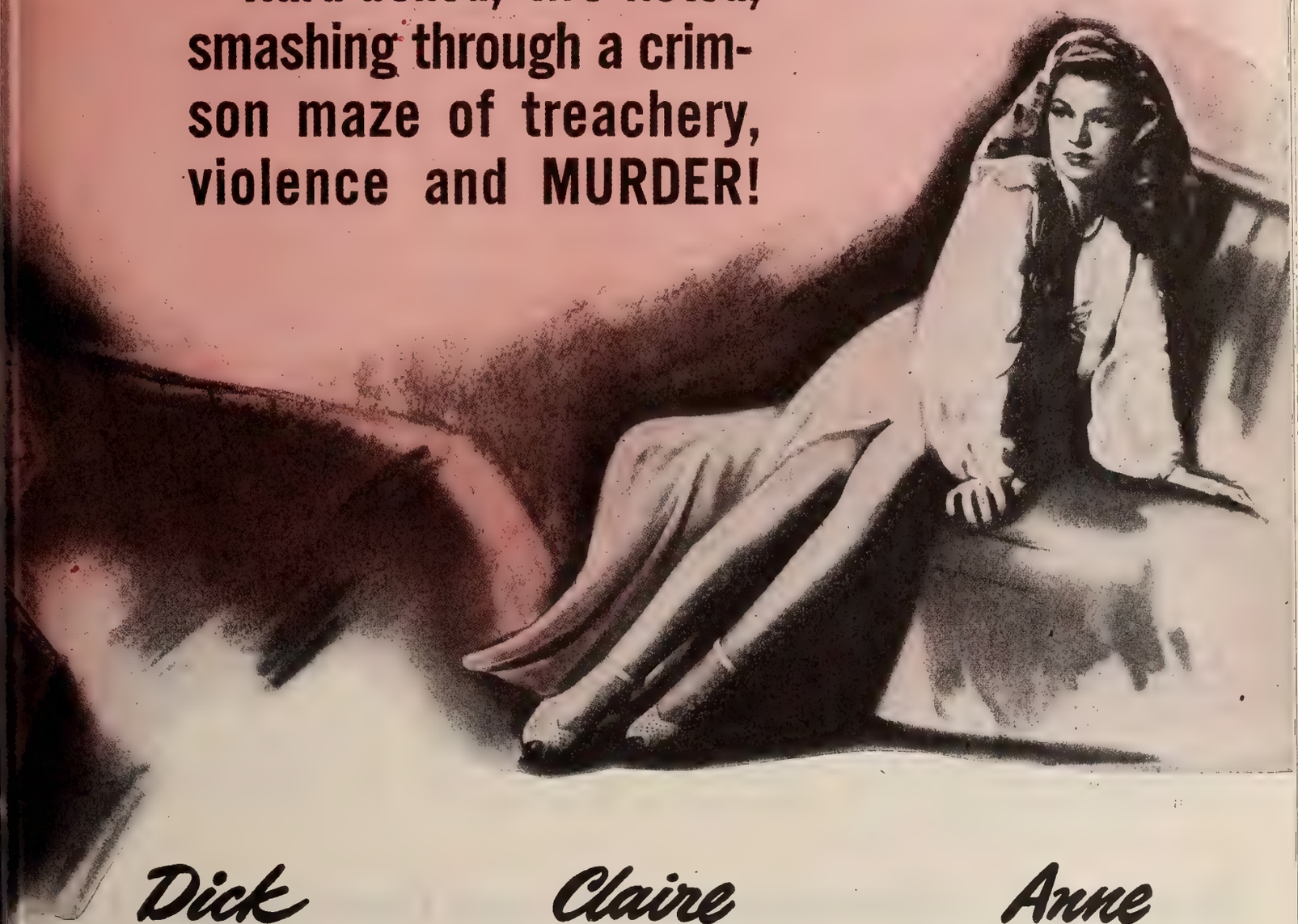
THE NEW DICK POWELL

—Hard-boiled, two-fisted, smashing through a crimson maze of treachery, violence and MURDER!



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Murder, My Sweet

(Tradeshown and reviewed as "Farewell My Lovely")

OTTO KRUGER • MIKE MAZURKI • MILES MANDER • DOUGLAS WALTON • DON DOUGLAS

Produced by Adrian Scott • Directed by Edward Dmytryk

Screen Play by John Paxton

WPB TELLS INDUSTRY HOW MUCH FILM AND TO WHOM

and for what

The motion picture industry was back from Washington this week with an answer from the War Production Board about what it could do about which in the entirely physical matter of how many feet of raw stock. The war consumes film. The theatre consumes film.

The answer, broadly, was "as you were," proportionately.

Practically it meant less film, fewer prints, on the average, slower distribution — and complications.

Along with it, somewhat less officially but significantly, came the incidental observation out of that "in camera" session of WPB and the Motion Picture Industry Advisory Committee that Stanley B. Adams, chief of the consumers' durable goods division of the WPB, presiding, had incidentally remarked that government regulation "will continue for a long time after the war."

The sessions were held in the WPB Building—in more peaceful times the Social Security Building—Fourth Street and Independence Avenue, South West.

Two members of the staff of the Department of Justice sat by, listening, while the meeting went on. They pertained to another line of regulation.

Specifically the issue was the adjustment of the amusement industry's consumption of film to the total demands for film as a medium of propaganda, of diplomacy, and as a material of war in war photography.

The facts of war and the policies of government relating to a planned economy were in meeting.

Only three written documents came out of the meeting—two tables showing the allocations to the 11 national distributing companies, and a definition of an independent producer. Other proposed regulations, touching on aspects of the industry not previously under direct control of the WPB, were entirely verbal. They emerged at a press conference held by Mr. Adams following the meetings. It is expected that they may be embodied in officially published directives later.

The meetings and subsequent discussions established that:

1. A total of 256,000,000 feet is allocated to the industry for the first quarter of 1945, representing a 16,000,000-foot cut from the last quarter of 1944, or about 5.5 per cent.

2. A ceiling of 285 is set on the number of prints distributors can make for each feature, compared with 300 to 400 heretofore.

3. Allocation of raw stock is to go directly to an independent producer rather than to the distributor through whom he releases; permission granted the independent to transfer his raw stock from one distribution company to another whenever he makes new deals; allocation based on his consumption of film during the period from 1941 through 1944.

4. An independent producer is one who has complete financial responsibility for his production or in excess of a one-half interest in it; the censorship of all rights to a production; repossession rights to a production after it has been played out; the ownership or operation of a studio; ownership of literary material and talent rights; authority over sales contracts, or a voice in sales policy.

5. Special provision to be granted by the board to allocate raw stock to qualified independent producers who, because they were with the armed services, did not complete pictures during the 1941-1944 period. Unless an exception is made such produc would get no stock allocations.

6. A new reserve raw stock pool of 10,00 000 feet is to be set up to be used for eme ency and special purposes not yet fully fined. This 10,000,000 is in addition to t 256,000,000 allocated to the industry for t first quarter.

7. Companies which are found to ha overdrawn their quotas for any one qu ter will be penalized by the WPB, whi will deduct the amount overdrawn from ture allocations.

The first quarter footage allocations may main in effect for the second quarter, beginni April 1, and may continue for the balance 1945. Mr. Adams made clear to industry he that the approaching end of war with Germa would not affect the board's policy of co tinued conservation of raw stock.

It was learned in Washington Monday, ho ever, that the WPB might change the or from a 285 ceiling on prints to a 285 avera This would enable distributors to make 3 350, or more, prints for a top feature and reduce the number for smaller films. A cording to film executives, the 285 ceiling wo slow up releases from three to six months a thereby work a hardship on exhibitors.

WPB Stenographer Records Part of Conversations

Minutes of the proceedings were taken by WPB stenographer, but it was noted that all of the conversation back and forth acr the large table was transcribed into pothoo curls and curves. Mr. Adams frequently a vised the stenographer: "You don't have take that down."

Those who attended the meeting we George J. Schaefer, liaison between the dustry advisory committee and the WP Barney Balaban, Paramount; Jack Cohn, C

Distributor Allocations for Present Quarter and Last

	Present L-178 Quotas* [Previous]	Percentage of Total	New Quot [Present Quart
Columbia Pictures Corporation	30,253,296	11.135%	28,505,6
Metro-Goldwyn-Mayer and Loew's, Inc.	42,147,476	15.513%	39,713,2
Monogram Productions, Inc.	8,170,000	3.007%	7,697,9
Paramount Pictures, Inc.	30,722,843	11.308%	28,948,4
PRC Pictures, Inc.	5,500,000	2.024%	5,181,4
Radio-Keith-Orpheum Corporation	27,435,119	10.098%	25,850,8
Republic Pictures Corporation	18,380,444	6.765%	17,318,4
Twentieth Century-Fox Film Corp.	31,803,298	11.706%	29,967,3
United Artists Corporation	16,086,803	5.921%	15,157,7
Universal Pictures Company, Inc.	27,448,441	10.103%	25,863,6
Warner Brothers Pictures, Inc., and Vitagraph, Inc.	33,742,077	12.419%	31,792,6
	271,689,797	99.999%**	255,997,4

* Except in case of Monogram and United Artists. Monogram quota increased by 2,322,000 linear feet, which is same amount PRC quota was previously increased. United Artists' quota increased by 1,000,000 linear feet.

** The cumulative error of .001% results from the elimination of decimal fractions beyond the thousandths. There are also apparent errors of a few hundred feet in application of the percentages to the footage allocations for each company. These m have resulted from the use of a draughtsman's slide rule not accurate beyond second decimal place. The errors can be compared to breakage in a parimutuel machi

Board Cuts 1945 Rations; Freezes Producers

mbia; N. Peter Rathvon, RKO; John J. 'Connor, Universal; W. C. Michel, Twenti- h Century-Fox; William Kelly, MGM; Sam chneider, Warner Bros.; Gradwell L. Sears, nited Artists; Neil Agnew, representing Da- d O. Selznick; A. W. Schwalberg, Interna- onal Pictures; James Mulvey, for Samuel oldwyn; Samuel Broidy, Monogram; W. L. itus, Republic; Leo J. McCarthy, PRC Pic- res; T. L. Walker, representing Edward mall; Barney Briskin, representing Sol Les- r; L. E. Goldhammer, Film Classics; Roy isney, Walt Disney Productions, and R. M. avini, Astor Pictures.

Three additional members of the new 21- an industry advisory committee, who were nable to attend last week's meeting with Mr. dams, were: William F. Rodgers, vice-presi- ent in charge of distribution for MGM; John . Wood of March of Time, and Ted Toddy of oddy Pictures. Eighteen of the 21 members tended the sessions. No substitutes for com- ittee members will be admitted to WPB meet- gs in the future, except in the case of seri- us illness of a member.

Warned Against Meeting Without Government Official

The next meeting is set for mid-March in Vashington and the board has instructed mem- ers not to hold meetings in New York or lsewhere hereafter without a WPB order or ther Government agency representative pres- nt. They have been warned that to ignore his order would involve an anti-trust violation.

When the WPB official presented the direc- ive for a 285 ceiling on prints several com- any representatives pointed out to Mr. dams that this would not mean a saving of aw stock; that exhibitors who couldn't ob- ain top product because of the print shortage ould be forced to buy elsewhere. One inde- endent producer's representative was heard o murmur blissfully: "This will give us a hance to get some of our junk off the shelf."

After the meeting, at a press conference, Mr. dams said: "We will not allow raw stock in the hands of distributors to be used as a club over producers, or vice versa. On complaint from either side, we will step in and settle disputes of this kind."

In addition to the detailed information concerning the use of the last quarter quotas, companies had to present to the board data regarding their raw stock on hand. Distributors also had to produce records showing how many prints are made for features, shorts and newsreels, how many prints ordered during the early run of features and how many delivered to exchanges.

Only 16 Releases of 1945 Had No Dates as of January

A questionnaire sent to the 11 companies by the WPB revealed that a total of only 16 completed features had no 1945 release date set as of January. The replies to the questionnaire also indicated that 528 release prints had been made for nine of the 16 features. Approximately half are held in vaults for release to the Army upon request.

As of December 31, 1944, the total raw stock inventory of the 11 national producing and distributing companies amounted to approximately 10,000,000 feet, or equivalent to a five-day supply of stock, Mr. Adams told the press.

Sales officials in New York, queried Monday on whether or not the 285-print ceiling would mean a change in release patterns, definitely declared their sales organizations would continue to release pictures according to the policies already set.

Samuel Goldwyn, independent producer who met with Mr. Adams in Washington prior to last Thursday's eventful meeting, reached at the Waldorf-Astoria Hotel in New York Monday, said. "I don't think exhibitors are going to suffer from the 285 ceiling."

On this point, the producer said he didn't believe 350 or 400 prints were necessary for top features. "There's no hurry to rush pictures. There's no reason for the quick run given pictures," he said.

Spokesmen for the WPB said they did not believe the reduced quotas for the current period would result in fewer films, but indicated it might be necessary for producers to cut down over-length features and possibly to make fewer short subjects. It was emphasized, moreover, that there were no restrictions on the use which each company made of its film stock.

They pointed out that the board had no intention of prohibiting reissues, and added that the subject of double feature policy was not discussed at the meeting.

Mr. Adams said that United Artists was to be considered solely a distributing company, not a producer, and is therefore entitled to no raw stock of its own. Nevertheless, because of UA's special setup, the board allocated an additional 1,000,000 feet for the current quarter to the company, which UA was authorized to use when and as it sees fit.

It acts as the repository for the raw stock allocated to the individual producers who released through UA in 1941-1944 and who remain with the company. If a producer completes his contract with UA and makes a new deal with another distributor, he takes his raw stock with him and thereby is not dependent on the new distributor for film.

Provisions for Producers In Service Made

The new WPB regulations provide for independent producers who have been in the armed services during the 1941-1944 period and who otherwise would be deprived of a stock allocation. Special provision for such cases will be made, the board explained.

Under the WPB directive, Hal Wallis Productions is deprived of a direct stock allocation.

Independent producers who can obtain their raw stock direct from the board include International Pictures, Lester Cowan, Charles R. Rogers, David O. Selznick, Samuel Goldwyn, Walt Disney and Sol Lesser.

States rights, or Class C producers, whose raw stock supplies have not been cut heretofore, were reduced by 25 per cent.

Apportionment of Raw Stock for the Newsreels

Originally, the War Production Board planned to cut the raw stock quotas for the six newsreel companies by 8,000,000 feet from the ast quarter period. Representation by industry executives, who urged hat war news footage would be seriously reduced, resulted in a eduction of only 835,034 feet.

Under the new allocation, the newsreels as a group are permitted to increase the number of prints by 651 a week, in line with the Government's desire to give wide distribution to war footage, but the length of reels will be reduced from 750 to 700 feet per issue.

Newsreel quotas, including the new allocation and the last quarter of 1944 quota, are outlined in the tabulation below. Some minor arithmetical discrepancies occur in the percentage figures.

	Issues		Length		No. Prints	New Quota	L-178 Quota	Difference	Base Period No. Prints	No. Prints 2nd Week Jan., 1945	% Increase in Prints Over Base Period
Movietonenews	13	x	700	x	1366	12,430,600	12,121,701	+308,899	1200	1366	13.8%
News-of-the-Day	13	x	700	x	1187	10,801,700	11,685,076	—883,376	1118	1187	6.17%
Paramount	13	x	700	x	1271	11,566,100	11,627,566	— 61,466	1123	1271	13.2%
Pathe	13	x	700	x	944	8,590,400	7,865,750	+724,650	760	944	24.2%
Universal	13	x	700	x	696	6,333,600	7,085,524	—751,924	664*	696	4.8%
March of Time	3.25	x	1493**	x	390	1,992,378	2,164,195	—171,817	338	390	15.4%
						51,714,778	52,549,812	—835,034	5203	5854	11.1%

* 1943 Average.
** Applied 6⅔% reduction to base period footage of 1600′, based on same percentage reduction as other newsreels from 750′ to 700′.

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Set your own campaign on the sensational "WARNING" key that startled New York — and watch the money roll in!

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"Terrific thriller... going to be the talk of the town."—Wanda Hale, N. Y. Daily News

"A humdinger of a mystery melodrama"—T. M. P., N.Y. Times

"Enormously suspenseful...really slick."—Rose Pelswick, N. Y. Journal-American

"Among season's very superior murder stories."—Alton Cook, N.Y. World-Telegram

"Taut with suspense...builds until spectator is quivering."—Eileen Creelman, N.Y. Sun

"Good...packed with suspense."—Bert McCord, N. Y. Herald-Tribune

"Slick thriller...a treat for all concerned."—Irene Thirer, N. Y. Post

"One of the masterpieces of its kind."—J. T. M., PM

WARNING!

So that all may enjoy its terrific surprise climax . . . NO ONE WILL BE SEATED DURING THE LAST FIVE MINUTES OF THIS PICTURE. Please do not disclose the ending to your friends.

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EDWARD G. ROBINSON JOAN BENNETT in

THE SCREEN'S SUPREME ADVENTURE IN SUSPENSE!

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with RAYMOND MASSEY

and EDMOND BREON · DAN DURYEA · Directed by FRITZ LANG

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RKO PALACE B'WAY & 47th ST.

WARNING!

So that all may enjoy its terrific surprise climax NO ONE WILL BE SEATED DURING THE LAST FIVE MINUTES OF "THE WOMAN IN THE WINDOW" starring Edward G. Robinson and Joan Bennett now playing at the RKO PALACE B'way and 47th Street.

WARNING!

So that all may enjoy its terrific surprise climax NO ONE WILL BE SEATED DURING THE LAST FIVE MINUTES OF THIS PICTURE...Please do not disclose the ending to your friends.

Her sensuous charm had involved men before . . . but even she had not planned on murder!

INTERNATIONAL PICTURES, INC. Presents

EDWARD G. ROBINSON and JOAN BENNETT in

'The WOMAN IN THE WINDOW'

with RAYMOND MASSEY and EDMOND BREON · DAN DURYEA

Directed by FRITZ LANG · A NUNNALLY JOHNSON Production

Released by RKO RADIO PICTURES, INC.

GOOD ENTERTAINMENT IS INTERNATIONAL!

EXTRA! 'This is America' Series 'NEW AMERICANS'

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MIDNIGHT SHOW EVERY NIGHT

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RED CROSS DRIVE — MARCH 15-21

BRITISH PRODUCERS GO TO DICKENS

Plans Afoot for Production of at Least Three of His Best Known Stories

by PETER BURNUP
in London

There's a boom in Dickens on the way to Britain's studios. Maybe it's just one of those odd vagaries of coincidence. Maybe, on the other hand, our producers begin to heed the frequent adjurations that a basic defect in British films is the sketchiness and inadequacy of so many of their stories which has set their makers running to the greatest yarn-spinner of them all.

Already reported is Sir Alexander Korda's intention to convert "Pickwick Papers" to the screen. Arthur Wimperis and J. B. Williams, so it is said, have turned in a first rate script of the classic.

Michael Balcon forthwith weighs in with the announcement that Ealing's principal 1945 endeavour will be the filming of "Nicholas Nickleby." Cavalcanti, erstwhile earnest documentarian lately developing a considerable preoccupation with Queen Victoria's golden days, is set to direct the piece; declares he will translate faithfully the whole fantastic Nickleby gallery—Smike, Newman Noggs, Squeers, the Crummles and the Mantalinis—to the screen.

"Bleak House" Has Two Takers

Rating a hot third in the scamper is Paul Soskin, who wants—when his masters, the Rank organizers, vouchsafe him studio room—to do "Bleak House"; although there may be a minor shindy in this direction. Actor-producer Derrick de Marney—wartime coadjutor of the Ministry of Information's Films Division—claims a preemptive right to that subject. Mr. de Marney plans a return to commercial production with "Bleak House"; has not only completed a film treatment of the tale but has staked out his claim on the registers of the British Film Producers' Association.

All that is wanted now is for Mr. Pascal to embark on the "Old Curiosity Shop"; Vivien Leigh, so it is asserted, would give a new reading to Little Nell.

▽

In the absence of their master, understood at this reporting still to be in Hollywood looking over the studio re-equipment situation, Sir Alexander Korda's emissaries have issued a pronunciamento to the effect that Sir Alexander "hopes" to launch his announced long term programmes in 1945 . . . "drawn up in anticipation of the company being able to occupy and equip its at-present-requisitioned studios at Elstree."

There's a characteristic impressiveness about the document; especially in the appendix, which carries a list of no fewer than 14 subjects, all of which are ready for production.

"War and Peace" High on List

High up in the catalogue, of course, is "Pickwick." That Tolstoyan effort, "War and Peace," so long on the Korda stocks and on which a corps of distinguished writers has from time to time been busily engaged, also figures prominently. As do subjects like R. L. Stevenson's life story, Nevil Shute's "Pastoral," Arnold Bennett's "Old Wives' Tale," and of course the spectacular musical in which Pat Kirkwood is to appear.

Nevertheless—apart from "Pickwick"—it may be taken for granted the one Korda production in the near offing (and that not so very near) is "Lottie Dundass," a macabre yarn of murder in a Brighton theatre.

This department reported months since that J. Arthur Rank was anxious to put Vivien Leigh in another film as soon as Gabriel Pascal had finished with his heroine in "Caesar and Cleopatra." As stated at the time, the one story suggested by Mr. Rank which commended itself to the Selznick interests—in whom resides the ultimate say-so on Miss Leigh's films—was a reconstruction of the *cause celebre* of Madeleine Smith. Now, it seems, there are Hollywood films in the making which have a likeness to that same story. Anxious to avoid a squabble over copyright and the suggestion of plagiarism, Rank abandoned the whole notion; himself suggested to Sir Alexander Korda that Miss Leigh might care to work, for the time being at least, for MGM.

Elstree Not in Hand Yet

Sir Alexander's people here profess ignorance of the plans, but it is the fact that Mr. Rank has made his own arrangements for Sir Alexander to go back to Denham in May, there and then to make "Lottie" with Miss Leigh.

As to the proclaimed hope that Sir Alexander may be able to take over his own Elstree plant in the very near future, there seems to be a deal of wishful thinking hereabouts. Considerable difficulty may arise over equipment. Hugh Dalton, president of the Board of Trade, maintains his attitude of refusing to import licenses for any equipment which may be manufactured here. As indicated, Mr. Dalton's officials will acquiesce in Sir Alexander's bringing home from America prototypes of any plant he may need. But the major portion of the plant, say they, must be made in Britain—if the local manufacturers of fine precision tools can tackle the job.

Two Cities, meanwhile, are getting on with the job of practical film making. Filippo Del Giudice's people, so it seems, are intent on resuming their one time breath-taking pace. De Grunwald's "Rendezvous," directed by Anthony Asquith, is in a fair way of finishing. Thorold Dickinson at length has the chance of getting on the floor shortly with his "Men of Two Worlds," with Eric Portman and Phyllis Calvert in the leads. A week or two after that, work starts at Denham on the production of the film version of Compton Mackenzie's "Carnival," with highly regarded stage star, Sally Gray, in the leading role.

UA Announces Next Four In Daffy Dittys Series

With the first of the United Artists Daffy Dittys Technicolor short subjects, "The Cross-Eyed Bull" now in general release, Carl Leserman, general sales manager, Monday announced the titles of the next four subjects in this cartoon series. They are: "The Flying Jeep," "The Lady Says No," "Pepito's Serenade" and "Choo Choo Amigo." Daffy Dittys shorts are a new series of one-reel dimensional animated cartoons in Technicolor produced in Hollywood by Larry Morey and John Sutherland.

British Urge U. S. Raw Stock Saving

London Bureau

While industry executives and War Productio Board officials met last Thursday in Washington establish allocations of raw stock as a means conserving film, British industry leaders here sa that American companies had not yet realized t urgency of the raw stock situation although, th maintained, "meticulous husbanding" of the supp had been exercised in England.

The British Board of Trade urged distributor even more vigorously than before, to conserve ra stock by making fewer prints, adding that the Go ernment was doing everything in its power prevent waste by the armed services. The Go ernment might be compelled to institute a furth cut on distributors' usage, it was said, this despi protests regarding bad prints now supplied exhibi ors. Individual members of the Kinematogra Renters' Society said they were "ashamed" of t bad condition of the prints. A further cut, th pointed out, inevitably would mean closing tro and garrison theatres in England.

Hopeful that the raw stock shortage may prevented from jeopardizing the showing of Bri ish films in the U. S., the Board of Trade is co sidering a proposal whereby prints for "The W Ahead," to be released in America by Twe tieth Century-Fox, would be processed in En land on stock otherwise allotted for American r leases. This was seen as a further indication th both the British Government and J. Arthur Ra were determined to show British pictures in Ame ica at all costs.

It is understood that the British Embassy Washington has made representations to t American Government, suggesting that t WPB give consideration of an allocation raw stock for release prints of British pictur in the United States. It has been mention that much British raw stock is used for Ame can pictures in Britain.

Under this policy announced this week by t WPB of freezing allocations to producers at percentage of the amount used by them for r leases in the base period 1941-44, British pr ducers releasing pictures in the United Stat therefore would have an acutely limited alloc tion status.

In New York Wednesday Arthur Kell president of Eagle-Lion Films, Inc., said was preparing to go to Washington for co ferences with the WPB on pictures to be r leased by the J. Arthur Rank company throu United Artists.

KRS Attacks Film Bank Proposal

London Bureau

A Kinematograph Renters' Society memorandu to the British Board of Trade concerning monopoly report will contain a joint America British distributors' declaration that the propose industry tribunal which would have power to s up a Government bank for the purpose of finan ing production would create a film monopo "infinitely more dangerous" than any set up the industry itself, it was learned last week.

The report also serves to refute reported a cusations that Americans exercise a preponderan of control in British exhibition by pointing o that despite Warners buying into Associated Bri ish this has been balanced by MGM's relinquis ing its interest in Gaumont-British and Paramou leaving Odeon Theatres.

The KRS is contemplating a resolution takin to task the Government Films Council's "unfo tunate" creation of public misapprehension, a the harm allegedly done in this regard.

Achtung!

Sie werden

Hotel Berlin

sehr bald von innen sehen! Dies war vorher nicht möglich!
Wie zeitgemäss sind doch

Gebr. Warner!

Official translation:
ATTENTION! YOU ARE VERY SOON TO SEE THE INSIDE OF THE HOTEL BERLIN! THIS HAS NOT FOR AMERICANS BEFORE BEEN POSSIBLE! ACH! THOSE TIMELY WARNER BROS.!

British CEA May Form Managers' Special Branch

London Bureau

In an effort to solve the highly controversial problem of a theatre managers' union, the London and Home Counties Branch of the Cinematograph Exhibitors Association has proposed the formation of a special managers' branch of the CEA. It is proposed that the new branch be autonomous and equal in all respects to the other CEA branches.

Many managers already are members of the CEA as nominees of their employers, and they are expected to form the nucleus of the membership of the managers' branch. Other managers have been invited to join. There is a movement afoot within the association to name W. L. Pember as chairman of the managers' branch.

Mr. Pember, former theatre manager, recently organized a Cinema Managers' Association, and sought affiliation with the Trades Union Congress, leading British labor organization. The move was met by the united and determined opposition of independent exhibitors, who look on their managers as confidential assistants rather than employees in the ordinary sense. An attempt on the part of some elements of the CEA to form a managers union of their own, the Cinema Managers' Federation, described as a craft union, met with little success.

Two recent manifestations of labor's difficult attitude caused considerable disturbance among producers. Wesley Ruggles planned to bring to England two technicians from Hollywood for his first film for J. Arthur Rank. The Association of Cine Technicians objected vigorously, and protested to the Board of Trade over the importation of "alien labor."

In the other instance, technicians walked out at the Welwyn Studios as Herbert Wilcox was completing a film with Anna Neagle and Dean Jagger. There was no clear indication of the cause of the strike, which lasted two days, until Tom O'Brien, general secretary of the National Association of Theatrical and Kine Employees, sent the men back to work. The producer contended he was operating in strict accordance with the terms of the agreement recently concluded between labor and producers. Mr. Wilcox claimed the strike added £15,000 (about $60,000) to the picture's cost.

Paramount Continues to Build Up New and Young Talent in 1945

Paramount will intensify its policy of building up new talent in 1945, Henry Ginsberg, Paramount studio head, said last week. In the past four years they have developed a number of young stars including Alan Ladd, Betty Hutton, Veronica Lake, Sonny Tufts, Eddie Bracken and others. Since Mr. Ginsberg took over the production reins from B. G. De Sylva last September, Paramount has signed a number of new players, all of whom will be spotted in forthcoming films. These new players include Joan Caulfield, who starred on Broadway in "Kiss and Tell"; Billy De Wolf, Patric Knowles, Ann Thomas, Pat Phelan, Virginia Welles and Bob Graham.

Warner Screening Date Set

Warners' "Roughly Speaking," based on the Louise Randall Pierson best seller, will be nationally tradeshown February 19, it was announced by Ben Kalmenson, general sales manager. Rosalind Russell and Jack Carson are starred in the film, which has opened an extended pre-release engagement at the Hollywood thetare, New York.

Horstemeier Heads Club

Herbert Horstemeier, manager of Universal's Cleveland office, this week was elected president of the new Film Exchange Club there. Others named were: John Coyne, MGM vice-president; Sarah Altschule, Twentieth Century-Fox, secretary, and William Gross, Columbia, treasurer.

"Co-Pilot" Premiere Proceeds To Army Air Force Fund

The entire proceeds of the $10 admission, world premiere of Warners' "God Is My Co-Pilot," to be held February 21, at Lucas & Jenkins' Grand theatre, will go to the Army Air Forces Aid Society. Colonel Robert Lee Scott, Jr., whose autobiographical best seller forms the basis of the film, has been granted four days' leave to attend the premiere with his family. The state of Georgia is cooperating with Macon civic authorities, merchants and citizens in tribute to Col. Scott.

Ruggles May Do Film in France

Further indication that J. Arthur Rank plans to produce films in France came last Friday in New York when Wesley Ruggles, American producer who is now associated with Mr. Rank, said he planned to make a film in France "as soon as conditions permit." The producer held a trade press interview at the Eagle-Lion Films' office. Arthur W. Kelly, president of Eagle-Lion, was present.

Mr. Ruggles was in Hollywood for several weeks completing set and costume preparations for his picture "London Town," to be made in England. Mr. Ruggles' contract calls for two films a year, but they may be made in England, France, Norway or the United States, he said.

He has his own producing unit under the Rank flagship, Wesley Ruggles Productions, and expects to start shooting his first picture early in July.

The sets, designed by Ernest Vegte, and the costumes by Orry Kelly, in Hollywood, will be executed in London. The musical score for the Technicolor production also was written in Hollywood, by songwriters Burke and Van Husen. Mr. Ruggles plans to take to England a musical arranger and a choreographer. He has no intention of taking American cameramen or technicians to England, he declared, in answer to a query regarding criticism by British unions when it was learned he planned to bring technical help from Hollywood.

The producer said Sid Field, current top comedian in England, would star in "London Town" and other than Mr. Field, he had not yet signed any players but the cast will be all-British. Mr. Ruggles wrote the story of "London Town" which he said had no reference to the war and had, in a sense, a "post-war background." He estimated that the production would cost $1,000,000.

Mr. Ruggles observed that American production techniques would help British films, especially in the American market, but he added that Hollywood did not have to fear competition from the British. He expressed the view that producing deals with Mr. Rank allowed for greater freedom. He plans to return to England shortly, accompanied by his assistant director and a production manager.

20th Century-Fox Will Release Two in March

"Thunderhead—Son of Flicka" and "Circumstantial Evidence" will be released by Twentieth Century-Fox during March, it was announced this week by W. J. Kupper, general sales manager. "Thunderhead—Son of Flicka" technicolor sequel to "My Friend Flicka" is based on Mary O'Hara's book and includes Roddy McDowall, Preston Foster and Rita Johnson in the cast. "Circumstantial Evidence", a melodrama, has Lloyd Nolan and Michael O'Shea.

City College Course Stresses Value of Documentary Film

The increasing use of visual aids in education, as proved by the efficiency in army training films, are stressed in the current course given at the Institute of Film Techniques at City College which offers training in the production of documentary films. Wartime uses of documentary films have led to greatly increased registration at the Institute, according to Hans Richter, acting director.

Rank Casts an Emissary or Two At Latin America

London Bureau

Mexico, Chile, Peru, Brazil, Argentina and Uruguay are the next countries to be visited by emissaries of J. Arthur Rank in his plans for worldwide distribution of British films.

Meanwhile, it was learned that Mr. Rank had been making overtures to non-Nazi German film interests in London with a view to assisting in the rehabilitation of the German industry as speedily as possible after the Allied Armies gained complete control.

Barrington Gain and Alexander Galperson are expected to leave London shortly for Mexico, reportedly at the invitation of the Mexican Government, to arrange distribution deals and theatre outlets for British product in that country.

After that, they will go to South America on a similar mission. It is understood that Mr. Rank is desirous of acquiring at least one "show window" for each of the Latin American countries to be visited by his emissaries.

Mr. Gain and Mr. Galperson plan to go to New York first before journeying to Mexico. While in the U. S. they will discuss roadshow plans for "Henry V" with United Artists.

"Affairs of Susan" Premiere Set for March in New York

The first Hal Wallis production for Paramount, "The Affairs of Susan," starring Joan Fontaine and George Brent, will have its world premiere at the Rivoli theatre, New York, in March, Charles M. Reagan, Paramount vice-president in charge of distribution, has announced.

A large budget has been allocated to national advertising, most of which will be expended in newspapers and trade publications. This campaign, set up by Robert M. Gillham, Paramount director of advertising and publicity, will be geared to the national release date on May 25.

"Love Letters," the second completed production, starring Jennifer Jones and Joseph Cotten, will receive specialized exhibition treatment.

Midnight Previews Set on Two Warner Pictures

Fifteen midnight previews have been booked to date on two new Warner releases, "To Have and Have Not" and "Objective, Burma."

"To Have" bookings include Strand, Akron, and Strand, Oshkosh, held Wednesday; Paramount, Anderson, Ind., and Tivoli, Laredo, Saturday; Queen, Galveston, and Lincoln, Lincoln, February 17; Liberty, Great Falls, Mont., March 3, and the Fox, St. Louis, Victory, Savannah, Ohio, Canton, and Regent, Springfield, O., which also have taken place. "Burma" midnight previews set so far are the Opera House, New Brunswick, N. J., February 20; Ohio, Canton, February 21; Saenger, New Orleans, February 24, and Strand, Akron, March 7.

Dewey Requests $325,000 For New York Censors

In his budget message to the New York State legislature, asking for $369,500,000, Governor Thomas Dewey January 31 included a request for $325,000 for the operation of the motion picture division, Department of Education of the State of New York (censor board) for 1945-46. Listed in his estimated budget as a "motion picture tax," the money requested, the same as last fiscal year, eventually is recouped through assessments against film distributors for the review of films.

Publicity Unit Names Mrs. Kuhn

Irene Kuhn, assistant director of the National Broadcasting Company department of information, has been named to the board of directors of the National Association of Public Relations Counsel. Mrs. Kuhn has been with NBC since 1940.

HB
The biggest news of our lives will be met with a Warner picture that is timed as "Casablanca" was timed. "Hotel Berlin!" "Hotel Berlin!" "Hotel Berlin!"
Soon!
Jack L. Warner
EXEC. PRODUCER

Pinanski to Head Seventh War Bond Drive, Expected in May

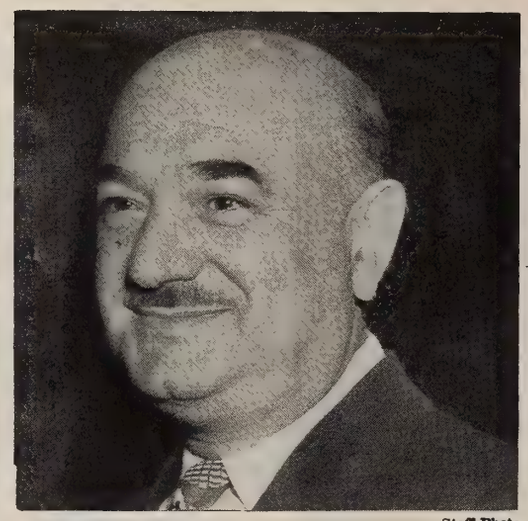
Samuel Pinanski, leader in New England exhibition and in civic affairs, has accepted the invitation of the War Activities Committee of the motion picture industry to serve as national chairman of the industry's participation in the Seventh War Loan, expected in May. Mr. Pinanski is president of the Mullin & Pinanski Theatres Corporation, the headquarters of which are in Boston.

The announcement of Mr. Pinanski's acceptance was made this week by S. H. Fabian, chairman of the WAC theatres division, and marks the sixth time an exhibitor represents the industry to the nation-at-large in an important war effort.

Other Loan drive leaders have been Mr. Fabian, New York, for the first, September, 1942; L. C. Griffith, Oklahoma City, for the third, September 9 to October 2, 1943; Charles Skouras, Los Angeles, the fourth, January 18 to February 15, 1944; Robert O'Donnell, Texas, fifth, June 12 to July 31, 1944, and Harry Brandt, New York, sixth, November 20 to December 16, 1944.

The industry did not participate officially in the Second War Loan.

"Your war loan chairmen have invariably done an excellent job," Secretary of the Treasury Henry Morgenthau, Jr., said Tuesday, in Washington, in complimenting the WAC on its selection of Mr. Pinanski. Mr. Morgenthau's praise included commendation for all campaign leaders for willingness to concentrate on aid to the Government in collection of money essential to prosecution of the war.



Staff Photo

SAMUEL PINANSKI

Skouras Theatres Aiding WAC Recruiting Drive

A salute to the General Theodore Roosevelt Jr. WAC Company in conjunction with the Women's Army Corps recruiting drive, will be made this Saturday, February 10, on the Skouras Theatres War Effort radio program, "This Is Our Cause," over WOR-Mutual from 4:30 to 5 P.M. The broadcast will originate from the stage of the Longacre theatre in New York and will be preceded by a huge WAC recruiting rally in Times Square. Newbold Morris, president of the City Council, is scheduled to speak. Nick John Matsoukas and Daphne Skouras are in charge of the rally. The broadcast is the 110th in the Skouras series.

Tieup Features Chicago Opening of "Burma"

In a tieup worked out by W. K. Hollander of Balaban & Katz Theatres, Mort Blumenstock of Warner Bros. and A. S. Gourfain of the Gourfain-Cobb agency which handles the Motorola Radio account, "Objective, Burma" had its midwest premiere Tuesday night in two Chicago theatres, the Roosevelt, where it made its regular debut, and the Paradise, before an audience of 3,000 war workers and wounded veterans.

Purpose of the special showing at the Paradise was to spur the workers at the Motorola plant to speed up production of the Handie-Talkie combat radio, used in "Objective, Burma." Army, Navy and Marine Corps dignitaries, as well as civic leaders, also were in the special premiere audience.

Blumenstock Adds Five to Warner Field Staff

Five additions to the Warner Bros. field public relations staff have ben made by Mort Blumenstock, director of advertising and publicity in the east, for increased promotion on "Hotel Berlin," "Objective Burma," "Roughly Speaking" and other forthcoming releases.

George Fishman, who was publicity head for the former United Chain Theatres and formerly eastern representative for Gene Autry, has been assigned by Mr. Blumenstock to the Philadelphia territory. Edward A. Johnson, long identified in a press and managerial capacity with various branches of amusement, is taking over the Minneapolis territory. Richard Stephens, formerly with Warners on the coast in the radio department, will work out of the home office under William Brumberg, who has charge of the field staff.

Two others recently added to the field crew and now permanently assigned are Stanton Kramer, who joined the Chicago field staff headed by Ted Tod, and Allan Kohan, who is covering the Pacific northwest.

Leader Theatre Trial Is Now Set for March 12

The suit of the Leader Theatre Corporation, operator of the Leader theatre, Brooklyn, against Twentieth Century-Fox and the Randforce Amusement Company, will be tried March 12 in New York Supreme Court. The action had been set for trial February 5, but after conclusion of examination before trial, attorneys for both sides requested a month's postponement to prepare for trial. The plaintiff charges alleged illegal transfer on the part of Twentieth Century-Fox, of a franchise given the Leader, to another house of the Randforce Circuit, following sale of the Leader to the plaintiff, Leonard Storch. Damages and the return of the franchise are requested.

Gets Astor Franchise

Miller Richardson has resigned as branch manager of the Universal exchange in New Orleans and has purchased the Astor Pictures franchise for Atlanta from Robert E. Savini. Mr. Richards was with Grand National and United Artists prior to his connection with Universal.

Set 60 Openings for "Bell"

First regular popular priced engagements of "For Whom the Bell Tolls," Technicolor film starring Gary Cooper and Ingrid Bergman, have been set to open during Washington's Birthday week in about 60 key situations, Paramount announced Tuesday.

New Paramount Company Handles Spanish Release

Paramount films will be distributed in Spain by Paramount-Mercurio Films, S. A., it was announced last Friday in New York by John W. Hicks, Jr., president of Paramount International Films, Inc. The announcement was made simultaneously in Madrid, Barcelona, Seville, Valencia and Bilboa.

A long-term contract has been signed by Paramount Films de Espana, S. A., and Mercurio Films, thus creating the Paramount-Mercurio company which will release all Paramount product in Spanish territory.

Mr. Hicks pointed out the contract was based on an agreement signed with Paramount in New York last October by Peter Couret of Mercurio, who later returned to Spain with Robert C. Alexander, of Paramount. Robert L. Graham, special representative for Paramount, joined Mr. Couret and Mr. Alexander in Spain at a later date to complete the final details of the contract.

Paramount Films de Espana, S. A., was incorporated in Albany, New York, October, 1944. Its officers are Mr. Hicks, president; George Weltner and Mr. Alexander, vice-presidents; Roger C. Clement, secretary and Milton Kirshenberg, treasurer. Mr. Alexander is resident executive in Spain.

Percentage Deals Are Barred in Spain

All film transactions in Spain must be conducted on a flat rental basis, with percentage selling of American films in that country entirely eliminated, a recent Government ruling ordered, according to foreign department executives in New York.

This new directive has added a burden to the American industry, already encumbered with many onerous restrictions, special levies and taxes. American companies also are finding it difficult to secure film import licenses, which are issued irregularly.

It is estimated that the total annual Spanish gross for all U. S. distributors amounts to approximately $3,000,000. However, this is cut by drastic import duties, the costs of dubbing, printing and distribution and in money lost in converting to dollars.

According to reports, American producers who make pictures which receive wide acclaim in the Argentine and Mexican markets will receive permanent business from the Spanish Government in the form of permits for exhibition.

Allen DuMont To Receive Medal From Wireless Operators

Dr. Allen B. DuMont, president of Allen B. DuMont Laboratories, Inc., will be presented the Marconi Memorial Medal of Achievement at the 20th anniversary dinner of the Veteran Wireless Operators Association at the Hotel Astor February 17, it was announced by William J. McGonigle, president of the association. In the past six years, fewer than 12 men have received this award. Dr. DuMont will be the only individual receiving it in 1945. The award is based on the winning of the Army-Navy "E" by his organization and on its pioneering in the field of communication.

Republic and Grumman Hold Bowling Match

The Republic bowling team met the Grumman Aircraft "Hellcats" January 31 at the Grumman plant in Bethpage, L. I., in the first of a three-match series. The total three game pins rolled by Republic were 2,704 against Grumman's winning 2,841. Jane Withers, star of Republic films, attended, as did company executives and employees. Individual honors went to F. Persico of Grumman who rolled a series of 659. The second match will be played at the New York Athletic Club February 14.

DOORS OPEN IN 22 DAYS!

TIMED THE WAY 'CASABLANCA' WAS TIMED! SENSATIONAL THE WAY NO OTHER PROPERTY EVER WAS! WARNER ACHIEVEMENT.

SIGN THAT PLEDGE CARD! RED CROSS DRIVE—MARCH 15–21

India Producer Sees No Need to Make Raw Stock

Although India, prolific producer, has no facilities for manufacturing raw stock, she has no need for such facilities, in the opinion of A. J. Patel, Indian producer, distributor, processor and publisher, who has been visiting Washington, Hollywood and New York, where he was interviewed last week.

A. J. Patel

India used 70,000,000 feet of film last year, Mr Patel said. One film-coating machine would be more than the country needed, he pointed out. A coating machine must be run continuously for eight to 12 weeks to obtain even emulsion distribution, and then must be run continuously, he said, adding that one day's output, in his estimation, would require 30 days of ordinary Indian film consumption.

The country's allocation of film from the United States has been cut to 28,000,000 feet for 1945, Mr. Patel said.

Means Some Hardship

Mr. Patel said this reduction meant hardship for Indian producers of films not essential for prosecution of the war. He added that the request this year was for 70,000,000 feet for civilian consumption and an additional 40,000,000 for military use. The amount allocated apparently would have to satisfy both categories, he said.

Indian producers were highly economical, in comparison to Hollywood, Mr. Patel said. Features are limited to 11,000 feet, and very few prints are allowed.

American equipment producers should consider India in post-war planning, he said. And they should not, in their considerations, underestimate India's requirements. They should not say, he said, "that India will take five or 10 per cent of their output; they should say perhaps 50 per cent."

Not one American motion picture camera was used in regular Indian production, Mr. Patel said. The cameras used are French De Bries.

Mr. Patel has been buying 16mm and some 35mm projectors here, in connection with his Educational Films of India project, begun by him in 1940, and intended to raise the standard of the largely illiterate masses of his country.

He said he had bought 200 16mm projectors from Eastman, and was closing a contract for 500 more from Ampro; and that he also had purchased 37 35mm projectors.

Approved by U. S. Government

The purchases were and are being made with the permission of the State Department and other U. S. Government agencies, and by recommendation of the Indian Government, he said.

Mr. Patel has formed the Central Cine Corporation, in India, for production of 35mm features. Capitalization was $3,000,000, he said, adding that $1,000,000 had been raised. Production would begin on this latter amount, he said, and his company would distribute the pictures, and also exhibit them, at theatres especially leased.

Indians, Mr. Patel stressed, liked pictures the main attractions of which were music, dancing and songs. They like comedies least of all.

Mr. Patel is Central Cine's managing director; proprietor of the Central Camera Company, Studio Central, Central Cine Service; president of Educational Films of India, and publisher of the magazines *Camera in the Tropics* and *Camera Publication of India.*

He is a former cameraman, and now a photographic hobbyist, having exhibited his pictorial work in the outstanding photographic salons of the world.

Kantorek New 20th-Fox Head in Central and Eastern Europe

Louis Kantorek has been appointed 20th Century-Fox Central and Eastern European manager by Ben Miggins, Continental European manager. Mr. Kantorek will make his headquarters in Paris and Prague and his territory is expected to cover Czechoslovakia, Poland, Austria and Hungary. He was formerly associated with MGM and Columbia in Europe and at one time maintained his own distribution organization in Prague.

Code Asks Bigger Projection Booth

According to new provisions of the building code for theatres and other constructions devised by the New York State Labor Department's advisory committee, projection booths in the state, excluding New York City, would have to be almost 50 per cent larger than at present.

Present requirements call for booths to be not less than 48 square feet for one projection machine; provisions for new construction will call for at least 80 square feet. Booths will have to be at least 10 feet deep and eight feet high. Provision of 30 inches clearance between machines will be required.

According to a spokesman for the advisory committee, consideration of separate sections of the code which apply to new theatre constructions has been completed. The committee is said to be in complete agreement on all new provisions, but it is pointed out that public hearings will be held on the code once the advisory committee completes its work. The next meeting is scheduled for February 16 with indications that it will require three or four more meetings.

In Chicago the City Council has amended the city building code to permit police, fire, health and building departments to close any theatre, or other buildings where they find conditions which might menace life or health.

In Connecticut several bills have been filed in the state legislature affecting theatres. In addition to a two-men-in-a-booth bill, another has been referred to the Committee on the Public Health and Safety recommending many changes in exit, pavement, inspection and other provisions for theatres.

In Iowa a measure licensing theatres and setting up certain building regulations and annual inspections recently was introduced in the legislature.

Bill To Curb Petrillo Approved by Senate

Without a dissenting vote, the Senate last Friday passed the bill introduced by Senator Vandenberg to outlaw any interference or conspiracy to interfere with broadcasts of non-commercial education or cultural programs by educational institutions.

The bill, aimed at the interference of James C. Petrillo, American Federation of Musicians head, with these broadcasts, is now before the House.

In an editorial February 1, the New York *Times,* discussing Mr. Petrillo, said: "The real question is not whether Mr. Petrillo abuses his power but whether the law should place so much irresponsible power in his hands. 'Upon what meat doth this, our Caesar feed that he is grown so great?' When Congress has answered that question . . . it will be ready to bring the Petrillos within bounds. And not until then."

Studio Unions Object to Bridges' Deportation

A resolution against the proposed deportation of Harry Bridges, West Coast CIO leader found to be in this country illegally as a Communist affiliate by Attorney General Biddle, has been adopted by the Conference of Studio Unions, which includes nine AFL unions of about 8,000 motion picture workers. The conference is believed to be the only AFL unit in California that has taken such a position. Herbert Sorrell, a principal in the Hollywood Painters' Union local, heads the conference.

Sees Little Story Material from South America

Argentina, the only South American country that supplies any considerable local literary material suitable for Hollywood production, is using that supply herself, according to Geoffrey Shurlock, an executive of the Motion Picture Society for the Americas, back in Hollywood from a nine-week tour under the auspices of the Society and the Motion Picture Producers and Distributors of America. He said that few of the South American writers meet U. S. film requirements, most of them tending toward the critical rather than the entertainment side.

"In view of the importance in Argentina of the local picture industry," Mr. Shurlock reported, "not much published material is available for Hollywood. Most of the active fiction writers are writing directly for the screen, and the occasional suitable novel is snapped up locally." He suggested, however, that "excellent" screen material on modern Argentine life could be obtained by bringing some of their experienced writers to Hollywood and teaming them with a Hollywood screen technician, or by buying and remaking some of their pictures.

South America's dissatisfaction with Hollywood's portrayals of her citizens, their customs and their culture, had passed, Mr. Shurlock emphasized. He attributed this largely to the establishment of the Society, the liaison body functioning between the studios and the Office of the Coordinator of Inter-American Affairs, and to the tightening of preventive inspection by the Production Code Administration of scripts containing material concerning South America.

The attitude toward American production in South America was favorable with respect to the project which gives employment to native workers, but unfavorably to any project which seemed to represent a purpose to acquire control of the native industry, Mr. Shurlock said.

Further suggestions for developing South American material included one for a contest among Latin American novelists for the novel or scenario best suited for Hollywood production. Also, that in the absence of suitable locally written material, it would be possible to adapt European or even American novels to a South American background. Mr. Shurlock cited three such successes, "La Fuga," a Mexican production transferring Maupassant's "Boule de Suif" to the time of the French invasion of Mexico; an Argentine production of Daudet's "Safo," with the locale moved from Paris to Buenos Aires, and 20th Century-Fox's production, "That Night in Rio," which transferred the "Folies Bergere" to Rio de Janeiro.

Mr. Shurlock warned against pictures about the gaucho. "Too much stress," he said, "cannot be laid upon the inadvisability of attempting anything connected with gaucho life or customs. The gaucho has become practically a legendary and historical figure in Argentine life, and is no more representative of modern Argentina than the western buffalo hunter of our own recent past would be representative of Texas today."

Decency Legion Reviews Seven New Pictures

The National Legion of Decency this week classified seven new films as follows: In Class A-1, unobjectionable for general patronage, are "The Great Stagecoach Robbery," "They Shall Have Faith." In Class A-2, unobjectionable for adults: "Chicago Kid," "Frisco Sal," "The Kid Sister," "What a Blonde," "Youth on Trial."

Fairbanks, Jr., Decorated By British Government

The British Distinguished Service Cross has been awarded to Lieut. Comdr. Douglas Fairbanks Jr., for his work as special operations officer on Vice Admiral H. K. Hewitt's staff in landings in Sicily and at Salerno, Elba and southern France, it was announced February 3.

WARNER BROS.' TRADE SHOWINGS OF

ROSALIND RUSSELL

and

JACK CARSON

in

"ROUGHLY SPEAKING"

with

ROBERT HUTTON • JEAN SULLIVAN • ALAN HALE • DONALD WOODS • ANDREA KING

MONDAY, FEBRUARY 19th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood St.	2:30 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	Paramount Sc. Room	1802 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	10:00 A.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

SIGN THAT PLEDGE CARD! RED CROSS DRIVE—MARCH 15-21.

Four Percentage Actions Started In New York

Four suits, asking $180,000 damages, were instituted last Friday in the New York Supreme Court by Paramount, Warner Bros., Loew's and Twentieth Century-Fox against Irving Renner, Louis Nelson, various corporations operating the Endicott Circuit and William Namenson, accountant for the circuit, for allegedly making fraudulent box office reports on grosses received on percentage pictures exhibited by the defendants from 1940 to 1944.

This is the third of what is believed to be a series of such actions contemplated by the distributors. Similar suits are now pending in Pittsburgh and Boston.

The plaintiffs charged the defendants "bribed plaintiffs' checkers" to make allegedly fraudulent reports. Specific charges were made by Twentieth Century-Fox with respect to "Hello, Frisco Hello," "Coney Island," "Sweet Rosie O'Grady" and Shores of Tripoli."

Paramount's films included "Dixie," "Reap the Wild Wind," "Road to Morocco," "Holiday Inn" and "Star Spangled Rhythm." Loew's listed "Gone With the Wind," "Mrs. Miniver," "Human Comedy" and "Random Harvest."

Warner Bros. listed "Yankee Doodle Dandy," "Casablanca," "Air Force" and "Mission to Moscow."

These are the more important of the many films named by the plaintiffs.

The plaintiffs charge that the defendants obtained benefits in the price on flat rentals due to alleged low grosses. Twentieth Century-Fox seeks $25,000; Paramount, $25,000, Loew's $100,000 and Warners $30,000 in damages. The next move will be an application by the plaintiffs to examine the defendants' books and records.

Investigation of books and records of other theatre owners was being conducted, it was said later. Louis Nizer is attorney for the plaintiffs.

DeMille Airs Explanation Of Dispute with AFRA

Cecil B. DeMille appeared on the March of Time radio program Monday night over the Blue Network to explain to the public his side of the dispute with the American Federation of Radio Artists.

"I am a union man," Mr. DeMille said, "but this is no question of unionism or non-unionism. It had to do with abuse of power."

AFRA will offer its rebuttal to the screen and radio producer on The March of Time radio program next Thursday night. Eddie Cantor has been named as the probable speaker.

Mr. DeMille was barred from the air by AFRA because he refused to pay a $1 assessment last autumn to be used to fight a proposed open shop law in California. Lionel Barrymore has replaced the producer on the Lux Radio Theatre, Monday nights over Columbia Broadcasting System. The Los Angeles Superior Court, to which Mr. De Mille took his case, ruled against him when it held that the proposition voted on in this case was not political. He will appeal the case to the Supreme Court.

Depinet Drive Winners For Week Announced

The first-week winners in RKO Radio's 1945 Ned Depinet Drive were announced last Wednesday by general sales manager Robert Mochrie. The campaign began January 19 and will run through May 10. The Minneapolis branch headed by C. J. Dressell finished first. Following closely were: M. E. Cohen, Detroit; E. A. Lamb, Seattle, and A. Kolitz, Cleveland. Next came M. E. Cory, Portland, and S. W. Fitch, Sioux Falls. In Canada, the first-week leaders were H. F. Taylor, Montreal, and H. H. McArthur, St. John's, a close second. Both they and the six U. S. winners finished in the over-quota group for billings.

Philadelphia To Remove Ticket Tax Exemptions

Two new amusement tax ordinances, one of which removes all exemptions from existing amusement tax legislation, were approved in Philadelphia by the City Council's Finance Committee, and final passage of the measures was expected at a meeting of the Council which was to be held late this week.

The ordinance removing all amusement tax exemptions applies to religious, educational and charitable organizations and to symphony concerts, placing a tax of one cent on each 25-cent admission or fraction thereof. Another bill would impose a tax of $20 on each bowling alley.

A report from the City Treasurer indicated that the amusement taxes collected in 1944 amounted to $1,493,356. The budget estimate for the year in amusement taxes was $1,400,000. Philadelphia exacts an amusement tax of one cent on each 25-cent admission.

Williams to Take Albert Law Post

Paul Williams, assistant to the U. S. Attorney General, and at one time concerned with earlier Justice Department film anti-trust proceedings, will succeed the late Albert Law as counsel of the Southern California Theatres Owners Association, it was indicated last weekend in Washington. Mr. Williams is understood to have submitted his resignation from Government service to Attorney General Francis Biddle.

Mr. Law, who died suddenly in New York January 2, had just started negotiations with producer-distributor executives on a trade conciliation plan designed to simplify arbitration procedure without in any way superseding it. He had hoped to have his plan incorporated in the industry Consent Decree; Mr. Williams is expected to continue with Mr. Law's plan.

A native of Salt Lake City, where he maintained a law practice, Mr. Williams joined the Department in 1933. He was in charge of the investigatorial work and the drafting of the original bill of complaint in the Consent Decree suit, and was prepared to go to trial when the Decree, providing for a truce between the Government and the companies, was entered in the Federal District Court, New York, in November, 1940.

Dawes Quits RCA Board; Trammell Is Successor

The resignation of General Charles G. Dawes from the board of directors of Radio Corporation of America and the election of Niles Trammell, president of National Broadcasting Company, to fill the vacancy, were announced last weekend by Brigadier General David Sarnoff, president of RCA, following a meeting of the directors.

General Dawes, former Vice-President of the United States and Ambassador to the Court of St. James's, had been a director of RCA since January 1938.

Mr. Trammell joined RCA in 1923 as commercial representative of the traffic department, San Francisco, thereafter serving as district manager and assistant sales manager of the RCA Pacific division. He joined the NBC sales staff in 1928. In 1940, he was elected president of the National Broadcasting Company, a service of RCA.

Frank M. Folsom, vice-president of RCA in charge of RCA Victor division, was elected a director of the National Broadcasting Company, replacing General Dawes on that board.

E. L. Bragdon, formerly trade news editor of the National Broadcasting Company, has joined the staff of the department of information of Radio Corporation of America. Before becoming associated with NBC in 1942, Mr. Bragdon was radio editor of the New York *Sun*.

The appointment of Raymond A. Hudson as sales representative for RCA 16mm equipment in the eastern region was announced last week by M. F. Blakeslee, New York regional manager for the Radio Corporation of America, RCA Victor Division.

Grants New Trial In Murray Suit; Drops 2 Majors

Loew's and Twentieth Century-Fox were dismissed Monday as defendants in the Thomas A. Murray anti-trust suit in Chicago, and a new trial was granted the remaining defendants by Federal Judge William H. Holly in the U. S. District Court there. On January 24 a jury awarded Mr. Murray, former operator of the Thalia theatre, Chicago, $105,000 treble damages, plus costs and attorney's fees.

The plaintiff originally sued for $1,000,000, alleging that the major distributors and competitive theatres had forced him out of business.

The dismissal of Loew's and Twentieth Century-Fox brought the total of original defendants dropped from the trial to 10. Paramount, Universal, Columbia, Monogram of Illinois, Balaban and Katz, Warners, Louis Reinheimer and Morris G. Leonard were dismissed by Judge Holly January 17.

Lester Murray, attorney and son of the plaintiff, said that he would appeal Judge Holly's dismissal of Loew's and Twentieth Century-Fox to the United States Circuit Court of Appeals, Chicago. Judge Holly ruled there was no evidence to prove that they were parties to the alleged conspiracy.

Mr. Murray has not decided what course of action he will take on the granting of a new trial to the remaining defendants, made on the motion of defense counsel.

The remaining defendants include the Milo Theatre Corporation, Capitol Pictures, John L. Manta, Van Nomikos and Henri Elman.

Sees Broad Band Television on Top

Experiments with full-color television in the high-frequency channels will result in the replacement of broadcasts in the lower frequencies where it is situated at present on a commercial basis, James M. Fly, former chairman of the Federal Communications Commission, predicted Tuesday in New York at a luncheon of the Television Press Club at the Hotel Sheraton. He declared that regular usage of the higher frequencies would be achieved within five years following the end of the war. Mr. Fly and Ralph B. Austrian, executive vice-president of RKO Television Corporation, were guest speakers.

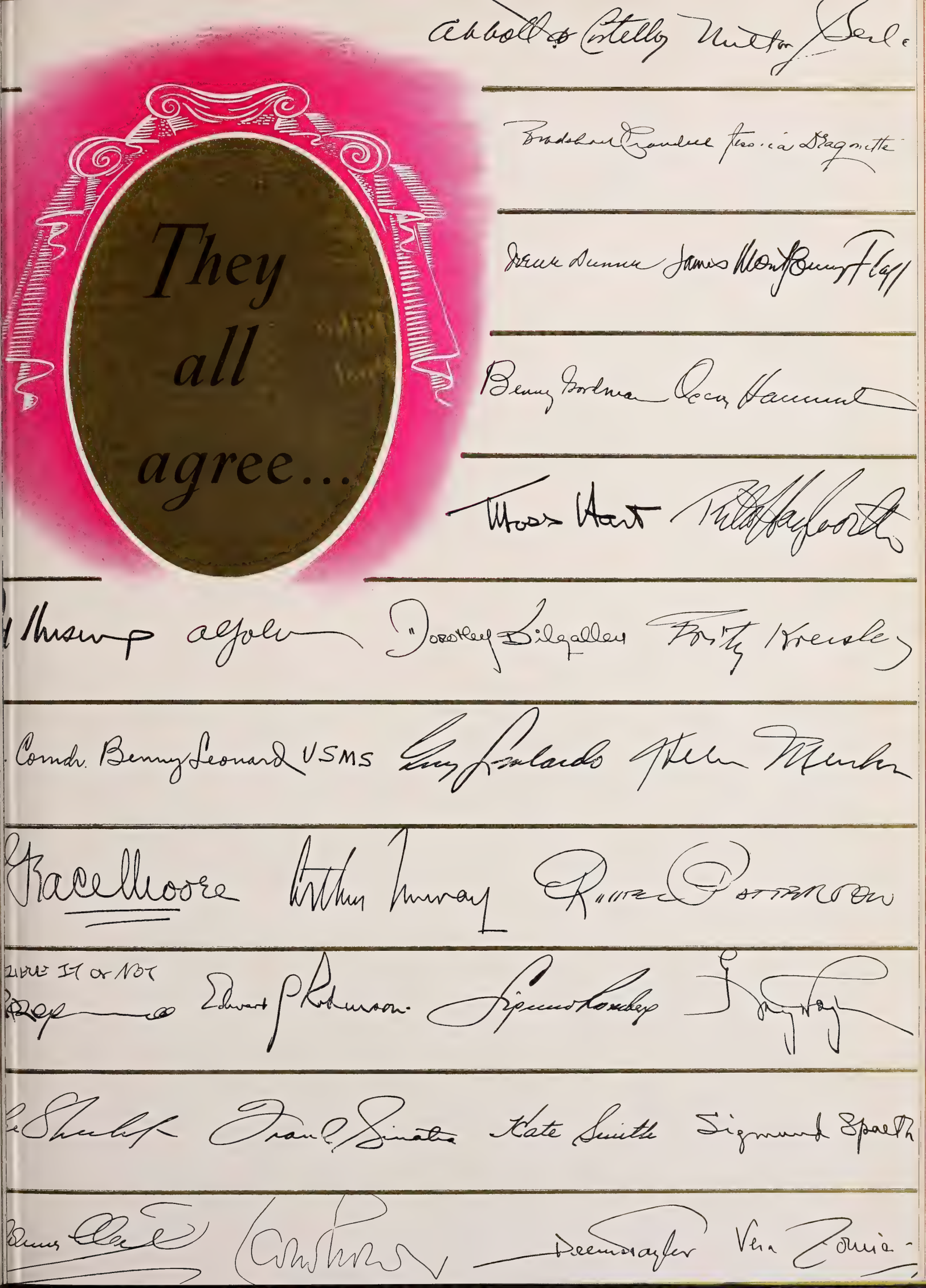
Improvements in television transmission on the present frequencies, Mr. Fly said, make possible a good system of telecasting on the six-megacycle bands with the use of larger screens such as RCA has developed. He said he saw no reason television should not go forward, except inability to secure equipment in the war emergency.

Mr. Austrian outlined a plan for building television circulation. He urged the manufacturers of equipment to undertake the sponsorship of television on film to assure the public a steady flow of program material for the receivers that are sold. The cost of the programs, which RKO Television Corporation is prepared to make through the facilities of RKO Radio and Pathe News, would be paid by the manufacturers and their distributors.

The new board of governors for Television Broadcasters Association, announced at the luncheon are: Stanley Kempner, Louis Winner, Elizabeth Forsling, Cliff Denton, Tom Kennedy, Ben Kaufman, Patricia Murray, Wanda Marvin, H. M. Shapiro and Bruce Robertson.

RCA Declares Dividend

The board of directors of Radio Corporation of America last week declared a dividend of 87½ cents per share on the outstanding shares of $3.50 cumulative first preferred stock, for the period from January 1 to March 31, 1945. The dividend is payable April 2 to holders of record March 5.

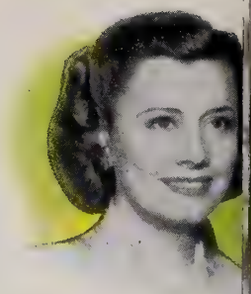

They all agree...
Abbott & Costello
Milton Berle
Bradshaw Crandell
Jessica Dragonette
James Montgomery Flagg
Benny Goodman
Oscar Hammerstein
Moss Hart
Dorothy Gilgallen
Fritz Kreisler
Comdr. Benny Leonard USMS
Helen Menken
Grace Moore
Arthur Murray
Ripley Patterson
Edward G Robinson
Sigmund Romberg
Frank Sinatra
Kate Smith
Sigmund Spaeth
Vera Zorina

ABBOTT & COSTELLO
"thrillingly different"

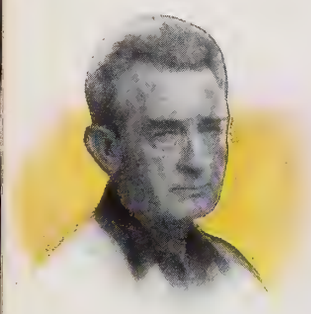
MILTON BERLE
"spectacular"

BRADSHAW CRANDELL
"a world in itself"

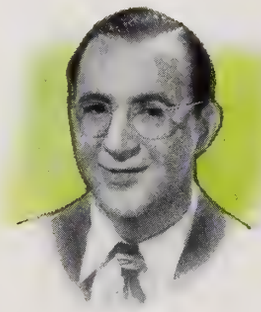
JESSICA DRAGONETTE
"memorable"



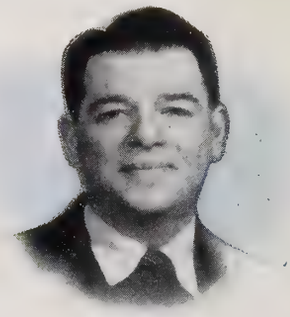
IRENE DUNN
"thrilling entertain



JAMES MONTGOMERY FLAGG
"glorious"



BENNY GOODMAN
"glorious"



OSCAR HAMMERSTEIN, 2nd
"music skilfully interwoven with story"

MOSS HART
"memorable picture"

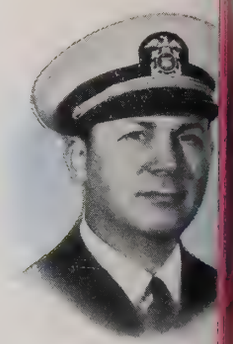
RITA HAYWOR
"thrillingly diffe

TED HUSING
"dramatic . . . memorable"

AL JOLSON
"different"

DOROTHY KILGALLEN
"eloquent"

FRITZ KREISLER
"a new standard"

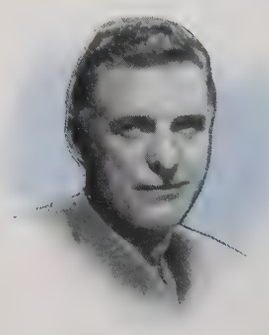


LT. COMDR. BENNY LEONA
"dramatic, exciti

GUY LOMBARDO
"different"

HELEN MENKEN
"dramatic achievement"

ARTHUR MURRAY
"truly memorable"



RUSSELL PATTERSON
"exciting"

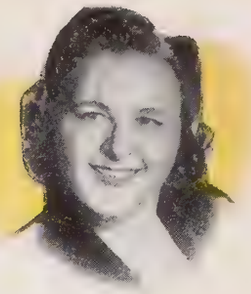
BOB RIPLE
"a new stand

RD G. ROBINSON
us entertainment"

GINGER ROGERS
"thrillingly different"

LEE SHUBERT
"glamorous"

FRANK SINATRA
"glorious"



KATE SMITH
"thrilling"

MUND SPAETH
morable picture"

JOHANNES STEEL
"exciting, alive"

LEOPOLD STOKOWSKI
"glorious music"

DEEMS TAYLOR
"truly memorable"

VERA ZORINA
"a great joy"

COLUMBIA PICTURES
PRESENTS

A Sidney Buchman Production

A Song to Remember

Starring

Paul MUNI & *Merle* OBERON

WITH CORNEL WILDE

NINA FOCH • GEORGE COULOURIS

Screen Play by Sidney Buchman

Directed by CHARLES VIDOR

IN TECHNICOLOR

SENSATIONAL BUSINESS

in *all* pre-release engagements

NEW YORK..*Radio City Music Hall* · SAN FRANCISCO..*Orpheum*
NEW ORLEANS..*Orpheum* · BOSTON..*Loew's State & Orpheum*
CINCINNATI..*RKO Capitol* · OAKLAND..*Roxie* · ST. LOUIS..
***Loew's State*... *and* HELD OVER EVERYWHERE!**

To the Exhibitors of America who have seen "A Song To Remember" in its opening engagements... our deep appreciation for their enthusiastic expressions of gratitude to Columbia for making this great picture at this time in the industry's history.

PRINTED IN U.S.A.

THE *HOLLYWOOD SCENE*

COMPLETED

COLUMBIA

Ten Cents a Dance
Fighting Guardsman
Thousand and One Nights

MONOGRAM

Radio Murder (formerly "Robot Murder")

REPUBLIC

New Faces of 1945
Desperadoes of Dakota

20TH CENTURY-FOX

Colonel Effingham's Raid
Bell for Adano

UNITED ARTISTS

Guest Wife (Skirball-Manning)

UNIVERSAL

Invitation to Death

STARTED

MONOGRAM

County Fair
Flaming Frontier

PARAMOUNT

Well Groomed Bride
You Came Along (Hal Wallis)

RKO RADIO

Most Dangerous Game

REPUBLIC

Amazing Mr. M

UNIVERSAL

Strange Confession

WARNERS

Too Young to Know

SHOOTING

COLUMBIA

Boston Blackie Booked on Suspicion
Over 21
Kiss and Tell (Sol Siegel)

MGM

Yolanda and the Thief
Harvey Girls
Her Highness and the Bellboy
Weekend at the Waldorf

PARAMOUNT

Masquerade in Mexico
Too Good to Be True

PRC

Undercover Girl
Stranger in the Family (formerly "Deadline")
Enchanted Forest

RKO RADIO

George White's Scandals of 1945
Man Alive
Those Endearing Young Charms
Spanish Main
Invisible Army

REPUBLIC

Bells of Rosarita

20TH CENTURY-FOX

Caribbean Mystery
Two-Faced Quilligan
Dolly Sisters
Captain Eddie
State Fair

UNITED ARTISTS

Paris—Underground (Bennett)
Captain Kidd (Bogeaus)

UNIVERSAL

Naughty Nineties
Lady on a Train
That's the Spirit
Night in Paradise

WARNERS

This Love of Ours
Three Strangers
Mildred Pierce

INDEPENDENT

Ten Little Indians (Popular Pictures)

Hal Wallis Starts Picture For Paramount Release

Hollywood Bureau

With the beginning of the rainy season, production activity slackened slightly last week. Ten features went to the cutting rooms, and cameras were trained on eight others. As of the weekend, the shooting index stood at 41, a decline from the previous week's level of 43.

At Paramount, work started on the Hal Wallis production, "You Came Along," which previously had been known as "Don't Ever Grieve Me." It's about a returned flier who, although he is suffering from an incurable disease, marries the girl he loves at her insistence. Shortly thereafter he dies. Nevertheless, the film ends on a hopeful note—according to the Paramount publicity department. John Farrow is directing a cast which includes Robert Cummings, Lizabeth Scott and Don DeFore.

Another new Paramount venture is "The Well Groomed Bride," presenting Ray Milland, Olivia de Havilland and Sonny Tufts. Sidney Lanfield is directing for Producer Fred Kohlmar, and the story is some light-hearted nonsense about a girl, a boy and the last remaining magnum of champagne in the city of San Francisco.

Republic Starts Picture Starring Schildkraut

Republic launched "The Amazing Mr. M," the story of what happens to a peace-loving family which adopts an actor. Joseph Schildkraut plays the title role, and others in the cast include Eugene Pallette, Billie Burke, Raymond Walburn and Ann Gillis. Joseph Kane is the associate producer and director.

Warners' entry is "Too Young to Know," which presents Joan Leslie, Robert Hutton, Dolores Moran and Arthur Shields. It's Fred de Cordova's first directorial assignment, and William Jacobs is producer. The greater part of the action takes place in India.

Monogram trained cameras on two: "Flaming Frontier" and "The County Fair." The first is a Johnny Mack Brown-Raymond Hatton Western which Lambert Hillyer is directing for producer Scott Dunlap. The second presents Leo Gorcey, Huntz Hall and Billy Benedict in a story about horse racing at a county fair. The producers are Sam Katzman and Jack Dietz. Wallace Fox is the director.

RKO Radio launched "The Most Dangerous Game," presenting John Loder, Audrey Long, Edgar Barrier and Russell Wade. The protagonist is a jaded fellow who, tiring of big game hunting, takes up the hunting of his fellow men instead. Robert Wise directs; Herman Schlom produces.

Universal started work on a mystery-drama, "Strange Confession," which John Hoffman is directing. The cast is headed by Lon Chaney, Brenda Joyce and J. Carrol Naish.

Borzage Joins Republic As Producer-Director

Frank Borzage has completed a deal with Republic whereby he will join that studio as a producer-director with his own unit. Borzage will have all authority over selection of stories and casts and purchase of his own vehicles, as well as a financial interest in them . . . Sam Bischoff, who has been working on the Technicolor film, "A Thousand and One Nights," has resigned as a producer at Columbia . . . Errol Flynn will head the male cast of "Objective, Burma" in a new Warner production to be titled "Target, Japan." Raoul Walsh is slated to direct, and Jerry Wald to produce.

Jack Grant, who has been story editor for PRC for the last eight months, has been elevated to associate producer and assigned to do "King of Proxy Street" and "Transcontinental" . . . "Springtime in Texas" will be the title of the next Monogram film in the Jimmy Wakely series. Philip N. Krasne is to produce it. . . . Vincent Sherman has been set to direct the Warner production, "Janie Gets Married," and David Butler will direct "The Time, the Place and the Girl" for the same studio.

"Hired Husband" has been assigned to Universal producer John Grant to develop for Abbott and Costello. . . . Ida Lupino has been selected by Hunt Stromberg for the title role in "Young Widow," which Stromberg will make for United Artists release. William Dieterle is scheduled to direct. . . . Edgar Ulmer, who directed "Strange Illusion" for PRC, has been signed by that studio to a long term contract. . . . Julie Gibson has had her Paramount contract renewed.

Vernon Keays has been named to direct "Rhythm Roundup," third in a series of four Western musicals being produced by Colbert Clark for Columbia. . . . Jack Schwartz has purchased "Gallant Shepherd," an original story by Taylor Caven. It will be produced for PRC release. . . . Producer Fred Kohlmar will leave Paramount shortly after completion of "The Well Groomed Bride."

Arthur T. Horman will develop and produce "The Runaround" for Universal. . . . Arnold Albert, recently elevated to producer status at the Warner studio, has been assigned "Night Shift" as his first production. . . . Leigh Jason will direct the Columbia feature, "Song of Broadway," which Burt Kelly is slated to produce. . . . MGM will continue its series of "Hardy Family" pictures without Mickey Rooney, and Booth Tarkington has been signed to write a short novel on which the next in the series will be based. Carey Wilson is scheduled to produce it.

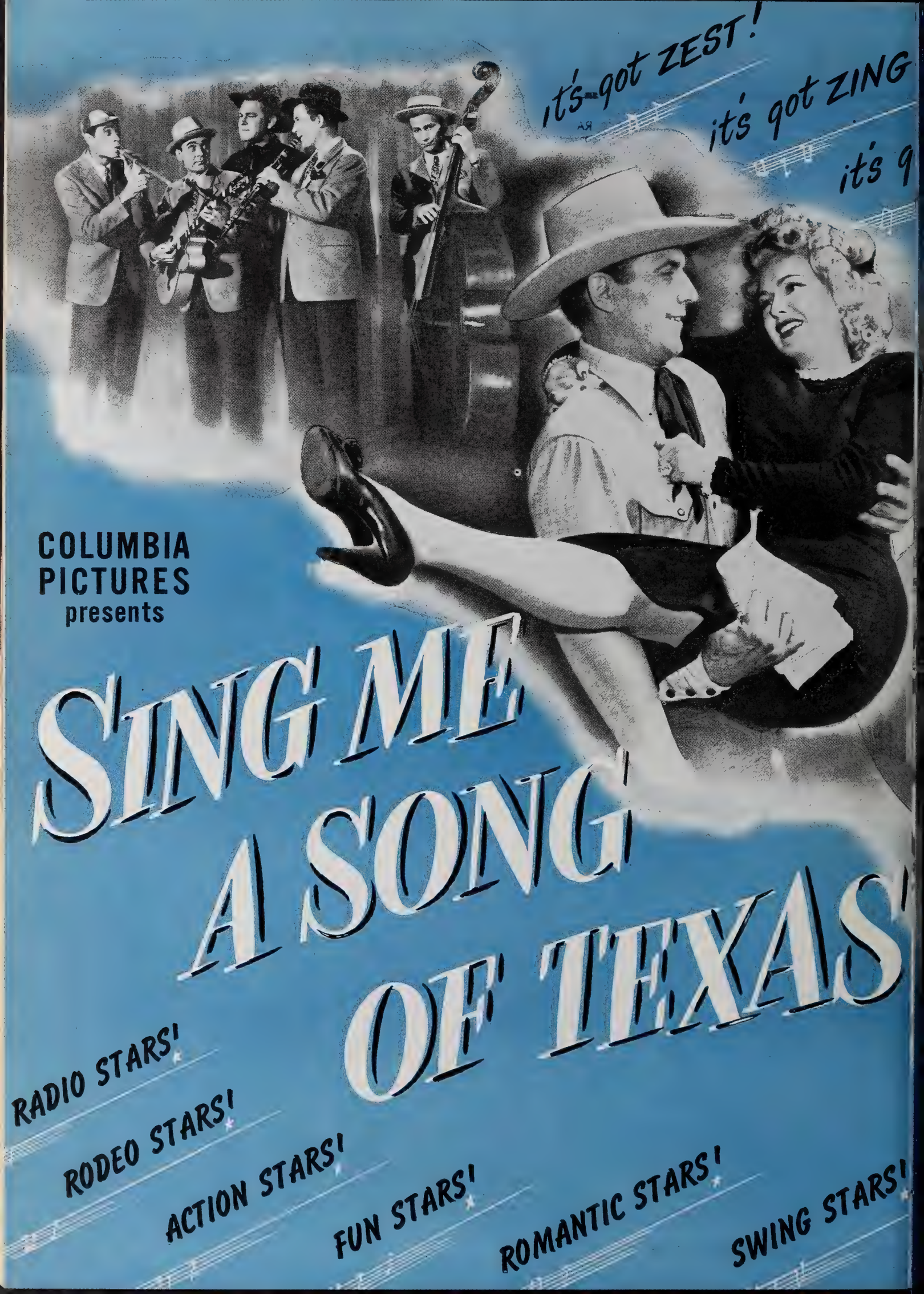
"California, Here We Come," based on the American Rangers' rescue of prisoners on Bataan, will be a high-budget production at 20th Century-Fox. . . . Milburn Stone has been added to the cast of Universal's "Strange Confession." . . . What is described as a record number of 53 writers are preparing and polishing scripts for 41 RKO Radio pictures. The list includes such names as Clifford Odets, Dudley Nichols, John Twist, DeWitt Bodeen, Borden Chase and Aeneas MacKenzie.

Andrew Stone has announced plans for a top-budget musical, "Pan-American Sensations of 1946," which will combine star theatrical talent of the Americas and will be filmed in part in South America. . . . Producer Louis D. Lighton has been signed by 20th Century-Fox to a three-year contract. He is currently preparing "Anna and the King of Siam." . . . Republic has signed George Archainbaud to direct "Girls of the Big House."

Castle Gets Leave to Direct Stage Play in New York

Eve Arden has had her Warner contract renewed. . . . William Castle has been granted six months' leave of absence from Columbia in order to go to New York to direct a stage play, "Star Spangled Widow." . . . Myrna Loy is set for the starring role in MGM's forthcoming comedy, "Guardian Angel," which Clarence Brown will produce.

Ira Uhr has been signed by Republic as executive in charge of talent. . . . Jeanne Crain, currently working in "State Fair" at 20th Century-Fox, has had her contract renewed.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FOY WILLING AND HIS RIDERS OF THE PURPLE SAGE

Original Screen Play by J. Benton Cheney and Elizabeth Beecher
Produced by COLBERT CLARK
Directed by VERNON KEAYS

COLUMBIA PICTURES

KEEP SELLING WAR BONDS!

Industry Heads To Cover Nation For Red Cross

N. Peter Rathvon, national chairman of the motion picture industry's Red Cross Fund Week, March 15-21, announced in New York last Thursday a series of industry meetings to be held in key cities of the nine exchange areas of the country during the latter part of February. The meetings have been scheduled for the purpose of coordinating theatre Red Cross activities.

Pledge cards endisting the support of exhibitors in the drive were mailed to theatre managers throughout the country over the weekend from New York headquarters.

One pledge is a postal card already stamped and addressed to the theatre's exchange area exhibitor chairman which requires only the manager's signature. The second pledge is retained by the manager as a "reminder of the biggest job we have to do this year," and is an attractive two-color card containing a 1945 calendar, suitable for framing or posting.

The opening meeting in New York is scheduled for February 19 by Fred Schwartz and Sam Rinzler, New York metropolitan area chairmen, with Harry Brandt, exhibitor chairman, Charles Reagan, distributor chairman, and Mr. Rathvon among the speakers.

The northeastern district meetings, with Ben Kalmenson and Major L. E. Thompson presiding, are scheduled as follows:

Boston, February 23; New Haven, February 24; Albany, February 25, and Buffalo, February 26. The eastern district, with Mr. Rathvon and William Scully, Washington, February 23; Philadelphia, February 24; Pittsburgh, February 25, and Cleveland, February 26. The eastern central district, with Abe Montague and S. H. Fabian, Detroit, February 23; Cincinnati, February 24, and Indianapolis, February 25.

The southeastern district, with H. M. Richey and Henry Reeve, Charlotte, February 23; Atlanta, February 24, and New Orleans, February 25. The southwestern district, with R. H. O'Donnell and Tom Connors, Memphis, February 23; Oklahoma City, February 24, and Dallas, February 25. The midwestern district, with Robert Mochrie and M. A. Lightman, Chicago, February 23; Minneapolis, February 24, and Milwaukee, February 25.

The prairie district, with Francis Harmon, Carl Leserman and Martin Smith, St. Louis, February 23; Kansas City, February 24; Des Moines, February 25; and Omaha, February 26. The Rocky Mountain district, with Rick Ricketson and Herman Wobber, Salt Lake City, February 23, and Denver, February 24. The west coast district, with Ned Depinet and Charles Skouras, Los Angeles, February 23; San Francisco, February 24; Portland, February 25, and Seattle, February 26.

Paramount Holds District Meetings in Midwest

Paramount home office executives and district and branch managers attended the series of district sales meetings held during the week in Denver, Kansas City and Dallas. Two more meetings were scheduled for Chicago, at the Palmer House, February 12 and 13, and Cleveland, at the Hotel Cleveland, February 14 and 15.

Charles M. Reagan, vice-president in charge of distribution, R. M. Gillham, advertising and publicity director, and Claude Lee, director of public relations, are attending all the meetings.

At the luncheon for exhibitors and the press in Denver over the weekend, at the Brown Palace Hotel, theatre men who were present included: S. L. Gillette, president, Intermountain Theatres Association; Robert Garland, Harry Huffman and Harold Rice of Fox Intermountain Theatres; A. P. Archer and Joseph Dekker, Civic Theatres; Fred Zekman, Black Hills Amusement Company of South Dakota; Dave Cockrill, Denham theatre, Denver; Fred Knil and Robert Sweeten, Gibraltar Enterprises.

The third group of district meetings, for the eastern division, will follow the Chicago and Cleveland sessions.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 45—Filipinos welcome General MacArthur back to Luzon. . . . Yanks closing trap on Manila. . . . Navy rocket demonstration. . . . Largest Army glider. . . . President's birthday cake cut as success of March of Dimes drive is hailed. . . . Australian brides of Yanks head for America. . . . Racing fans see two-mile Australian classic. . . . Carnival on skis.

MOVIETONE NEWS—Vol. 27, No. 46—Manila freed. . . Pacific fleet strikes Japs in enemy water. . . . Write on V-mail—save space. . . . Track and field competition at Madison Square Garden. . . . New York youngsters pick zoo mascot for Red Cross.

NEWS OF THE DAY—Vol. 15, No. 243—New U. S. rockets. . . . Latest Luzon battle films. . . . Birthday ball climaxes March of Dimes drive. . . . Wedding bells for Yanks in Australia. . . . Deserted lion cubs find happy home. . . . Australian turf thriller.

NEWS OF THE DAY—Vol. 15, No. 244—Film headlights of MacArthur's triumph. . . . President of Philippines' message to Americans. . . . Battle incident in the China Sea. . . . Call for V-mail. . . . Picking a mascot for the Red Cross drive. . . . Future Miss Maestri. . . . Track thriller of the day. . . . Ice rocks Liberty ship. . . . Frozen coal thawed.

PARAMOUNT NEWS—No. 46—Stars at birthday celebration as Mrs. Roosevelt makes appeal for March of Dimes. . . . 17 die in Maine's worst fire in years. . . . Rear Admiral Hussey reveals rocket production program. . . . New Invasions seal Bataan. . . . Philippine natives welcome Yanks.

PARAMOUNT NEWS—No. 47—Worst winter in 25 years hits east. . . . Lighten the load—use V-mail. . . . Eye witness behind the Axis prison camp. . . . B-29 miracle. . . . Manila falls.

RKO PATHE NEWS—Vol. 16, No. 48—Yanks drive on Manila. . . . Navy rockets in spectacular tests. . . . British troops drive into Germany. . . . President's birthday ball for the March of Dimes. . . . U. S servicemen's Aussie brides.

RKO PATHE NEWS—Vol. 16, No. 49—This was Manila when Japs struck. . . . Navy planes return from Formosa raid. . . . China-based B-29s bomb Siam. . . . Silicone is new plastic rubber. . . . French salvage Army gas tanks. . . . Stilwell heads ground forces. . . . Save vital cargo space—use V-mail.

UNIVERSAL NEWS—Vol. 18, No. 369—MacArthur advances. . . . Canadian tanks mass against the enemy in Holland. . . . Movie stars entertain at President's birthday ball. . . . Yanks construct pipeline system in France. . . . Brides and fiancees of Yanks form club in Sydney to prepare for life in U.S.A. . . . Teetimer's fashions.

UNIVERSAL NEWS—Vol. 18, No. 370—MacArthur makes good his promise. . . . B-29 crews hit Burma rail bridge. . . . Icy Hudson ties up war shipping. . . . 5,000,000 servicemen want V-Mail. . . . Millrose games.

ALL AMERICAN NEWS—Vol. 3, No. 120—Two Negro firemen become lieutenants. . . . Pupils sell papers to buy War Bonds. . . . War far from won despite Russian victories. . . . Children in piano symphony in Chicago. . . . World's greatest Negro ice skater performs. . . . With the Third Army in France and Germany.

WLB Certification Halts Screen Players Strike

The strike of the Screen Players Union, which started in Hollywood last Friday morning, ended that night when Earl J. Ruddy, Department of Labor conciliator, advised that the jurisdictional dispute with the Screen Actors Guild had been certified to the War Labor Board. Many members of the machinists, carpenters and set decorators' and other Conference of Studio Unions locals had left their posts in sympathy and several stars had refused to cross the picket lines around the major studios.

The walkout climaxed a conflict originating with the formation early in 1941 of the SPU by dissident Class B members of the Screen Actors Guild. On December 10, at a National Labor Relations Board election, the extras voted in favor of SPU against SAG by a four-to-one tally. Complications arose when the NLRB defined an extra player as one who did bits, stunts and singing, as well as background and atmosphere roles, which activities the guild claimed were covered by its contracts. Producers have appealed to the NLRB for reconsideration of the definition.

The day before the walkout, SPU demanded from the producers an interim agreement that would guarantee maintenance of the pre-conflict status with respect to employment, an agreement the producers said they could not undertake because they were bound by their Guild contract. The next morning Players Union pickets appeared at all major studios.

Five Millions in 1945 Dimes Drive Are Predicted

When final reports are in, the motion picture theatre collections for the 1945 March of Dimes should exceed $5,000,000, it was predicted in New York Tuesday by members of the industry's drive committee. Last year's collection of $4,667,000 was more than twice the 1943 figure.

Incomplete reports from Loew's showed approximately $530,000 this year against $444,000 last year, and this total was expected to be increased by collections made through stores and other outside sources as yet unreported. About $232,000 was collected by RKO Theatres, a substantial increase over 1944's $199,500; Warner Theatres in Northern New Jersey collected $54,000 as against $47,201 a year ago. Century Circuit in New York during the first seven days of the drive collected $26,118 as against $18,000 last year.

Miller, Donaldson and Company, certified public accountants, have volunteered their services again to audit the industry's returns in the drive.

Incomplete reports from Fall River, Mass., show the $4,000 mark has been passed. Theatres in Puerto Rico have extended collections an additional seven to 10 days because of the late arrival of their trailers.

Theatres are urged to return their Greer Garson appeal trailers for salvage to their nearest National Screen Service exchange, and to speed their collection reports.

Yates Merges 3 Into Republic

Consolidated Film Industries, Inc., and the Setay Corporation will be merged with Republic and a new company will be formed under the Republic's name, it was learned in Hollywood Monday.

Financing, now before the Securities and Exchange Commission for approval, provides for a debenture issue and stock in the proposed company under splitups accommodating the value of securities now held under their respective identities.

Setay owns 40 per cent and Consolidated the remainder of the present Republic company. Merrill Lynch will underwrite the new corporation.

Consolidated Film Industries, Inc., was incorporated in 1928 in Delaware. Herbert J. Yates is president and Herbert J. Yates, Jr., vice-president and treasurer. Other vice-presidents are Ralph I. Poucher and Walter W. Vincent. Republic Pictures Corporation is an outgrowth of a development which began when its founder, Herbert J. Yates, entered the industry in 1915 with Hedwig Laboratories and launched Republic Laboratories in New York in 1918. James R. Grainger is president and general sales manager. Setay Corporation is a holding company.

Expect Lab Union Contract Talks To Start February 15

Negotiations on a new contract for some 2,000 laboratory technicians and others represented by IATSE Motion Picture Laboratory Technicians Local No. 702 were not expected to get underway before February 15, despite the union's insistence on an earlier starting date, it was learned this week.

Representatives of the local in New York have been demanding an early starting date and assurance that negotiations would be continuous once started. Contracts between the laboratory technicians and the seven major processing laboratories and the dozen small companies were readjusted to expire at the same time, next March 10.

A spokesman for the committee representing the laboratories said last week it would make every effort to meet with the union as frequently as possible but could not commit itself to an earlier start of negotiations or a guarantee that the committee would be able to meet without interruption.

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JOSE ITURBI
A NEW NOTE IN MOV
. . Playing music for heartstrings— great music— gay music

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JUNE ALLYSO
with
STARS IN HER EYE
(Sh! She's having a b

JIMMY DURA
was never greater, funnier! He's Marg Uncle Umbriago!

BIGGEST LITTLE STAR—M★G★M's MARGARET O'BRIEN

Isn't it wonderful that she follows "Meet Me in St. Louis" with another Great Film

"MUSIC FOR MILLIONS"!

MARGARET O'BRIEN • JOSE ITURBI • JIMMY DURANTE • JUNE ALLY
in **"MUSIC FOR MILLIONS"** with
MARSHA HUNT • HUGH HERBERT • HARRY DAVENPORT • MARIE WILSON • LARRY ADLE
Original Screen Play by Myles Connolly
A HENRY KOSTER PRODUCTION
A Metro-Goldwyn-Mayer Picture
Directed by HENRY KOSTER
Produced by JOE PASTERNAK

★

1924 1945
21st YEAR OF LEADERSHIP
MGM

Red Cross War Fund Week—March 15-21

LITHO U S A

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

IMPATIENT YEARS, THE: Jean Arthur, Lee Bowman, Charles Coburn—My patrons have been waiting for a picture wherein Lee Bowman "gets the girl." Here is a picture with a perfect cast, great story, and well acted, but spoiled by poor direction. It could have been a top picture. Business just "so-so." Played Tuesday-Thursday, Jan. 23-25.—Ted Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

MR. WINKLE GOES TO WAR: Edward G. Robinson, Ruth Warrick—This is a very good midweek picture. There is very little war in it.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

ONCE UPON A TIME: Cary Grant, Janet Blair—This is a silly motion picture with a poor plot. I can't imagine what the producers meant by putting this turkey on the market. If the boys in Hollywood can enlighten me, I am listening. Played Sunday, Monday, Jan. 14, 15.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

SECRET COMMAND: Pat O'Brien, Carole Landis—Just fair. It is not bad but not good; but it will get by.—J. N. Wells, Wells Theatre, Kingsland, Ga.

SWING IN THE SADDLE: David McEnery, Jane Frazee—This is a good cowboy jamboree. However, it would have been better if there was more cowboy action. Played Sunday, Monday, Jan. 28, 29.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

WHITE CLIFFS OF DOVER: Irene Dunne, Roddy MacDowall—Broke our house record with this one. I could have played it longer. This is the kind of picture most salesmen tell you they have, but seldom deliver. Played Thursday-Saturday, Jan. 18-20.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

WHITE CLIFFS OF DOVER, THE: Irene Dunne, Roddy MacDowall—This gets off to a slow start but as it warms up to the subject it gets better and has some very touching spots. It is one of the best propaganda pictures I have seen. The whole cast turned in grand performances and Irene Dunne was never better. It seemed to please the majority, although a few did not like it. Played Saturday-Tuesday, Jan. 20-23.—Melville Danner, Kozy Theatre, Granite, Okla.

Monogram

FOLLOW THE LEADER: East Side Kids—This picture did business. Played it on Sunday, Jan. 21.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

GAMBLER'S CHOICE: Chester Morris, Nancy Kelly—Did good business on Friday and Saturday. Played Jan. 19, 20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

GOING MY WAY: Bing Crosby, Rise Stevens—This is probably the best picture of the year. Business was capacity both nights. Played Wednesday, Thursday, Jan. 17, 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT MOMENT, THE: Joel McCrea, Betty Field—This is a fairly good comedy but it is not as funny as we were led to believe. Business poor. Played Sunday, Monday, Jan. 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—This is a red hot action gangster picture with Alan Ladd at his best. We could use more of this kind of picture. Played Sunday, Monday, Jan. 21, 22.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

NATIONAL BARN DANCE: Jean Heather, James Brown—Here is one that you can get back some of your losses, especially if you are in a small town depending on country trade. This is just what they want.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—This picture did top grosses for me. Everyone liked it, and there were no complaints.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

PRC

CAREER GIRL: Frances Langford, Craig Wood—Fair musical. The draw depended on Frances Langford. I found that she was not much draw at our box office and it hit a new low. Doubled with "Attack," which kept a lot of the patrons away. Played Tuesday, Wednesday, Oct. 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

LADY FROM CHUNGKING: Anna May Wong, Harold Huber—A fair picture that failed to do business. Played Tuesday, Wednesday, Oct. 10, 11.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MINSTREL MAN: Benny Fields, Gladys George—Double billed this. We had nice business. Played Friday, Saturday, Jan. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

ACTION IN ARABIA: George Sanders, Virginia Bruce—There was plenty of atmosphere and action in this film. It is good enough for the second half of a double bill. Played Friday, Saturday, Jan. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

ACTION IN ARABIA: George Sanders, Virginia Bruce—The story and acting are good but it did not draw well for us. We played it as part of a double feature bill in the middle of the week. It was well liked by those who saw it. Played Wednesday, Thursday, Jan. 24, 25.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

ATTACK: War Documentary—Good but too long. People don't care to see the real thing around here, especially if they have someone in the service. Many walkouts, and on the second night our business was cut in half. Doubled with "Career Girl." Played Tuesday, Wednesday, Oct. 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BULLET CODE: George O'Brein, Virginia Dale—These George O'Brien Westerns are always above average. It has everything a Western needs to make a hit with my patrons. Double billed with "Twilight on the Prairie." Played Friday, Saturday, Oct. 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

HEAVENLY DAYS: Fibber McGee and Molly—This is a sure thing and as popular as any picture. We played it as part of a double feature in the middle of the week and we did practically Sunday business. Played Wednesday, Thursday, Jan. 17, 18.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

HEAVENLY DAYS: Fibber McGee and Molly—Very good comedy. We expected more business but the roads were blocked. Played Monday, Tuesday, Jan. 22, 23.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SNOW WHITE AND THE SEVEN DWARFS: Disney Cartoon Feature—This is still as popular as ever. The children came to see it over and over again, and incidentally brought some of the adults along. We did much better than we thought we would. We had exceptionally good business. Played Sunday-Tuesday, Jan. 21-23.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Republic

CANYON CITY: Don Barry, Helen Talbot—This is another good Western. I hate to see Mr. Barry leave the Westerns. Played Friday, Saturday, Oct. 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

CASANOVA IN BURLESQUE: Joe E. Brown, June Havoc—We know that Joe can do better than he did in this picture. Poor story. Played Friday, Saturday, Jan. 5, 6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LADY AND THE MONSTER, THE: Vera Ralston, Richard Arlen—This picture did not take in our town. Played Wednesday, Thursday, Jan. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRIDE OF THE PLAINS: Robert Livingston, Smiley Burnette—Double billed this with "Married Bachelor." This makes a good combination. We had top business and everyone was well satisfied. Played Monday-Wednesday, Jan. 8-10.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

ROSIE THE RIVETER: Jane Frazee, Frank Albertson—Double billed this, but they did not turn out because of the roads. Played Wednesday, Thursday, Jan. 24, 25.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SAN FRANCISCO VALLEY: Roy Rogers, Dale Evans—Good Western drama with music. Business was good. Played Friday, Saturday, Jan. 19, 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VIGILANTES OF DODGE CITY: Bill Elliott, Bobby Blake—Red Ryder and Little Beaver always please on Friday and Saturday and this one was not an exception. Played Friday, Saturday, Jan. 26, 27.—E. M. Feiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

GREENWICH VILLAGE: Don Ameche, Carmen Miranda—Good musical show in Technicolor. Business was good. Played Sunday, Monday, Jan. 21, 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOME IN INDIANA: Walter Brennan, Lon McAllister—This film has a good story, good cast and we did good business. The young stars in this picture show promise. Played Saturday-Monday, Jan. 6-8.—Melville burger, Paramount Theatre, Dewey, Okla.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—This Technicolor musical did average business and pleased. Played Wednesday, Thursday, Jan. 24, 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LAURA: Gene Tierney, Dana Andrews—This is an excellent murder mystery, which is best enjoyed from the beginning. Not only the direction but the cast and lighting make it one of the best films of the year. Good business here and everyone enjoyed it. Played Sunday, Monday, Jan. 7, 8.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SWEET AND LOWDOWN: Lynn Bari, Benny Goodman—Played this on Sunday and Monday, my best playing time, and fell down with it. It was not up to the best playing time date.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—A nice little picture that seemed to please. Did average business. Played Sunday, Monday, Dec. 30, Jan. 1.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—This one fooled me. Everyone liked it and it played to very satisfactory business on a two-day midweek change. Played Tuesday, Wednesday, Jan. 16, 17.—Ted Keelen, Royal Thetare, Sheffield, Ill. Rural and small town patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—This is a fairly good comedy but it does not have enough length or star power for Sunday. I used it on Bargain Night with good results. Played Tuesday, Jan. 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—This little picture provided real entertainment; in fact, there wasn't a dull moment. Played Wednesday, Thursday, Jan. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

UNDER TWO FLAGS: Ronald Colman, Claudette Colbert—Good picture. Business average. Played Tuesday-Thursday, Jan. 2-4.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

WING AND A PRAYER: Don Ameche, Dana Andrews—Here is a truly fine picture. An orchid to every member of the cast. They did work that could not be improved upon. Notwithstanding the fact that the theme was "war," this picture ranks among the tops from the standpoint of gross receipts. Played Sunday, Monday, Jan. 14, 15.—Ted Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

United Artists

FALSE COLORS: William Boyd—The customers really like William Boyd. If our roads had not been blocked, I feel sure that we would have packed them in. Played

(Continued on following page)

(Continued from preceding page)

Friday, Saturday, Jan. 26, 27.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HAIRY APE, THE: William Bendix, Susan Hayward—It may have been a prize winning play on Broadway but our patrons did not like it. It is like so many of those highly acclaimed Broadway shows that the Easterners go for, but fail when they reach the small towns. It dragged with too many scenes where Bendix just stared into the camera. I would skip it if I had to do it over again; that is, if I could have filled the booking, which is almost impossible.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Joseph Cotten—Congratulations to David O. Selznick for his splendid production, "Since You Went Away." The colored star, Hattie McDaniel, should get an Academy Award for the best Negro actress. This picture kept the audience in humor for three hours without being tiresome on the nerves.—Moe Barney, Barney's Theatre, Petersburg, Va.

SONG OF THE OPEN ROAD: Edgar Bergan, "Charlie," Bonita Granville—A weak picture. We had many complaints and walkouts. Played Sunday, Monday, Jan. 21, 22.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

SUMMER STORM: George Sanders, Linda Darnell—We did not have very much response on this but those who saw it seemed to appreciate it. The story is superbly interesting, strictly adult and thoroughly enjoyable. George Sanders and Linda Darnell are at their best.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Universal

IN SOCIETY: Abbott and Costello—This picture was sold to us as a class "A" picture on a percentage basis specifying preferential playing time. It is nothing but an over exaggerated two-reel slapstick comedy. Played Sunday, Monday, Jan. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

INVISIBLE MAN'S REVENGE, THE: Jon Hall, Evelyn Ankers—Used on second half of a double bill with indifferent results. Played Friday, Saturday, Jan. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MURDER IN THE BLUE ROOM: Anne Gwynne, Donald Cook—Good mystery-comedy which pleased on Family Night. Played Tuesday, Jan. 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SAN DIEGO, I LOVE YOU: Louise Allbritton, Jon Hall—Good midweek picture with a different slant.—J. N. Wells, Wells Theatre, Kingsland, Ga. Small town patronage.

TWILIGHT ON THE PRAIRIE: Eddie Quillan, Vivian Austin—Here is a swell little musical comedy. Introduced my new sound with this feature but it did no extra business. Double billed this with "Bullet Code." Played Friday, Saturday, Oct. 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—We have never played a picture that drew such varied comment, the dislikes being in the majority. In any event the business was definitely up. Played Sunday, Monday, Jan. 21, 22.—Ted Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

JANIE: Joyce Reynolds, Robert Hutton—This one turned in nice returns at the box office. The entire picture is good and it appeals to all classes. Played Thursday-Saturday, Jan. 11-13.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lukas—This picture didn't seem to click. Played Tuesday-Thursday, Jan. 16-18.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lukas—We are glad we did not play this on Sunday and Monday as originally booked because it is very draggy and there is not the action that the patrons expect in a Flynn picture. A thousand feet or so could have been left out and that would have improved the tempo. Played Wednesday, Thursday, Jan. 23, 24.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—very good. It is a much better picture of the problems of the service men's wives than have come through lately. It has a few war shots, but there is comedy and drama to balance those.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Short Features

Metro-Goldwyn-Mayer

BAH WILDERNESS: Technicolor Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DUMB HOUNDED: Technicolor Cartoons—Good cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FALA: Pete Smith Specialties—This is a good two-reeler about the President's dog. The audience applauded it after each showing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MADERO OF MEXICO: Passing Parade—Entertaining reel about a president of Mexico.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

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Paramount

HALF WAY TO HEAVEN: Musical Parade—This is a beautiful two-reel short in Technicolor that will make a nice addition to any program.—M. Bailey, Strand Theatre, Dryden, Ont., Can.

TAILS OF THE BORDER: Speaking of Animals—One of the best shorts we have had in a long time.—Melville Danner, Kozy Theatre, Granite, Okla.

RKO Radio

DONALD'S DAY OFF: Walt Disney Cartoons—Another good cartoon in Technicolor from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FEATHER YOUR NEST: Edgar Kennedy—A very amusing two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

JIVE BUSTERS: Name-Band Musicals—Good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Films

ROBOT BOMB: This was sent in and I screened it. It is a good subject of its type. It was very much of a repetition of what we have seen in the newsreels. With tragedy stalking almost every family, I will not add to their grief if it can be avoided.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TARGET JAPAN—Entertaining WAC reel running 20 minutes and showing some real battle scenes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

CALIFORNIA HERE WE ARE: Sports Parade—Good travel reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAFTEE DAFFY: Merrie Melodies Cartoons.—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Short Product in First Run Houses

NEW YORK—Week of February 5

ASTOR: Seeing Them Through.....RKO-WAC
Feature: Meet Me in St. Louis.....MGM

CAPITOL: Striking Champions .....Columbia
Screwy Truant .....MGM
Feature: Thin Man Goes Home.....MGM

CRITERION: Chew Chew Baby.....Universal
Feature: The Suspect.....Universal

GLOBE: Seeing Them Through.....RKO-WAC
Saddle Starlet .....RKO
Feature: The Three Caballeros.....RKO

HOLLYWOOD: Jammin' the Blues.....Vitaphone
Pledge to Bataan.....Vitaphone
Feature: Roughly Speaking .....Warner Bros.

RIALTO: Two Gun Rusty.....Paramount
Broncos and Brands.....Paramount
Feature: Destiny .....Universal

RIVOLI: Dear Old Switzerland....20th Cent.-Fox
Feature: Keys of the Kingdom.....20th Cent.-Fox

ROXY: March of Time (Unknown Battle) 20th Cent.-Fox
Feature: Sunday Dinner for a Soldier...20th Cent.-Fox

STRAND: Herr Meets Hare.....Vitaphone
California, Here We Are.....Vitaphone
Feature: Objective, Burma.....Warner Bros.

CHICAGO—Week of February 5

APOLLO: Dark Shadows.....MGM
Seeing Them Through.....RKO-WAC
Feature: Together Again.....Columbia

CHICAGO: Seeing Them Through....RKO-WAC
Feature: Our Hearts Were Young and Gay.Paramount

GARRICK: Seeing Them Through.....RKO-WAC
The Unknown Battle.....20th Cent.-Fox
Feature: Something for the Boys.....20th Cent.-Fox

GRAND: Brought to Action.....UA-WAC
Features: Tall in the Saddle.....RKO
The Falcon in Hollywood.....RKO

PALACE: Dog, Cat and Canary.....Columbia
Features: Bowery to Broadway.....Universal
Girl Rush .....RKO

ROOSEVELT: Seeing Them Through...RKO-WAC
Feature: Objective, Burma.....Warner Bros.

STATE LAKE: Seeing Them Through...RKO-WAC
Unruly Hare .....Vitaphone
Feature: Keys of the Kingdom.....20th Cent.-Fox

UNITED ARTISTS: Bombalera.....Paramount
Feature: Thirty Seconds Over Tokyo.....MGM

WOODS: What's Your Name? 20th Cent.-Fox-WAC
So You Want to Give Up Smoking....Vitaphone
Aqua-Maids.....Columbia
Carnival Rhythm .....Vitaphone
Feature: The Princess and the Pirate.....RKO

Columbia Sells "Song" on Percentage to All Runs

Columbia's "A Song to Remember," which is being sold separately, sets a new precedent for the company by being the first picture to be sold exclusively on percentage to all runs, A. Montague, general sales manager, disclosed in New York Monday. Following openings at the Orpheum theatre, San Francisco, and the Roxie, Oakland, Cal., January 18, pre-release engagements are now playing at Radio City Music Hall, New York; Orpheum, New Orleans; Orpheum and State, Boston; Capitol, Cincinnati, and State, St. Louis.

Tolerance Unit Cites Ullman For "This Is America"

RKO's "This Is America" subject, "New Americans," nominated for an Academy Award by Irv Kupcinet, Chicago *Times* columnist, was cited by the Common Council of American Unity January 29. In ceremonies at Town Hall, New York, Frederic Ullman, Jr., president of Pathe News and producer of the series, was presented an award of merit by the Council for his work in promoting tolerance. Recently he was similarly honored in Chicago by 20 civic organizations.

MGM Advances Film Date At Request of Army

The release of "Keep Your Powder Dry," feature dealing with the Women's Army Corps, has been advanced by MGM at the request of Army officials so that the film could be synchronized with the Army's Wac recruiting drive. The picture will be trade shown February 21 and will open at the Capitol, New York, following the run of "Guest in the House," the film that will follow the present Capitol attraction, "The Thin Man Goes Home."

National Theatre Supply Projection Book Issued

National Theatre Supply has issued a new edition of their projection room planning book to enable architects, engineers, contractors and theatre owners to plan post-war projection rooms for greatest operating efficiency of projection, sound and lighting equipment.

M-G-M TRADE SHOW OF "KEEP YOUR POWDER DRY"

(EXTRA! ANOTHER GREAT SHOW ADDED TO M-G-M's TENTH GROUP!)

LANA TURNER

LARAINE DAY

SUSAN PETERS

It's the story of three beautiful girls in a man's world! A picture for showmanship!

ALBANY	20th-Fox Screen Room	1052 Broadway	WED. 2/21	8 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	WED. 2/14	4:30 P.M.
BOSTON	M-G-M Screen Room	46 Church St.	WED. 2/21	10:30 A.M. Also: 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	WED. 2/21	8 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	WED. 2/21	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	WED. 2/21	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	WED. 2/21	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	WED. 2/21	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	WED. 2/21	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	WED. 2/21	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	WED. 2/21	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	WED. 2/21	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	WED. 2/21	9 A.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	WED. 2/21	1:30 P.M.
LOS ANGELES	Ambassador Theatre	Ambassador Hotel	WED. 2/21	1:30 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	WED. 2/21	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	WED. 2/21	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	WED. 2/21	2 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	WED. 2/21	2:30 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	WED. 2/21	2:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	WED. 2/21	10:30 A.M. Also: 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	WED. 2/21	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	MON. 2/19	10 A.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	WED. 2/21	11 A.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	WED. 2/21	2 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	WED. 2/21	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive St.	WED. 2/21	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	WED. 2/21	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	WED. 2/21	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	WED. 2/21	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	WED. 2/21	1 P.M.

With Agnes Moorehead, Bill Johnson, Natalie Schafer, Lee Patrick, Jess Barker, June Lockhart • Original Screen Play by Mary C. McCall, Jr. and George Bruce • Directed by Edward Buzzell • Produced by George Haight

Arbitration Cost Meeting Waits Decree Hearing

Although its fiscal year began December 1, the budget committee of the American Arbitration Association is expected to continue deferment of its annual meeting until after the March 5 hearing on a revised Consent Decree, in the Federal District Court, New York.

It is not believed that new appropriations to cover operating expenses of the 31 arbitration tribunals will be voted until the decree, whose clearance provisions the Justice Department wishes to alter drastically, emerges from its present inconclusive status. Distributors, however, have been submitting some $25,000 monthly, as usual, without waiting for a new formal appropriation to be voted.

Three Members on Committee

The budget committee is comprised of three members, one representative each from the Appeal Board, the Association and the distributors. They are, respectively, George W. Alger, Wesley A. Sturges and Gordon E. Youngman of RKO. All leases of the 31 tribunals have been renewed.

Fred Armstrong, an arbitrator for the St. Louis tribunal, has entered a consent award granting a maximum clearance to the Grand theatre, East Alton, Ill., over the Ritz, East Alton, operated by Sol and Irving Goldfarb, of 48 days, but not later than 76 days after availability of pictures to the Grand, the Association reported this week. The complaint was against the five consenting companies.

The award also provided that the maximum clearance that may be granted to the Princess, Alton, over the Ritz, should be 30 days and not later than 76 days after availability to the Princess.

Arbitrator Wilbur B. Jones has entered a consent award in St. Louis, declaring that in all future licenses given by the decree defendants, availability granted to the Gaty theatre, East St. Louis, Ill., shall be "no later than seven days after the Esquire, East St. Louis, and the same availability as the Roxy in the same city." A. D. Magarian is the operator of the Gaty.

New Clearance Complaint

The Phoenix Amusement Company, operating the Seneca and Andrews theatres, Salamanca, N. Y., has filed a clearance complaint in the Buffalo tribunal against the five companies. Complainant charges the distributors have granted the Havens and State, Olean, clearances which are unreasonable and asks that they be eliminated or adjusted.

A consent award has been entered in the Philadelphia tribunal in the clearance complaint filed by William Goldman Theatres, Philadelphia, against Paramount, Twentieth Century-Fox, and RKO. Harper M. Tobin, arbitrator, has ruled that the maximum clearance which may be granted in licenses entered into by the distributors to the first-run Aldine, Boyd, Capitol, Earle, Fox, Mastbaum, Stanley and Stanton, over the Keith and Karlton, operated by Goldman, shall be cut from 14 days to seven.

Howard, Paramount Actor, Wins Navy Citation

The Navy Cross, the highest award of the Navy, has been awarded to Lieutenant (jg) John R. Cox, Jr., who in civilian life is known as John Howard, Paramount actor. The citation lauds him for laboring "to save his ship after her bow had been blown off by a mine. Failing in this, he directed the removal of the wounded and risked his life by entering every compartment in search of missing or trapped men. . . . " Educated at Western Reserve University at Cleveland, Mr. Howard worked for a company which sold theatrical equipment, and made his screen debut in 1935. Pictures in which he appeared include: "Lost Horizon," "Bulldog Drummond's Peril," "Disputed Passage," "Texas Rangers Ride Again" and "The Philadelphia Story."

Aldrich Lauds WAC Films In War Fund Drives

Winthrop W. Aldrich, president of the National War Fund, in a letter to Francis S. Harmon, coordinator of the War Activities Committee, said that the "most effective single publicity instrument" of the War Fund campaign had been the film produced by the WAC.

In his letter, Mr. Aldrich requested that the industry again make a short subject for the fund drive next autumn. Pathe News will make the film this year as it did last.

Frederick Ullman, Jr., president of Pathe News, has been advised by the National War Fund that the last appeal, "Memo for Joe" written by Ardis Smith, was outstandingly successful. Robert O. Loosley, of the Providence, R. I., war fund wrote the main office that he thought "Memo for Joe" was the best film of its type.

7 Service Films In Preparation

Hollywood Bureau

Seven film subjects requested by the Army and Navy and other Government agencies, to be produced in Hollywood studios, are being prepared for distribution this year. The Hollywood division of the War Activities, of which John Cromwell is chairman, and Tom W. Baily, coordinator, announced details last week.

The scripts are being written by members of the Hollywood Writers Mobilization and are the result of several meetings held in Hollywood and New York between WAC chiefs, Elmer Davis, head of the Office of War Information; Ted R. Gamble, National War Finance director, and Taylor M. Mills, chief of the domestic motion picture bureau of the OWI.

With Dr. James T. Shotwell serving as consultant, Edward Eliscu is writing "Adventures in Prosperity," detailing the dependence of all countries on one another's goods and manpower.

Allen Rivkin is writing a script on post-war jobs, based upon President Roosevelt's promise of 60,000,000 jobs and outlining the efforts of management, agriculture, labor and the Government to attain this goal. "What Every Veteran Should Know" explains the G.I. Bill of Rights and other legislation affecting the demobilized veteran. The script was written by Tom Baily. Produced in Technicolor, Walt Disney is completing "Something You Didn't Eat," a film on nutrition.

David O. Selznick's contribution to the program will be "When He Comes Home," to advise the public how to treat the returning soldier. Dore Schary will produce.

"Facts About Lend-Lease" is to be made for re-release on the anniversary of the lend-lease program.

Oscar Saul is preparing the scenario for "Skyways of Tomorrow," showing how the Air Transport Command is opening pathways for future commercial and private aviation.

Other films contemplated for the 1945 season are being discussed by the newly-elected Hollywood division of the film industry's War Activities Committee with Francis S. Harmon, national coordinator.

Olivia DeHavilland Wins Contract Suit Appeal

The California Supreme Court, passing on a case appealed from lower courts, ruled last Friday that Olivia DeHavilland was not bound to work an additional 25 weeks for Warner under a contract which the actress considered expired at the end of a seven-year calendar period. The studio had maintained that the 25 weeks the star was under suspension did not apply to the term.

Ohio Theatre Unit Names Ochs

Herbert Ochs, owner of the Drive-In theatre at Dayton, was elected to the board of directors of the Independent Theatre Owners of Ohio, at a special meeting of the board. He replaces Max Stearn, Columbus, owner of the Southern theatre, who died recently.

Other War Needs Restrict Freon For Theatres

Washington Bureau

Objection of other claimants for basic materials used in the production of Freon gas have blocked a proposed War Production Board order releasing unlimited supplies of the refrigerant for theatre cooling systems, it was learned this week.

Essential needs of exhibitors, however, are taken care of through the appeals procedure, and a large number of theatre operators who were faced with the possibility of an inability to operate their systems next summer are being authorized daily to replenish their gas supply.

As a result of an extenisve program for reconstruction of additional production facilities, WPB officials early this month found that the output had reached a point where it was adequate for all needs, present and potential, and sought removal of the restrictions on the use of Freon for "comfort cooling" in order that the new supply might be distributed as promptly as possible.

It is now learned, however, that claimants for some of the war programs using the same basic materials, including the aviation gasoline program, were opposed to any relaxation of restrictions which might increase the drain on those ingredients.

A spokesman for the board said that while Freon plants were not producing at capacity, they were turning out sufficient gas for all immediate purposes and it would be possible to extend relief to all exhibitors whose cooling systems were badly depleted. No theatre would have to close for lack of refrigerant, he said, but the schedule of establishments to which deliveries without specific authorization were prohibited, including theatres still stood.

Arbitrators Named to Act On Circus Fire Claims

Alfred C. Baldwin of New Haven, state referee and former judge of the Connecticut Superior Court, has been named by Chief Justice William M. Maltbie of the Supreme court as committee chairman on arbitration in the matter of claims rising against the Ringling Brothers & Barnum & Bailey Combined Shows, Inc., as a result of the disastrous fire in Hartford last July 6. Other named on the arbitration board are Judge Abraham S. Bordon, Hartford, Court of Common Pleas representing the claimants; and Daniel G. Campion of West Hartford, former judge of the Town Court there, and identified with the Aetna Casualty & Surety Company. The announcement was made by Robert P. Butler, chairman of the committee representing the Hartford County Bar Association. Death claims are expected to be started in Hartford in the next three weeks.

Circus officials have agreed to accept liability in established cases and turned over to the referee approximately $1,000,000 to make payments. Lucius F. Robinson, president of the Bar Association, has announced that the lawyers' schedule have been set as follows: In death cases, 10 per cent of the amount recovered; in personal injuries 15 per cent on amounts not in excess of $5,000, 10 per cent on amounts in excess of $5,000 and not exceeding $20,000, with no additional charge on amounts in excess of $20,000.

Two Warner Features Are Set for March Release

Two Warner Bros. films have been set for March release, it was announced this week by Ben Kalmenson, general sales manager. "Roughly Speaking," starring Rosalind Russell and Jack Carson, goes into national release March 3. "Hotel Berlin," which is being rushed to coincide with the Russian Army drive on the German capital is dated for general release March 17, following a New York Strand premiere. The cast is headed by Faye Emerson, Helmut Dantine, Raymond Massey and Peter Lorre.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Ballyhoo—A War Casualty

Looking over some of the recent campaigns submitted by showmen in quest of honors in the Quigley Competitions, one is constantly impressed by the variety of promotions which seem to find unending favor with theatremen in publicizing their coming and current attractions.

Analysis of all media, however, reveals a pronounced scarcity of outside ballyhoos, always an effective means of exploitation and one which has been associated with the industry since the inception of the motion picture.

There are, of course, numerous theatres in which the ballyhoo form of exploitation is unnecessary; but in the main it has had its share of prominence in the general advertising scheme and has for a long time been considered part of the manager's stock-in-trade.

It is difficult to imagine that ballyhoos have lost any of their appeal to attract attention from prospective or potential theatregoers. Nor is it likely that the theatremen have lost any of their regard for such promotion.

The answer is undoubtedly to be found in the exigencies of war—gasoline shortage accounting for the scarcity of motor-propelled devices, and the help situation, itself a problem, is too deplorable to contemplate methods requiring the services of extra employees.

Newspaper curtailments and other restrictions which have beset theatremen since the outbreak of the war have had their solutions in the fertile and active minds of aggressive showmen.

The problem of readapting outside ballyhoos to current requirements should not be difficult. It is presently a challenge to the ingenuity and resourcefulness of every manager who believes in the effectiveness of the media and its general application to the theatre.

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Newspaper Promotion

One of the most ambitious features of the extensive advance campaign currently boosting the world premiere of "God Is My Co-Pilot" in Macon, Ga., is a unique promotion engineered by Lamar Swift, city manager, and Kathleen Lamb Whalen, publicist, of the Lucas & Jenkins theatres in that city.

A tieup was arranged with the publishers of Macon's *News* and *Telegraph* who are offering War Bond prizes for outstanding window displays arranged by local merchants to promots the picture's premiere.

It is expected that every shopkeeper in the city will participate in the novel contest by way of tribute to Colonel R. L. Scott, home town boy, upon whose heroic exploits the film plot is based.

Installation of the displays has already begun, although the premiere is still several weeks off.

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For the Tickler File

Two devices worthy of noting for reference in future drives have come to our attention during the past week.

In Brooklyn, the current cigarette shortage was instrumental in selling more than $150,000 of War Bonds for manager Howard Cohn of the Century circuit's Midway theatre.

The ingenious Mr. Cohn promoted ten days' supply of the scarce cigarettes from the local Silver Rod store and dispensed them to patrons who bought Bonds.

A line-up more than a block long persisted until the entire supply of 3,500 packs was exhausted.

Ed Purcell, manager of the Warner Strand theatre in Staunton, Va., revived an adaptation of the Mile of Dimes during the recent Infantile Paralysis Drive.

City officials granted Mr. Purcell permission to initiate a "block of dimes" in which passerby contributors laid the coins on the sidewalk, edge to edge. Within a few days, the line had extended from one end of the main street block and back again, netting over six hundred dollars for the theatre collection.

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The Managers Write

Jack Alger, manager of the Majestic theatre, LaSalle, Ill., received a pleasant and unexpected surprise recently when the Retail Merchants Association awarded him first place in a statewide window display contest to promote the Sixth War Loan Drive. The winning display was set up in a jewelry shop window in downtown LaSalle to boost the sale of War Bonds at the Majestic. Mr. Alger now becomes eligible to win regional and national honors in the novel contest.

—CHESTER FRIEDMAN

HERE COME THE RAVES

"Colossal . . . Town's Sensation at Omaha Paramount." —VARIETY

"Soaring to Terrific Gross at Boston Met." —VARIETY

"Looks like a Tidal Wave at the Palace... Hit Cincinnati's High Mark since 'Going My Way'." —VARIETY

"Surefire Sandrich Musical Smash. Solid Entertainment from Start to Finish." —HOLLYWOOD REPORTER

"Uproarious . . . Gives assurance of Packed Houses." —SHOWMEN'S TRADE REVIEW

"A Comedy Smash . . . One of the Top Amusement Values of the year . . . The house goes mad." —N.Y. MIRROR

"Grabbing Biggest Biz in St. Louis." —VARIETY

"Dandy Gross-Grabbing Musical which will delight all filmgoers. It's the stuff Dream-Grosses are made on." —FILM DAILY

"Screen entertainment at its Best...Has Everything that a good musical should have." —BROOKLYN CITIZEN

BING CROSBY

BETTY HUTTON

SONNY TUFTS

FOR "HERE COME THE WAVES"

A MARK SANDRICH PRODUCTION

Directed by
Mark Sandrich

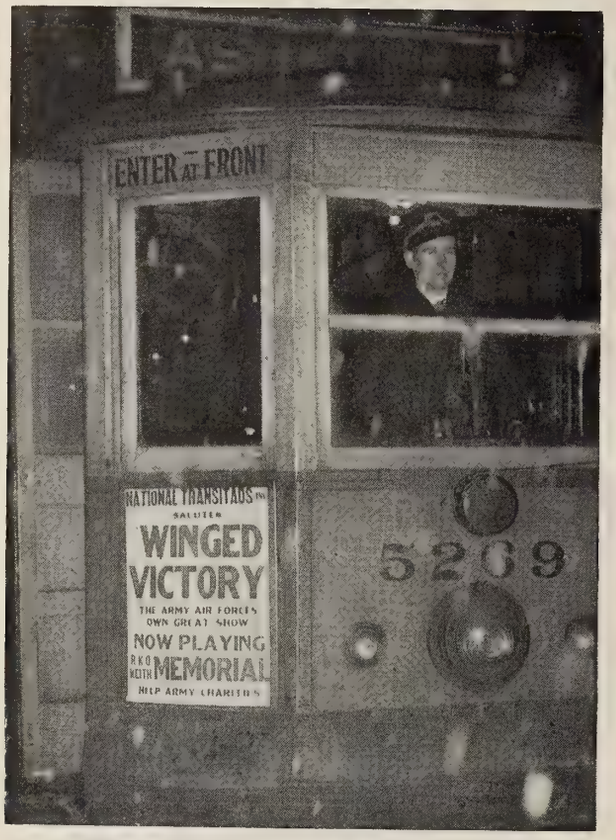
Songs by
Johnny Mercer and Harold Arlen
Original Screen Play by Allan Scott,
Ken Englund and Zion Myers

FROM THE WORLD'S MOST HONORED FILM COMPANY

Paramount

SIGN THAT PLEDGE CARD!
RED CROSS DRIVE—MARCH 15-21

ROUND TABLERS' ACTIVITIES



J. J. King, publicity director for RKO theatres in Boston, tied up with National Transitads and got these dash cards placed on all trolleys, plugging "Winged Victory", at no expense to the Keith Memorial.

Here's an attractive lobby setpiece created by Elliot Johnson as an advan plug for "Brazil" at the Malco theatre, Memphis.

This flash front erected by manager Charles Ramb at the Capitol, Phil delphia, attracted huge crowds which braved severe snowstorms to s "Bluebeard".

Manager M. Conner, Capitol, Madison, Wis., promoted recruiting drive for war workers in conjunction with U. S. Employment Service, resulting in fine publicity breaks.

Servicemen, guests of Shirley Temple at premiere of "I'll Be Seei You", sign "thank you" card in lobby of Radio City, Minneapol Stunt which broke local papers was engineered by publicity direct Charles Winchell.

Lige Brien, Neighborhood Manager Wins Bond Promotion Award

Lige Brien, who is manager of the Warner Enright theatre in Pittsburgh, was awarded highest honors in Motion Picture Herald's showmanship competition during the Sixth War Loan Drive.

Mr. Brien, whose all-around theatre exploits won first place and a Silver Plaque during the last Quarter Competition for the Quigley Awards, will receive a special Diploma of Honour for his War Bond showmanship.

A special committee of the Quigley Awards judges met last week to compare and pass judgment on several hundred campaigns which showmen throughout the nation submitted to the Managers' Round Table in competition for the special award.

Submitted Three Volumes

Once again the judges indicate their respect for and recognition of a manager of a subsequent run neighborhood who is able to demonstrate his ability, although lacking many of the resources and assistance available in first run operations.

Three complete volumes were required to hold all of Mr. Brien's tear sheets, photographs and other material which he submitted.

One entire book was devoted to a huge parade, conceived by the Pittsburgh showman, which he sold to the East Liberty Chamber of Commerce. The parade celebration launched the Sixth War Loan Drive in that community, and the Enright theatre was prominently represented with signs and banners reminding the citizens that Bonds were on sale in the lobby from morning to night.

Although the Enright is a neighborhood theatre, its enterprising young manager arranged to have two of Hollywood's most prominent stars attend his Bond Premiere. With the cooperation of local merchants, he held a Bond Auction at the theatre, establishing a new record for Bond sales.

Judges' Decision Is Unanimous

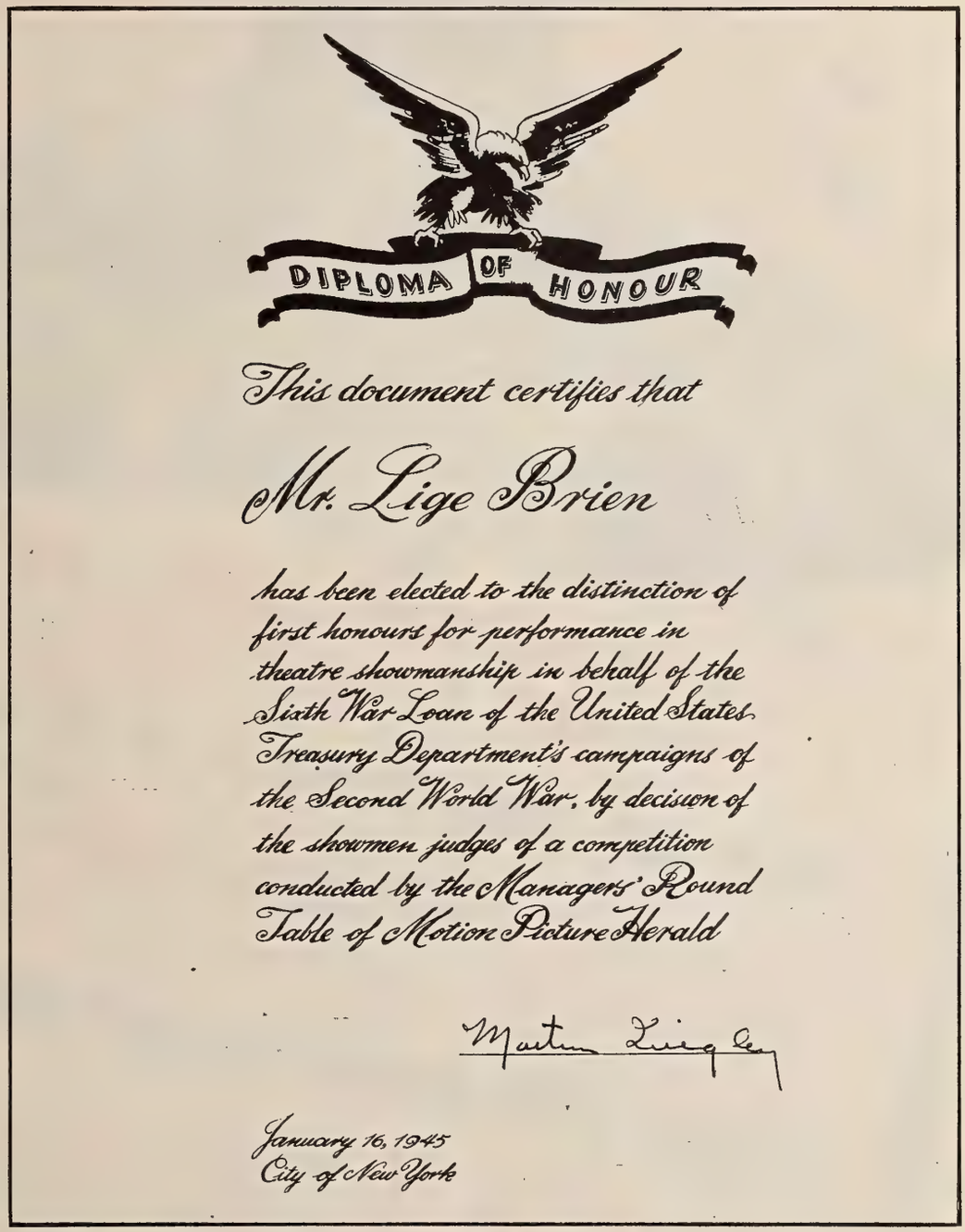
The Awards Committee which judged the campaigns included: Phil Williams, director of advertising and publicity for March of Time; Gil Golden, advertising manager for Warner Bros. Pictures, Inc., and Stanley Kolbert of Interboro Theatre Circuit, New York, who represented exhibition. The judges were unanimous in their decision to award Mr. Brien the top honor.

Other theatremen who submitted excellent material are listed below alphabetically:

Joseph Boyle, Poli Broadway, Norwich, Conn.; Al Buist, Rialto, Westfield, N. J.; Gertrude Bunchez, Century, Baltimore, Md.; Harold F. Chesler, Princess, Bingham Canyon, Utah; Arnold Coffey, Carolina, Hickory, N. C.

Robert Cox, Kentucky, Lexington, Ky.; Sid Dickler, Belmar, Pittsburgh, Pa.; Jack Foxe, Columbia, Washington, D. C.; George Freeman, Poli, Springfield, Mass.

Thor Hauschild, Arcade, Cambria, Md.; John M. Levitt, Court, Newark, N. J.; Jack Matlack, J. J. Parker's Broadway, Portland, Ore.; Mike Nicholas, Patio, Brooklyn, N. Y.; Boyd Sparrow, Loew's, Indianapolis, Ind.; Michael Stranger, College, New Haven, Conn.; Gertrude Tracy, Ohio, Cleveland, Ohio; Vaughn Taylor, Rialto, Phoenix, Ariz.; Burgess Waltmon, Princess, Columbus, Miss.



Above is a reproduction of the Diploma of Honour awarded to Lige Brien for outstanding showmanship in the Sixth War Loan Drive.

Right, pictured are the Quigley Awards Judges looking over the campaigns entered in competition for the Diploma of Honour. Left to right: Phil Williams, director of advertising and publicity for the March of Time; Stanley Kolbert, Interboro Theatres' executive; Gil Golden, Warner Bros.' advertising manager.

"SOCK BOXOFFICE. WILL GET HOLDOVER RUNS!" —says Variety

"ONE OF THE BEST A & C FILMS!" —says Boxoffice

"HAD THE PREVIEW AUDIENCE IN STITCHES!" —says Motion Picture Herald

"FAST AND FURIOUS ENTERTAINMENT!" —says Film Daily

"TEMPTED TO SAY IT IS THEIR BEST SINCE 'BUCK PRIVATES'!" —says Hollywood Reporter

"SCREWBALLMANIA IN THE BEST ABBOTT AND COSTELLO MANNER!" —says Daily Variety

"DEFINITELY A BOXOFFICE SUCCESS!" —says Showmen's Trade Review

UNIVERSAL PICTURES

SIGN THAT PLEDGE CARD! RED CROSS DRIVE—MARCH 15-21

BUD ABBOTT
LOU COSTELLO

HERE COME THE CO-EDS

with **PEGGY RYAN**

Martha O'Driscoll Donald Cook
Lon Chaney June Vincent
Charles Dingle Richard Lane

and **PHIL SPITALNY** AND THE

HOUR OF CHARM ALL GIRL ORCH.

featuring EVELYN and her Magic Violin

Screen Play by Arthur T. Horman and John Grant
Based on an original story by Edmund L. Hartmann
Directed by JEAN YARBROUGH
Produced by JOHN GRANT

Exploiting the New Films

How the recent pictures are being sold a the first run and pre-release date showing

TOMORROW THE WORLD

The personal appearance of Skippy Homeier, star of "Tomorrow the World", in Springfield, Mass., unleashed an avalanche of newspaper and publicity breaks for manager George Freeman of the Loew Poli theatre in that city.

A special screening of the film production the day before the star arrived was attended by members of the city Motion Picture council composed of representatives of 97 clubs and organizations in the area. A general meeting of the Council followed at which the picture was chief topic of discussion. The film was generally recommended for adults and children, initiating some fine publicity stories.

Star Appears at Schools, Hospitals

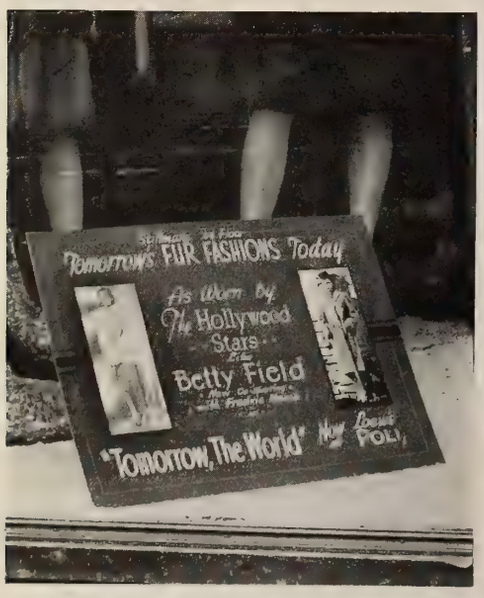
When Homeier arrived, his scheduled program included visits to the Shriners Hospital for Crippled Children; a press-radio dinner at Hotel Kimball and appearances at several high schools. At the High School of Commerce, he participated in the presentation of Scholastic Awards.

Newspaper publicity was attendant on each occasion with photos and picture art breaking the *Republican* and *Sunday Union. Nova Anglia,* a Polish daily carried a specially written story about the fight which takes place in the picture between Skippy and a Polish boy in which the former is given a beating.

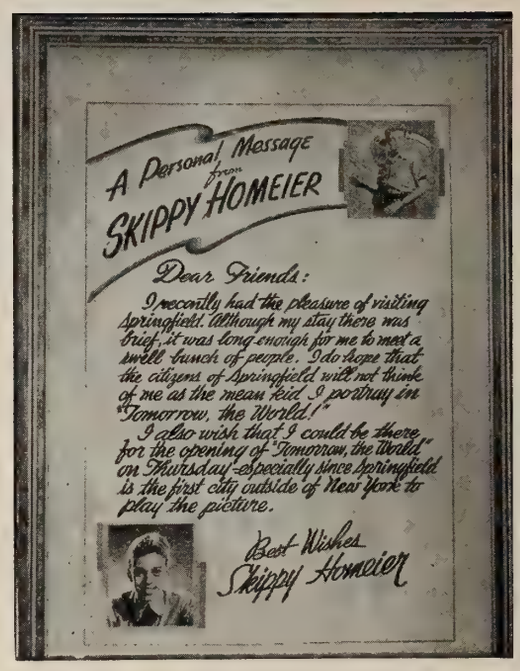
The *Chicopee Herald, Free Press, West Springfield News* and *Shopping News* carried special feature stories and art layouts.

Radio coverage was also extensive. WMAS had a special program on its "Morning Shopper" program two days before opening; the picture was reviewed on the popular "To the Ladies" program over WMAS and WTIC in Hartford used a special story of Homeier's visit and generous feature and threatre mention.

On opening day, immediately following the first performance, WSPR's radio reporter interviewed patrons who had seen the picture regarding their opinions of the film, the scene which had most appeal, etc.



Numerous window tieups punctuated campaign for "Tomorrow the World" at the Poli in Springfield, Mass.



Manager George Freeman gave patrons of the Poli theatre, Springfield, Mass., a personal message from the star and critic reviews, prominently displayed in the lobby to whet their appetites for his date on "Tomorrow the World".

Clergymen, press and radio representatives also participated in a round table discussion on the subject "What should be done about Emil Bruckner in Tomorrow the World and the twelve million post-war Emil Bruckners? The forum was broadcast over WMAS, with frequent plugs for the film and theatre and playdate mention.

Several attractive lobby setpieces were used by manager Freeman in advance with highlights of the film dramatized with scene stills. A 40 by 60 display carried a personal message from Skippy Homeier to the people of Springfield and another was employed to quote critic comment from New York newspapers and magazines.

Special heralds were distributed at cigar stores, restaurants, newsstands, etc. Numerous window displays were promoted and 14 by 22 cards were distributed throughout the area using copy "Tomorrow the World will be a better place to live in—if you buy War Bonds."

Schultz Beauty Salon ran several co-op newspaper ads featuring Betty Field who is featured in the picture with full theatre credit.

EXPERIMENT PERILOUS

A variety of features were put on to give "Experiment Perilous" an effective campaign for its Cincinnati opening. The film was dated in the RKO Albee theatre with manager Joe Alexander and publicity manager Nathan Wise personally handling the details.

Radio was used extensively; spot announcements broadcast over WSAI and WKRC augmented the usual contract time over WCPO. A novel contest sponsored by WKRC garnered additional publicity for the film. Listeners were invited to write in and tell of their experiences wherein a hunch or intuition paid off in dividends for the writer. This idea was suggested from the plot of the picture.

All RKO theatres in Cincinnati used cross trailers for a week in advance and displayed announcement cards in their lobbies. Additional display cards were distributed at important downtown locations, advertising the attraction for the Albee.

Newspaper editors gave the picture generous and timely art breaks; the *Sunday Enquirer* coming through with a six-column photo feature in advance, and the other three important dailies gave two and three-column art breaks.

Teaser ads were started in all newspapers well in advance and an attractive lobby setpiece was displayed for two weeks prior to the opening.

HERE COME THE WAVES

A special promotion stunt was planned and staged by Jim Castle, Paramount field representative for the St. Louis, Kansas City and Des Moines area for the opening of "Here Come the Waves" at the Fox theatre in St. Louis. Seventy WAVES stationed at Lambert Field were invited and marched through the theatre to a special reserved section. At the conclusion of the picture the WAVES, marching to music from the film, and led by a color guard, marched on the stage.

Specialist Mary Monett of the St. Louis Navy Public Relations Office acted as mistress of Ceremonies and introduced 11 WAVES representing various branches of the service in St. Louis Navy stations. She then presented Lt. Cecyle Bruner, Senior Officer of the WAVES at Lambert Field, who introduced Lt. Milda Clucas, the first St. Louis girl to

(*Continued on opposite page*)

Army Promotions Spark "Tokyo" For Gilman

Sam Gilman, Loew's, Harrisburg, Pa., uses machine gun display to help sell his date on "Thirty Seconds Over Tokyo."

Sam Gilman at Loew's theatre, Harrisburg, Pa., reports what he calls a "showman's dream", when he promoted the Middletown Air Depot for a U. S. Army 45 foot crash trailer with a complete nose section of a B-17 Flying Fortress as part of his advance exploitation on "Thirty Seconds Over Tokyo". The depot decorated and arranged the huge float at their expense and built an apron around the trailer with picture copy.

The display was equipped with electric lights in all the glass sections and a sound system to explain the different parts. The system was also used to plug the picture and invite folks to step on the back platform of the trailer and look inside. The tieup was made with the civilian recruiting division of Middletown and was tied up with their need for new employees.

The trailer made regular trips through the city, but most of the time was parked in front of the theatre. Handbills were distributed by Middletown employees.

Has Special Front and Lobby Display

A false front was constructed, set off by large heads of the cast plus the propellers of a painted plane whirling around with sound effects. Two of Sam's illuminated display cases were dressed up with life raft kits and equipment from the Air Depot.

Another touch was an automatic machine gun display in the lobby at which the public was invited to shoot down Jap zeros, in exchange they had to purchase a ten cent War Stamp.

As a special handbill, Sam used a slant which was a replica of the front page of the *Harrisburg Telegraph* the day in 1942 when our planes made the first raid over Tokyo. A picture imprint was used on the front page and the paper permitted their newsboys on the street corners to insert these in the regular papers sold two days ahead of the opening. While the *Telegraph* boys inserted the heralds in their papers, the *Evening News* boys gave their customers a photo of Van Johnson.

Station WHP used the transcription gratis and for a solid week immediately following the regular MGM Star picking time program, the station announced the name of a Harrisburg Flyer who is currently seeing service around the Tokyo territory. The names were taken out of the papers and one name read off each evening. The announcement invited the family of the flyer to be a guest of the station and theatre to see the picture.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

WALTER AHRENS
RKO Orpheum, Des Moines, Ia.

TED BARKER
Loew's State, St. Louis, Mo.

IRVING BLUMBERG
Warner's, Philadelphia, Pa.

ANN BONTAMO
State, Newark, N. J.

ELMER BRENNAN
Bay, Green Bay, Mich.

WALLACE BRUCE
Fox Lyons, Lyons, Kans.

JOHN CARROLL
Fay's, Providence, R. I.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

SID DICKLER
Belmar, Pittsburgh, Pa.

GEORGE FREEMAN
Poli, Springfield, Mass.

EDGAR GOTH
Fabian, St. George, S. I.

HELEN HOLLISTER
Gateway, Kenosha, Wis.

BILL HOYLE
Lichtman, Washington, D. C.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

JAMES KING
RKO Boston, Boston, Mass.

LARRY LEVY
Colonial, Reading, Pa.

ABE LUDACER
Park, Cleveland, Ohio

JACK R. McLENNAN
Capitol, Brockville, Ont., Canada

MARIE MEYER
United Detroit, Detroit, Mich.

BEN MINDLIN
Valley Stream, Valley Stream, L. I.

WALTER NORRIS
Regent, Grand Rapids, Mich.

A. PERLY
Midtown, Toronto, Ont., Canada

LESTER POLLOCK
Loew's, Rochester, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

HARRY ROSE
Majestic, Bridgeport, Conn.

HANK SHIELDS
Loew's, Washington, D. C.

SAMUEL SHUBOUF
College, New Haven, Conn.

MOLLIE STICKLES
Palace, Meriden, Conn.

MIKE STRANGER
Loew's, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

STEWART TUCKER
State, Richmond, Va.

HELEN WABBE
Golden Gate, San Francisco, Calif.

NATHAN WISE
RKO Palace, Cincinnati, Ohio

JAY WREN
Adams, Newark, N. J.

CHARLES A. ZINN
State, Minneapolis, Minn.

Harrison Uses Teaser Slant to Sell Show

Eddie Harrison at the Court Square theatre, Springfield, Mass., recently planted an ad in the classified section of the local paper stating that a wallet containing $600 and two reserved seats to the special show at the Court had been lost. Readers were invited to retain the money, but to please return the tickets; theatre telephone number was listed.

Capitalizing on the cigarette shortage, Ed also planted cards about town reading: "Sorry we have no cigarettes, but for relaxation and fun we are happy to recommend the Court Square theatre," etc., etc.

High School Tieup Proves Goodwill Builder

Jim Eshelman, manager of the Paramount theatre, St. Paul, reports on a goodwill stunt arranged in connection with the St. Paul *Dispatch-Pioneer Press* and Station WMIN to select the City All-Stars High School Football Players.

In association with MGM, the players were given white gold medals, autographed stills of Van Johnson and June Allyson. The stunt was staged at the Paramount, and the Mayor, the Commissioner and the Director of Athletics all participated in the program, which took 30 minutes and was broadcast direct from the stage. The local paper came through with stories and art on the stunt.

Fox in St. Louis Boosts "Waves"

(Continued from opposite page)

enlist in the Women's Accepted Voluntary Emergency Service.

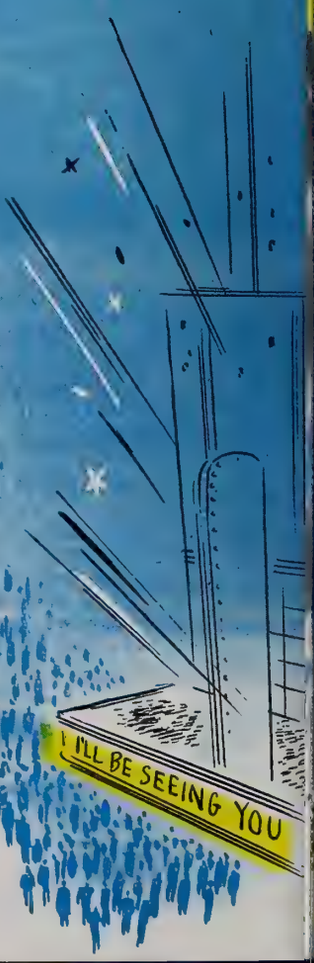
Lt. Bruner then presented Lt. Clucas a scroll of honor from Paramount Pictures and Fanchon & Marco's Fox theatre, which read: "Paramount Pictures and Fanchon & Marco's Fox Theatre congratulate you, Milda Glucas, for your initiative in enlisting in the WAVES in September, 1942. By becoming the first St. Louis girl to enlist, you have set a fine example for the many others who have followed you. Your splendid leadership and cooperation are an inspiration to all WAVES serving both at home and abroad. Your daily job is essential to the continuance of freedom and hope for a better world." The scroll was signed by Bing Crosby, Betty Hutton and Sonny Tufts, stars of the film production.

Completing the promotion for the picture, special production windows were installed in three department stores and one of the leading florists. Musical tieups were made with St. Louis radio stations, and music stores were induced to put on special displays.

When TIME COUNTS
Order YOUR SPECIAL TRAILERS FROM FILMACK
Prompt On Delivery
Tops In Quality
1327 S. WABASH AVE. CHICAGO 5, ILL.

The Beginning . . .

of a triumphant boxoffice career! Selznick International's heart-touching romance sets the success pattern for the nation's boxoffices in its record-breaking openings in San Diego, Los Angeles (three theatres, simultaneously) and Minneapolis!



WESTERN UNION 1201

A. N. WILLIAMS
PRESIDENT

SYMBOLS
DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

D38 DL PD=MINNEAPOLIS MINN JAN 22 10:17A

ARL LESERMAN, UNITED ARTISTS CORP.
29 SEVENTH AVENUE, NEW YORK, N.Y.

BE SEEING YOU IS ONE OF GREATEST BOXOFFICE ATTRACTIONS IN HISTORY THIS THEATRE. 54 PEOPLE CLAMORED FOR ADMISSION MANY OF THEM WAITING IN LOBBIES AND OUTSIDE THIS UR THOUSAND SEAT THEATRE UNDER ADVERSE WEATHER CONDITIONS. FAVORABLE PRESS NOTICES ND SPLENDID AUDIENCE REACTION BOTH OVERSHADOWED BY TREMENDOUS ENTHUSIASTIC DEMAND OF TICKET BUYERS. SELZNICK INTERNATIONAL PICTURES AND UNITED ARTISTS ARE ALL TO BE WARMLY CONGRATULATED. YOU HAVE A GREAT BOXOFFICE HIT ON YOUR HANDS. PERSONAL REGARDS.

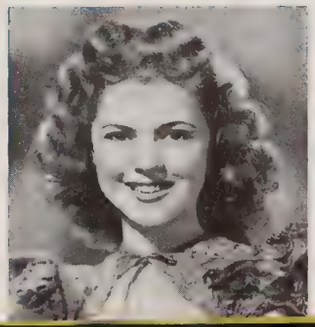
JOHN J. FRIEDL MINNESOTA AMUSEMENT CO.

Thanks To a Great Showman!

SELZNICK INTERNATIONAL presents

GINGER ROGERS
JOSEPH COTTEN
SHIRLEY TEMPLE

"I'LL BE SEEING YOU"

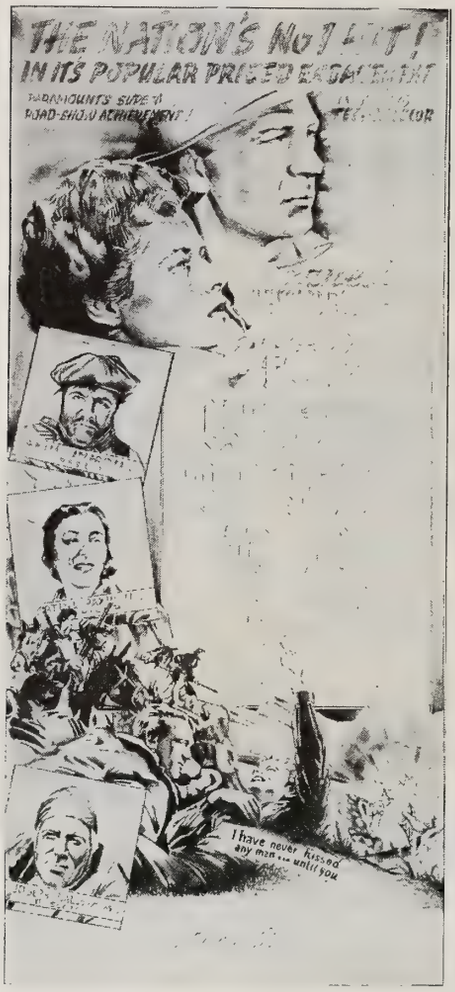


Directed by WILLIAM DIETERLE • Produced by DORE SCHARY
Screen play by Marion Parsonnet • From a story by Charles Martin

RELEASED THRU UNITED ARTISTS

"BELL TOLLS" SELLING IDEAS

Important theatre and circuit advertising directors recently met with Paramount home office executives in New York to discuss plans for promoting the regular admission showings of "For Whom the Bell Tolls". From sketches and layouts submitted by the theatremen, the distributor intends to devise a supplementary advertising campaign which will be made available to exhibitors. Here are some of their ideas.



Left: Paul Snoddy, Denham, Denver, subordinates action to stress star value, romance and title.

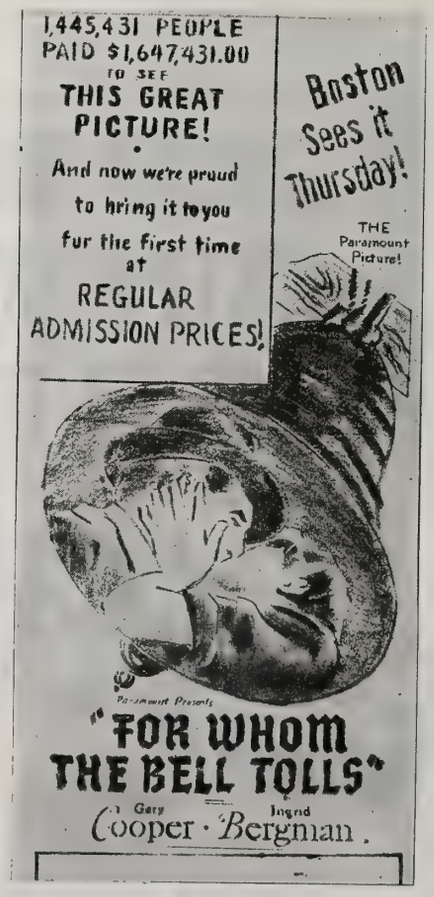
Jerry Zigmond of the Newman, Kansas City, plays up highlights of Mr. Hemingway's novel graphically and effectively.

Strong accent on romantic theme is indicated as choice of Ray Hendry, Intermountain theatres, Salt Lake City.

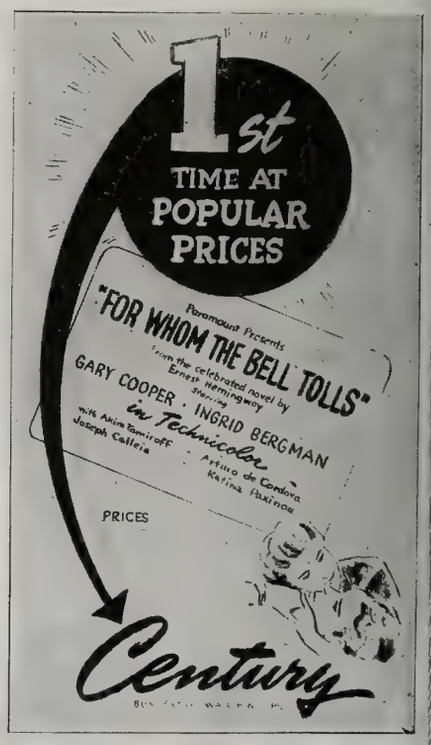
It will be noted that the various advertising men have selected different lines of approach by which it is hoped to attract the patronage peculiar to their respective sections of the country.

Extra stress on the fact that the production has been made available to patrons in its entirety at lower admission than was charged last year is in evidence throughout. "Nothing Cut But the Price", "First Time at Popular Prices" and "Now It's Yours at Regular Prices" is the showman's method of getting his message across.

Additional interest is focused on the respective techniques employed in Boston, where facts and figures are used to impress local patrons with the picture's importance. In Kansas City, Jerry Zigmond would illustrate the three highlights of the picture which gave readers of the novel so much cause for discussion. Paul Snoddy in Denver appears to be the only one who depicts graphically the action which dominates the final minutes of the film.



Right: Harry Browning of the M. & P. theatres, Boston, would play up facts and figures to impress theatregoers with picture's unusual appeal.



Simplicity, forcefully expressed, compels attention to this layout by Charles Winchell, Minnesota Amusement Corp., Minneapolis.

"THE BIG SHOW-OFF"

means

A BIG PAY-OFF at your BOX-OFFICE

starring

ARTHUR LAKE · DALE EVANS

with

LIONEL STANDER • GEORGE MEEKER
PAUL HURST • MARJORIE MANNERS

and

ANSON WEEKS And His Orchestra

HOWARD BRETHERTON, Director • Original Screen Play by Leslie Vadnay and Richard Weil

Produced by Sydney M. Williams

A REPUBLIC PICTURE

SHOWMEN PERSONALS

In New Posts: Stanley Redmond, M&P Merrimac, Lowell, Mass., J. P. Price, Peak, Dallas, Tex., R. J. Yowell, Airway, Dallas. Albert Cameron, Grove, Dallas. Henry Eytinge, Bromley, Philadelphia. Normal Wrobel, Paramount and Orpheum, Cincinnati. L. J. Pepper, city manager, Kingsul Theatres, Kingsport, Tenn. Robert Neal, city manager, Wilby-Kincey, Bristol, Tenn.

Don Geddes, city manager, Evergreen Theatres, Wenatchee, Wash.; Marvin Fox, Orpheum; Delmo Larrison, Music Hall; Jack Dudman, Coliseum; Bill Gilson, Music Box, all in Seattle. Glenn McClain heads the Dallas Associated Theatres, Dallas, Texas.

J. P. Price, Peak; Albert Cameron, Grove, and R. J. Yowell, the Airway, all in Dallas. Guy Cameron has purchased the Aero theatre, Santa Monica, Cal. Capt. F. J. O'Kelly, AUS, retired, has taken up his duties as assistant to his father, district manager for Schine's in Glens Falls, N. Y. James Zalis is operating the Grand theatre, Douglas, Ariz. Bill Hock, Warner's, Ambridge, Pa. Carl Czolba, Rowland, Wilkinsburg, Pa.

Happy Birthday: Walter Murphy, Walter Bennett, Mrs. Gerald Brownfield, Mrs. I. C. Byersley, Mark Solomon, Leonard Allen, Thomas Wall, Lou S. Hart, Russell V. Hupp, Robert Marchbank, John J. Maloney, Raymond C. Langfitt, David L. Smith.

Samuel Deskalakis, Saul L. Goldstein, Perry L. Lessy, George Bronson, J. P. Perry, Stan Andrews, David Wald, Frank Austin, Floyd Lincoln Gray, Robert K. Shapiro, T. H. Whittemore, Harry Black, Mrs. Avece T. Waldron, James O. Childers.

Eddie Forester, Edgar B. Hands, W. Horace Reese, Roy L. Patterson, Ted Smith, Theron R. Conklin, Earle M. Tate, John A. Ryan, Jr., Johnny J. Jones, V. M. Cummings, Milton L. Carr, Charles C. Hagedorn.

By Staff Photographer

VISITORS to New York and the Round Table office last week, Mr. and Mrs. Morris Rosenthal. Morris manages the Loew Poli theatre in New Haven, Conn.

Servicemen Hosted at "Something for the Boys"

Under the supervision of district manager Harry Jameyson, "Something for the Boys" opened at the Miller theatre, Wichita, Kansas, with a well rounded campaign. A tie-up was made with the Wichita *Beacon* which, in cooperation with the Allis Hotel, arranged for servicemen to have dinners with co-eds from the University of Kansas.

Other tieups included windows in department stores, five and dimes, as well as local music shops. A full page cooperative ad was promoted and radio coverage landed.

Loneliest GI Tieup Helps "Canteen"

An unusually effective stunt, which received enthusiastic newspaper, radio and other local cooperation was the "Loneliest G. I." search put over by the Orpheum theatre, Seattle, in connection with "Hollywood Canteen."

Idea was to find and provide a good time for the loneliest soldier, sailor or Marine in the city. Publisher of the *Seattle Star* liked the idea so well that he assigned a special writer to assist the theatre management in carrying out the search and putting on the entertainment program that followed.

Lucky soldier, a beribboned Army sergeant, was provided with a luxurious hotel room and taken on a round of entertainment which included dances with University of Washington co-eds, shows and other recreation.

It fetched front-page stories and plenty of other newspaper space, in addition to wide first-hand public attention.

Casey Handles Booking and Buying for Hunt's Circuit

Leonard Casey manages the Shore theatre in Wildwood, N. J., part of the Hunt Theatres, Inc., circuit, handling booking and buying in addition to his other duties.

Casey is married, has two children and started in show business in 1931 at Hunt's Crescent theatre, West Collingswood, holding the job as "sign changer" for about one year. Len then became an usher, retaining that post for two years, when he was promoted to assistant manager and finally manager in May of 1943.

At that time Hunt's sold the theatre to Norma Lewis of Philadelphia and Len was retained as manager, leaving Hunt's after eleven and one-half years. Casey stayed at the Crescent until February, 1944.

Store Displays Trousseaux For "Bride by Mistake"

On "Bride by Mistake" at the Colonia theatre, Norwich, N. Y., Lou Marcks secured a display of dresses at a leading department store showing what a bride would pick for a trousseau. Lou also planted a large three-column style scene mat with playdate in a local paper. A photo studio used two special bridal pictures in their display frame, tying in with picture.

Helleberg Receives Purple Heart

Pvt. Howard Helleberg, former manager of the Art theatre, New York City, was presented with the Purple Heart at a hospital in England for wounds received during the first invasion of Germany while with General Hodge's First Army.

By Staff Photographer

M.-G.-M. EXPLOITEERS attend conference meeting in New York and visit the Round Table where Elliot Foreman, who covers New York and New Jersey, points out his territory to Ted Galanter, Seattle; William Newberry, San Francisco, and Howard Hertz, Los Angeles.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

CAN'T HELP SINGING (Univ.)

Final Reports:

Total Gross Tabulated	$808,500
Comparative Average Gross	663,600
Over-all Performance	121.8%

BALTIMORE—Keith's, 1st week	142.8%
BALTIMORE—Keith's, 2nd week	115.6%
BALTIMORE—Keith's, 3rd week	95.2%
BUFFALO—Lafayette, 1st week	158.3%
(DB) Dead Men's Eyes (Univ.)	
BUFFALO—Lafayette, 2nd week	116.5%
(DB) Murder in the Blue Room (Univ.)	
BUFFALO—Hippodrome, MO 1st week	92.2%
(DB) Murder in the Blue Room (Univ.)	
CHICAGO—Palace, 1st week	136.3%
(DB) Enter Arsene Lupin (Univ.)	
CHICAGO—Palace, 2nd week	122.7%
(DB) Enter Arsene Lupin (Univ.)	
CHICAGO—Palace, 3rd week	113.6%
(DB) Enter Arsene Lupin (Univ.)	
CHICAGO—Grand, MO 1st week	112.3%
(DB) Enter Arsene Lupin (Univ.)	
CHICAGO—Grand, MO 2nd week	112.3%
(DB) Enter Arsene Lupin (Univ.)	
CINCINNATI—RKO Albee	90.0%
CINCINNATI—RKO Grand, MO 1st week	85.3%
CLEVELAND—Warner's Hippodrome	111.7%
CLEVELAND—Warner's Allen, MO 1st week	91.4%
CLEVELAND—Warner's Lake, MO 2nd week	92.6%
DENVER—Denver	124.1%
DENVER—Esquire	129.4%
DENVER—Aladdin, MO 1st week	131.9%
DENVER—Rialto, MO 2nd week	121.2%
KANSAS CITY—Esquire, 1st week	185.7%
KANSAS CITY—Esquire, 2nd week	121.4%
KANSAS CITY—Uptown, 1st week	137.9%
KANSAS CITY—Uptown, 2nd week	94.8%
LOS ANGELES—Hillstreet, 1st week	151.3%
LOS ANGELES—Hillstreet, 2nd week	91.8%
LOS ANGELES—Pantages, 1st week	183.0%
LOS ANGELES—Pantages, 2nd week	111.1%
MILWAUKEE—Warner	95.2%
(DB) Hi, Beautiful (Univ.)	
MINNEAPOLIS—Radio City	95.6%
MINNEAPOLIS—Century, MO 1st week	93.7%
NEW YORK—Criterion, 1st week	234.9%
NEW YORK—Criterion, 2nd week	148.6%
NEW YORK—Criterion, 3rd week	94.8%
NEW YORK—Criterion, 4th week	99.1%
NEW YORK—Criterion, 5th week	73.2%
PITTSBURGH—Harris	128.2%
PITTSBURGH—Senator, MO 1st week	88.8%
SAN FRANCISCO—Orpheum, 1st week	168.7%
(DB) Murder in the Blue Room (Univ.)	
SAN FRANCISCO—Orpheum, 2nd week	125.7%
(DB) Murder in the Blue Room (Univ.)	
SAN FRANCISCO—Orpheum, 3rd week	70.6%
(DB) Murder in the Blue Room (Univ.)	
SEATTLE—Orpheum, 1st week	156.7%
(DB) Enter Arsene Lupin (Univ.)	
SEATTLE—Orpheum, 2nd week	99.0%
(DB) Enter Arsene Lupin (Univ.)	
ST. LOUIS—Ambassador, 1st week	166.6%
(DB) Enter Arsene Lupin (Univ.)	
ST. LOUIS—Ambassador, 2nd week	90.0%
(DB) Enter Arsene Lupin (Univ.)	
ST. LOUIS—Missouri, MO 1st week	104.7%
(DB) Enter Arsene Lupin (Univ.)	
TORONTO—Uptown, 1st week	153.3%
TORONTO—Uptown, 2nd week	108.8%
TORONTO—Uptown, 3rd week	103.3%
WASHINGTON—Keith's	133.3%

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MEET ME IN ST. LOUIS (MGM)

First Reports:

Total Gross Tabulated	$867,400
Comparative Average Gross	613,600
Over-all Performance	140.6%

BALTIMORE—Century	133.3%
CLEVELAND—Loew's States	175.4%
INDIANAPOLIS—Loew's	150.0%
KANSAS CITY—Midland	154.4%
LOS ANGELES—Egyptian, 1st week	176.0%
LOS ANGELES—Egyptian, 2nd week	123.3%
LOS ANGELES—Egyptian, 3rd week	98.7%
LOS ANGELES—Egyptian, 4th week	83.3%
LOS ANGELES—Los Angeles, 1st week	164.0%
LOS ANGELES—Los Angeles, 2nd week	88.0%
LOS ANGELES—Los Angeles, 3rd week	104.0%
LOS ANGELES—Los Angeles, 4th week	96.0%
LOS ANGELES—Ritz, 1st week	208.0%
LOS ANGELES—Ritz, 2nd week	122.4%
LOS ANGELES—Ritz, 3rd week	104.0%
LOS ANGELES—Ritz, 4th week	91.2%
NEW YORK—Astor, 1st week	171.7%
NEW YORK—Astor, 2nd week	150.0%
NEW YORK—Astor, 3rd week	147.4%
NEW YORK—Astor, 4th week	138.3%
NEW YORK—Astor, 5th week	171.1%
NEW YORK—Astor, 6th week	137.9%
NEW YORK—Astor, 7th week	136.2%
NEW YORK—Astor, 8th week	137.5%
NEW YORK—Astor, 9th week	135.7%
PHILADELPHIA—Aldine, 1st week	190.6%
PHILADELPHIA—Aldine, 2nd week	220.5%
PHILADELPHIA—Aldine, 3rd week	194.8%
PHILADELPHIA—Aldine, 4th week	156.1%
PHILADELPHIA—Aldine, 5th week	149.5%
PHILADELPHIA—Aldine, 6th week	129.9%
PROVIDENCE—Loew's State	133.7%
ST. LOUIS—Loew's State, 1st week	198.2%
ST. LOUIS—Loew's State, 2nd week	130.8%
ST. LOUIS—Orhpeum, MO 1st week	112.5%
ST. LOUIS—Orpheum, MO 2nd week	117.1%

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KEYS OF THE KINGDOM (20th-Fox)

First Reports:

Total Gross Tabulated	$466,900
Comparative Average Gross	406,700
Over-all Performance	114.3%

CHICAGO—State Lake	130.2%
CINCINNATI—RKO Albee	80.0%
CINCINNATI—RKO Grand, MO 1st week	109.7%
DENVER—Denver	124.1%
DENVER—Esquire	124.5%
DENVER—Aladdin, MO 1st week	155.5%
LOS ANGELES—Chinese, 1st week	176.5%
LOS ANGELES—Chinese, 2nd week	107.3%
LOS ANGELES—Loew's State, 1st week	119.4%
LOS ANGELES—Loew's State, 2nd week	88.7%
LOS ANGELES—Uptown, 1st week	157.1%
LOS ANGELES—Uptown, 2nd week	109.5%
NEW YORK—Rivoli, 1st week	151.5%
NEW YORK—Rivoli, 2nd week	123.9%
NEW YORK—Rivoli, 3rd week	96.4%
NEW YORK—Rivoli, 4th week	96.4%
NEW YORK—Rivoli, 5th week	90.9%
PHILADELPHIA—Boyd	117.7%
TORONTO—Eglington	118.4%
TORONTO—Tivoli	125.6%

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SUNDAY DINNER FOR A SOLDIER (20th-Fox)

First Reports:

Total Gross Tabulated	$226,600
Comparative Average Gross	199,800
Over-all Performance	114.8%

CINCINNATI—Keith's, 1st week	138.8%
(DB) The Fighting Lady (20th-Fox)	
CINCINNATI—Keith's, 2nd week	92.6%
(DB) The Fighting Lady (20th-Fox)	
DENVER—Paramount	131.3%
KANSAS CITY—Esquire	178.5%
KANSAS CITY—Uptown	137.9%
LOS ANGELES—Cathay Circle	66.0%
(DB) The Fighting Lady (20th-Fox)	
LOS ANGELES—Chinese	70.4%
(DB) The Fighting Lady (20th-Fox)	
LOS ANGELES—Loew's State	85.3%
(DB) The Fighting Lady (20th-Fox)	
LOS ANGELES—Uptown	73.3%
(DB) The Fighting Lady (20th-Fox)	
NEW YORK—Roxy	119.8%
(SA) Cafe Zanzibar Reveue	
PITTSBURGH—Harris	102.5%
(DB) The Fighting Lady (20th-Fox)	
SAN FRANCISCO—Warfield	116.4%
(SA) Vaudeville	

Restrict Mexican Production to 60 Films This Year

by LUIS BECERRA CELIS

in Mexico City

Mexico's production this year has been limited to 60, because of the sharp raw stock shortage, by the National Committee on Cinematographic Affairs, which has three members—one representing the Government, the second employers and the third film labor. As the average worth of each of these pictures is estimated by the committee at $80,000, the entire 1945 production is estimated at $4,800,000.

The committee is composed of Fernando Casas Aleman, Subsecretary of the Interior, representing the Government; Jesus Grovas, prominent producer and president of the National Cinematographic Industry Chamber, for the employers, and Salvador Carrillo, secretary general of the National Cinematographic Industry Workers Union, for labor. It spent several days making an exhaustive study of the industry, particularly with regard to the equitable proportioning of raw stock to producers this year, and decided to limit supplies of that material to the following producers, with number of pictures they will make this year.

Clasa Films, six; Filmex, six; Films Mundiales, five; Producciones Grovas, five; Producciones Rodriguez Hermanos, four; Raul de Anda, three; Astro Films, Artistas Asociados de Mexico, Cinema, S.A., Calderon Hermanos, Miguel Contreras Torres, Pereda Films, Posa Films, two each, and Aguila Films, Abel Salazar, As Films, Alfonso Sanchez Tello, Cinematografica Guadalajara, Columbus Films, Caricolor, España-Mexico-Argentina, Francisco P. Carrera, Juan J. Ortega, Mauricio de la Serna, Pedro A. Calderon, Rafael Arzos, Producciones Interamericana, National Cinematographic Industry Workers Union, Banco Cinematografico (the industry's own bank), and Vicente Saiso Piquer, one each.

The competence, integrity and solvency of each producer was carefully considered in the allotment of these quotas. Only producers who have scenarios actually written, approved and ready for production were allowed raw stock. The rationing was strictly on the basis of what each producer can do. The committee is to charge each of the producers receiving this raw stock of 65 cents per reel of the material to cover its expenses for control, supervision and organization that it must perform for the best distribution of the stock.

There is some hope in industry and official circles that as this year advances success will attend negotiations Mexico is making to obtain a larger quota of raw stock. Should there be more raw stock, the committee will make an adjustment of its distribution of the material, although still on a strict rationing basis.

▽

The National Supreme Court set a precedent in a picture case when it refused Humberto Rivas, producer, and others concerned with the production of "A La Sombra del Aguila" ("In the Shadow of the Eagle") a Mexican nationalist film, an injunction to set aside the refusal by the Ministry of Public Education to register the production on the ground that it ridicules a phase of Mexican history. The case had been before the courts since early in 1944, when the Ministry refused the registration.

▽

The new chief of the Federal Censorship and Film Supervision Department is Antonio Ramos Pedrueza, former head of the Government's Press and Publicity Bureau, and recently chief of the Government's tourist department in New York City. He succeeds Felipe Gregorio Castillo, who conducted the censorship department since it was established five years ago, and has become the advisor of the Government's committee of three, which is working to aid the industry.

▽

A ceiling for theatre admissions here, at least for the first run house, is being worked out by the Municipal Government, which has received numerous complaints that the 85-cent tariff is excessive. The Government is expected to fix these ceilings.

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OBITUARIES

John Lexey, Warner Circuit District Manager, Dies

John Anthony Lexey, 55, district manager fo the Warner Bros. theatres in the West Philadel phia area, died in his sleep January 29 at his hom in Bywood, Pa. He had been with the Warne organization since the days of the old Stanle Company of America, starting as a theatre man ager in 1928. Prior to that he had been in vaude ville. He is survived by his wife, Clara; a daugh er, Judith Susan, 8; a son, John Anthony, Jr., 6 and two sisters, Mrs. Verne Nugent and Mrs Pauline Shaw. Internment was in the Arlingto Cemetery, Lansdowne, Pa.

John Gomar Harwood

John Gomar Harwood, 68, actor and stage di rector, died in London December 28, according t word received in New York last week. Bor in London, he made his debut as a boy in 1881 i "Two Roses." He first came to the United Stat in the eighties and appeared in Sir Henry Irving production of "Macbeth." From 1915 he wa associated with the Shuberts, Florenz Ziegfel Aarons and Freedley and Philip Goodman. Sinc the start of the war he had been in England stag ing shows for troops. Surviving are his wido and five children.

Mrs. Esther Rosenberg

Mrs. Esther Rosenberg, 65, mother of Frank Rosenberg, director of advertising and publici for Columbia, died January 31 at the Dresde Nursing Home, New York, after a long illnes Funeral services were at the Park West Memori Chapel, New York. Other survivors include h husband, Isaac; three daughters, two sisters and brother.

Harold Huber

Harold L. Huber, 56, veteran American Tel phone and Telegraph Company engineer in char of relations with domestic power, died last Sunda at his home in Manhasset, L. I. He is survive by his widow, Mrs. Mildred Lauten Huber, a a daughter, Mrs. G. J. Knudson, Guilford, N. Burial was in the Woodlawn Cemetery, Febr ary 7.

Richard Tully

Richard Walton Tully, 67, playwright and form film writer, died at the New York Presbyteri Hospital, February 2. "The Bird of Paradis one of his best known plays, was the subject litigation for 18 years, before it was finally decid that Mr. Tully had not plagiarized. In 1932 a fi version of the play was made. He is survived his widow and a daughter.

John A. Muchmore

John A. Muchmore, for 25 years connected w distribution, died January 27 at Kansas Univers Hospital, Kansas City, where he had gone for operation. He is survived by his wife, sisters, a brother.

Louis Goodrich

Louis Goodrich, 80, veteran actor, died at home in Hampshire, England, January 31. starred in many plays and made several pictur and was the author of a novel, "Greta Bridge."

Private James Gillern

Private James Gillern, formerly with Comerfo Theatres, Scranton, Pa., recently was fata wounded on a rifle range at an Army camp Arkansas.

Barney Goodman

Barney Goodman, 46, theatre and radio org ist, died at his home in Seattle, January 29. was a native of Iceland.

George Eder

George L. Eder, 61, theatre manager in Oreg died at his home in Portland, January 29, o heart attack.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

See My Lawyer

Universal—Olsen & Johnson

The Messrs. Olsen and Johnson create their characteristic and convulsive confusion during the portions of this comedy which they galvanize with their participation, and these portions make up perhaps half of the running time. The rest of it is taken up with the presentation of vaudeville and nightclub acts, ranging from jugglers to Spanish dancers and song stylists, which provide entertainment, good in the main, that relates only collaterally to the tale being told and to the comedians heading the cast engaged in the telling. The upshot of his unrelatedness is a disunity of ingredients that works against the best interests of the picture at large, although there is perhaps enough of the Olsen-Johnson participation to satisby their fans if not to multiply them.

In addition to the names of the comedians starred, a showman has those of Grace McDonald, Alan Curtis, Franklin Pangborn, Edward S. Brophy and Lee Patrick to bill with. And if he's got a public familiar with other than film names he can do some exploiting with the fact that Yvette appears on the screen for the first time in this offering and that Carmen Amaya and the King Cole Trio are among others who perform in the nightclub sequences.

The script, written by producer Edmund L. Hartman in collaboration with Stanley Davis and based on the George Abbott stage production of the same title, concerns the comedians' attempt to break their contract with a nighclub owner. A trio of struggling lawyers becomes involved in the attempt and a mad time is had by all, Eddie Cline directing the proceedings on the gallop.

Previewed at the studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, March 9, 1945. Running time, 67 min. PCA No. 10247. General audience classification.

Ole .....Ole Olsen
Chic .....Chic Johnson
Alan Curtis, Grace McDonald, Noah Beery, Jr., Franklin Pangborn, Edward S. Brophy, Richard Benedict, Lee Patrick, Gus Schilling, William B. Davidson, Stanley Clements, Mary Gordon, Ralph Peters, Yvette, Carmen Amaya and company, King Cole Trio, Hudson Wonders, Rogers Adagio Trio, Four Teens, The Christianis, Six Willys.

Crime, Inc.

PRC — Metropolitan Melodrama

Former police reporter Martin Mooney, associated with Leon Fromkess in production of this melodrama and author of the book on which Ray Schrock based the screenplay, put into "Crime, Inc." incidents experienced at first hand during his journalistic career, and spared no gunplay. Essentially, and with officialdom's approval, it is a story about the organized control of crime by corrupt officials and civic leaders, showing how such an organization operates and how it can be abolished. But the film is, in terms of plot, story and action, a fast-moving gangster picture, in the originally accepted sense of the term, with no time out for preachment and with bullets flying, bodies dropping and never a dull moment. It's the best contemporary film in its category.

In addition to the provocative title, the picture offers Leo Carrillo, Tom Neal, Martha Tilton (who sings some of her type of songs in the night club sequences) and such regulars as Lionel Atwill, Grant Mitchell and Sheldon Leonard as names to exploit with.

Neal plays the principal role, that of a police reporter whose business it is to know gangsters intimately, and the story details the steps by which he manages to bring about the exposure and apprehension of the higher-ups without getting killed off in doing so. It's logically, plausibly and excitingly worked out.

Previewed at the studio. Reviewer's Rating: Good.—W. R. W.

Release date, April 15, 1945. Running time, 75 min. PCA No. 10663. General audience classification.

Tony Marlow.....Leo Carrillo
Jim Riley .....Tom Neal
Betty..... Martha Tilton
Lionel Atwill, Grant Mitchell, Sheldon Leonard, Harry Shannon, Danny Morton, Virginia Vale, Don Beddoe, George Meeker, Red Rogers, Ed Cronley, Jack Gordon, Monk Friedman.

Let's Go Steady

Columbia — Teen-Age Musical

A diverting succession of production numbers keeps the interest of this pleasant little picture at a nice level. The story, while never elaborate, is amusing and credible. The cast is composed almost entirely of teen-age youngsters, all amazingly energetic. June Preisser in particular must have been raised on cod-liver oil and vitamin tablets, her performance is so full of verve and vitality.

Erna Lazarus' screenplay opens with the arrival of two amateur song writers, portrayed by Jackie Moran and Arnold Stang, at the office of a publisher paid to exploit their song. They find the publisher dead and his business taken over by a niece. Enlisting the support of other aspiring young musicians who also had been cheated by the deceased publisher, they set out to peddle their own songs. The experiment meets with success when a tune by Moran and Stang wins a cash award.

Ted Richmond is credited with unusually smooth production for the budget classification. Del Lord's direction never drags.

Peviewed at the Pantages theatre in Hollywood where the reaction was favorable. Reviewer's Rating: Good.—THALIA BELL.

Release date, January 4, 1945. Running time, 61 min. PCA No. 10533. General audience classification.

Linda.....Pat Parrish
Roy Spencer.....Jackie Moran
Mitzi.....June Preisser
Arnold Stang, Jimmy Lloyd, William Moss, Byron Foulger, Mel Torme and the Meltones, Skinnay Ennis and orchestra.

The Kid Sister

PRC—Child Psychology

"The Kid Sister" is a light and diverting comedy, made on a small but adequate budget, that recounts the pranks and escapades of a youngster brought up by her mother, who is a firm believer in the benefits of child psychology.

Judy Clark, as Joan Hollingsworth, is effective as the vivacious, bubbling and sometimes scatterbrained adolescent daughter of a socially prominent family. The story revolves about the idea that the elder daughter, played by Constance Worth, should be given an opportunity to marry the eligible man of her choice without any competition from her kid sister. Young Joan, after being punished by her mother, disguises herself as a maid. She becomes involved with a burglar who considers her an accomplice. Amusing episodes follow and finally Joan captures the burglar by locking him in a closet. Besides catching the burglar she wins the affection of the suave and sophisticated J. Waldo Barnes, played by Roger Pryor.

There is a quality of freshness about the screenplay, written by Fred Myton, also credited with the original, which provides Miss Clark with snappy repartee, but the plot and action tend at times to drag. Sigmund Neufeld produced and Sam Newfield directed.

Seen in a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, February 6, 1945. Running time, 55 min. PCA No. 10529. General audience classification.

J. Waldo Barnes.....Roger Pryor
Joan Hollingsworth.....Judy Clark
Constance Worth, Frank Jenks, Tommy Dugan, Minerva Urecal, Ruth Robinson, Peggy Wynne.

Tonight and Every Night

Columbia—Musical in Blitz Time

Exhibitors for whom "Cover Girl" was a ten-strike can proceed with confidence to yell "Set 'Em Up on The Other Alley" and count on "Tonight and Every Night" to maintain that superlative average. Rita Hayworth, again in Technicolored glorification of person and talent, and again surrounded by performers who match her best with bests of their own, sings, dances and acts up to or beyond the height attained in the earlier hit. The picture's a natural for entertainment and marketability.

Produced and directed by Victor Saville from a screenplay by Lesser Samuels and Abem Finkel based on Gilbert Miller's stage production "Heart of a City," the film concerns players and others identified with a London theatre which maintains performances regularly through the blitz. Setting and story surpass in interest those commonly employed for musicals, yet never impede the flow of production numbers, brilliantly staged and frequently rising high above routine as to style and import, which keep proceedings in high gear throughout. Six songs by Sammy Cahn and Jule Styne include at least three that require only radio airing to gain hit parade stature.

Song and dance honors are shared by Miss Hayworth with Janet Blair, dashingly effective singing a production number utilizing newsreel material in striking manner, and with Marc Platt, a dancer recruited from the stage and a hit on sight. Dance direction by Jack Cole and Val Raset and musical direction by M. W. Stoloff are superb.

Lee Bowman handles the romantic lead with polished skill and Professor Lamberti, who's given a chance to run off his xylophone act with Miss Hayworth stripteasing ever so decorously in the

background, supplies comedy quotient with experienced expertness.

Firstly and vitally a musical for purposes of entertainment, the picture also in incidental but forceful fashion depicts life under the blitz and the matter-of-fact fortitude displayed by plain people. It's prime product for all types theatres and audiences.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 91 min. PCA No. 10227. General audience classification.

Rosalind Bruce .....Rita Hayworth
Paul Lundy.....Lee Bowman
Judy Kane.....Janet Blair
Marc Platt, Leslie Brooks, Professor Lamberti, Dusty Anderson, Stephen Crane, Florence Bates, Jim Bannon, Ernest Crossart, Philip Merivale, Patrick O'Moore.

(*Review reprinted from Jan. 27, 1945* HERALD)

Sheriff of Cimarron

Republic — Superior Western

Stunt man Yakima Canutt's debut as a director augurs well for the future. There's never a dull moment in this film, which is crammed with action from the first reel to the last.

Linda Stirling is given more to do than most Western heroines, and does it effectively. Sunset Carson's performance, as always, is good. Others deserving of special mention are Olin Howlin and Riley Hill, the latter handling the role of Sunset's vicious brother with skill and gusto.

Bennett Cohen's screenplay tells how Sunset, released from prison after serving three years for a crime he did not commit, goes to Cimarron in search of his brother. He believes that his brother will help to clear his name, but discovers, on the contrary, that it was his brother who was responsible for framing Sunset. Acting as temporary sheriff of the town, Sunset tracks down the leader of a gang which has been rustling cattle, robbing stagecoaches, and committing similar depredations. The leader turns out to be Sunset's brother, who, thus exposed, clears Sunset's name.

Thomas Carr was associate producer.

Previewed at Hollywood's Hitching Post theatre, where the audience evinced audible approval. Reviewer's Rating: Good.—T. B.

Release date, not set. Running time, 57 min. PCA No. 10656. General audience classification.

Sunset.....Sunset Carson
Helen Burton.....Linda Stirling
Olin Howlin, Riley Hill, Jack Ingram, Tom London, Jack Kirk, Bob Wilke, Jack O'Shea, Edward Cassidy, George Chesebro, Sylvia Arselan, Dickie Dillon.

The Man Who Walked Alone

PRC — Hero Meets Heiress

There will undoubtedly be more serious treatments of the problem of the returning war hero, but PRC offers the first and probably the simplest solution. The answer is an heiress with great wealth and beauty and a family who will keep the hero in fighting trim for the rest of his life.

The young man of the title is hitch-hiking to his buddy's home town with a bag full of uniforms and medals when he meets the girl. She's running away from a stuffed-shirt fiance and an overbearing family. After several trips to the police station, which create quite a stir in the local papers, he engages himself as her chauffeur, blacks the fiance's eye, tells the family off, and turns out a Pacific hero.

The possibilities for an amusing romantic comedy are but partly realized. David O'Brien, taking a brief vacation from the saddle, works earnestly in the title role, handicapped as he is by little action and much talk. The definitely comic characters—Walter Catlett, Guinn Williams and Smith Ballew—are more fortunate, getting the best of the dialogue and ducking out on the dramatic scenes.

Christy Cabanne directed the film, wrote the original story and was associate producer with Leon Fromkess. The film offers enough comedy to keep audiences moderately entertained.

Seen in a New York projection room. Reviewer's Rating: Fair.—E. A. CUNNINGHAM

Release date, March 15, 1945. Running time, 65 min. PCA No. 10543. General audience classification.

Cpl. Marion Scott.....David O'Brien
Wilhelmina Hammond.....Kay Aldridge
Walter Catlett, Guinn Williams, Isabel Randolph, Smith Ballew, Nancy June Robinson, Ruth Lee, Chester Clute, Vivien Oakland, Vicki Saunders, Robert Hartzell.

ADVANCE SYNOPSES *and information*

I'LL TELL THE WORLD (Universal)

ASSOCIATE PRODUCER: Frank Gross. DIRECTOR: Leslie Goodwins. PLAYERS: Lee Tracy, Brenda Joyce, June Preisser, Raymond Walburn.

COMEDY-DRAMA. A radio announcer falls in love with a psychology student. Together they broadcast an advice to the lovelorn program. They quarrel and the girl leaves him. The announcer fakes laryngitis and pretends he is unable to broadcast. The girl, stricken with remorse, returns and marries him.

BLONDE RANSOM (Universal)

ASSOCIATE PRODUCER: Gene Lewis. DIRECTOR: William Beaudine. PLAYERS: Donald Cook, Virginia Grey, Jerome Cowan, Charles Delanie, Joe Kirk, George Meeker, George Barbier, Ian Wolfe, Pinky Lee, Collette Lyons.

UNDERWORLD DRAMA. A nightclub owner loses a large sum of money in a poker game with some crooks. He gives them a deed to his club as security. He meets an heiress who falls in love with him and, to help him raise the money he needs, plots a fake kidnapping. Eventually, the gangsters are thrown in jail and the owner recovers the deed to his nightclub.

THOSE ENDEARING YOUNG CHARMS (RKO Radio)

PRODUCER: Bert Granet. DIRECTOR: Lewis Allen. PLAYERS: Robert Young, Laraine Day, Ann Harding, Bill Williams.

COMEDY-DRAMA. A corporal in the Air Corps is in love with a girl who works at the perfume counter of a New York department store. He introduces her to his friend, a lieutenant who is about to be sent overseas. The lieutenant has a reputation as a lady-killer, but when he meets his friend's girl he falls deeply in love with her and wins her away from the corporal.

ESCAPE IN THE FOG (Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: Oscar Boetticher. PLAYERS: William Wright, Nina Foch, Otto Kruger.

SPY STORY. A Navy nurse, staying at an inn near San Francisco, dreams that she is crossing the Golden Gate Bridge just as two men are about to kill a third. Later she meets a young man who is the counterpart of the third man in her dream. She learns that he is a Government agent, entrusted with a secret mission. One night the nurse is struck by a car and, while unconscious, has the same terrifying dream. When she recovers consciousness, she goes at once to the bridge, arriving in time to save the Government agent's life. The German spies who have attacked him are apprehended, and his mission is secure.

THAT'S THE SPIRIT (Universal)

PRODUCERS: Michael Fessier and Ernest Pagano. DIRECTOR: Charles Lamont. PLAYERS: Jack Oakie, Peggy Ryan, Buster Keaton, Irene Ryan, Johnny Coy, June Vincent, Gene Lockhart, Edith Barrett, Andy Devine.

FANTASY. A spirited girl rebels against h loveless home and marries a vaudeville actor. Ju as a daughter is being born to her, she sees h husband leaving the room with a strange woma Subsequently he is killed, but his wife continu to believe that he has run away with anoth woman. Eighteen years later he returns to ear as a disembodied spirit whose shoes squeak. this guise, he manages to convince his wife of h fidelity, and to straighten out his daughter's li

THE BODY SNATCHER (RKO Radio)

PRODUCER: Val Lewton. DIRECTOR: Robert Wise. PLAYERS: Boris Karloff, Russell Wade, Henry Daniell, Edith Atwater, Ri Corday, Bela Lugosi, Sharyn Moffett, Ma Gordon, Carl Kent, Robert Clarke, Donna Le

MELODRAMA. Based on a book by Robe Louis Stevenson, this is the story of Dr. McFa lane, instructor at an Edinburgh medical scho who lives in fear of a body-snatcher who kno that the doctor was an accessory to various mu ders committed in order to obtain corpses for di section. The doctor murders the body-snatcher prevent his own exposure, but later a guilty co science drives him to suicide.

ALTER EGO (MGM)

PRODUCER: Jerry Bresler. DIRECTOR: Arch Oboler. PLAYERS: Phyllis Thaxte Edmund Gwenn, Kathleen Lockhart, Hora McNally.

PSYCHOLOGICAL DRAMA. The heroi of this story has a dual personality. One side her nature has criminal tendencies; the other do not. She is prevented from committing a murd and cured of her affliction by a psychiatrist w falls in love with her.

THE NAUGHTY NINETIES (Universal)

PRODUCERS: John Grant and Edmund Hartmann. DIRECTOR: Jean Yarbroug PLAYERS: Bud Abbott and Lou Costell Alan Curtis, Lois Collier, Rita Johnson, Hen Travers, Joe Sawyer, Sam McDaniel, Mant Moreland.

COMEDY-DRAMA. This story is laid in 18 and concerns the captain of a showboat who e tertains a gambler, his lady friend, and the bodyguard. The trio, by means of a crooked ca game, wins an 80% interest in the showboat. Th are exposed, and the showboat is returned to owner by the chief roustabout and the show's lea ing man.

Sergeant Mike

Columbia — Dogs in War

Training dogs for combat operations is the novel theme of this documentary-flavored drama. With such lusty action scenes as invasion landings and Yanks battling in Jap-infested jungles sparking the film, youngsters should receive it enthusiastically while adults should find it entertaining.

Larry Parks, portraying Private Allen, is transferred from a machine gun unit to the K9 Corps, and assigned to the training of Sergeant Mike, a German shepherd. The role of a canine nursemaid doesn't excite Allen much until he meets the dog's civilian master, a kid who lost his father in South Pacific action.

Once overseas, the team deports itself commendably, wipes out a nest of Jap snipers, retur home decorated. A slight love story between t kid's widowed mother and Allen is woven into t film.

To Henry Levin, the director, goes credit f skillfully linking the many diverse threads of sto into a pleasant and coherent picture.

Jack Fier produced and Robert Lee Johnson d the original screen story.

Seen at the Strand theatre in Brooklyn whe an early evening audience greeted it mildly. R viewer's Rating: Fair.—MANDEL HERBSTMANN.

Release date, November 9, 1944. Running time, 60 m PCA No. 10346. General audience classification.

Allen .....Larry Par
Terry .....Jeanne Ba
Loren Tindall, Jim Bannon, Robert Williams, Richa Powers, Larry Joe Olsen, Eddie Acuff, John Tyrr Charles Wagenheim. The Dogs: Mike and Pearl.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2300-2301, issue of Feb. 3, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2299, issue of Feb. 3, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	.....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	RKO	....	Gary Cooper-Loretta Young	Not Set	....	.....	....	2278	....
Alter Ego	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	.....	....	2310	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. '5,'44	2030	1899	2218
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	.....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	.....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2302
Betrayal from the East	RKO	....	Lee Tracy-Nancy Kelly	Block 3	....	.....	....	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug.12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	....
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	May 11,'45	....	.....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	.....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	....	Boris Karloff-Bela Lugosi	Not Set	....	.....	....	2310	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2302
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	.....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2302
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	.....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Block 4	....	.....	....	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	2279	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2302
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	.....	....	2259	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	....	.....	....	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randloph Scott-Ruth Warrick	Not Set	....	.....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Apr. 20,'45	....	.....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	.....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	....	Michael O'Shea-Lloyd Nolan	Mar.,'45	....	.....	....	2242	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	.....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	.....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	.....	....	2259	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	.....	....	2007	....
Counter-attack (formerly One Against Seven)	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	.....	....	2216	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	...
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Stephen Crane	Feb. 27,'45	....	.....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous (formerly High Among the Stars)	UA	....	Ralph Bellamy-Connie Moore	Not Set	....	.....	....	2250	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2302
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	.....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	.....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Not Set	....	.....	....	2279	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	.....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	....	Dorothy McGuire-Robert Young	Block 3	....	.....	....	2242	....
Enchanted Forest	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	.....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	.....	....	2092	....
Escape in the Fog	Col.	....	William Wright-Nina Foch	Not Set	....	.....	....	2310	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	.....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	.....	....	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	.....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan., '45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	.....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	....	.....	....	2203*	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Sir Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2302
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	....	.....	....	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	.....	....	2259	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	.....	....	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	.....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	.....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	.....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Good Intentions	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	.....	....	2093	....

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Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....
•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	....	Bill Elliott-Bobby Blake	Not Set	....	.....	....	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	....	Lynn Merrick-Ross Hunter	Not Set	....	.....	....	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2302
Hangover Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Having Wonderful Crime	RKO	....	Pat O'Brien-George Murphy	Block 3	....	.....	....	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb.. 2,'45	88m	Feb. 3,'45	2297	2242	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	.....	....	2259	....
Her Lucky Night	Univ.	....	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
High Powered	Para.	....	Robert Lowery-Phyllis Brooks	Block 4	....	.....	....	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	58m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	.....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	.....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Mar. 1,'45	....	.....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2302
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	Apr. 13,'45	....	.....	....	2278	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hotel Berlin	WB	....	Helmut Dantine-Raymond Massey	Mar. 17,'45	....	.....	....	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Mar. 16,'45	....	.....	....	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	....	.....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	....
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Mar. 23,'45	....	.....	....	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Apr. 27,'45	....	.....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2302
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	.....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	....	.....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley	Not Set	....	.....	....	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	.....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
Johnny March	Rep.	....	Richard Arlen-Cheryl Walker	Not Set	....	.....	....	2278	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	.....	....	2259	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keep Your Powder Dry (formerly Women's Army)	MGM	....	Lana Turner-Laraine Day-Susan Peters	Not Set	....	.....	....	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2302
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	55m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2302
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LAKE PLACID Serenade	Rep.	....	Vera Hruba Ralston-William Frawley	Not Set	85m	Dec. 23,'44	2239	2142	2302
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Feb. 22,'45	....	.....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	61m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother,The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Madonna of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	.....	....	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.-Mar.,'45	113m	Nov. 4,'44	2165	1715	2262
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me (formerly Molly, Bless Her)	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	.....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2302
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	.....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	123m	Dec. 9,'44	2213	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	May 4,'45	....	.....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	.....	....	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	Apr.,'45	....	.....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	.....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	.....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	.....	....	2279	....
PAN-AMERICANA	RKO	....	Phillip Terry-Audrey Long	Block 3	....	.....	....	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	May 18,'45	....	.....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	.....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	110m	.....	....	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	.....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Not Set	....	.....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2302
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	.....	....	....	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	.....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995

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Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	....	Rosalind Russell-Jack Carson	Mar. 3,'45	124m	Feb. 3,'45	2297	1983	....
Rough, Tough and Ready	Col.	....	Chester Morris-Victor McLaglen	Not Set	....	.....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Not Set	....	.....	....	2131	....
•Rustler's Hideout	PRC	446	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes (formerly Heroes of the Sagebrush)	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	....	.....	....	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 20,'45	....	.....	....	2230	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Block 4	....	.....	....	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	.....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Mar. 9,'45	67m	Feb. 10,'45	2309	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Mar. 24,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	....	Sunset Carson-Linda Stirling	Not Set	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	....	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2302
Song for Miss Julie, A	Rep.	....	Anton Dolin-Alicia Markova	Not Set	....	.....	....	2250	....
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Not Set	....	.....	....	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Special	113m	Jan. 20,'45	2277	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	.....	....	2093	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	....	.....	....	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	.....	....	2278	....
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 15,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	....	.....	....	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,44	56m	Nov. 11,'44	2174	2032	....
Sudan (color) (formerly Queen of the Nile)	Univ.	....	Maria Montez-Jon Hall	Mar. 2,'45	....	.....	....	2203	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	Mar. 30,'45	....	.....	....	2259	....
TAHITI Nights	Col.	6025	Dave OBrien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	.....	....	2250	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2072	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	May 25,'45	....	.....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	....	.....	....	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	..	
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2302
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	.....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Those Endearing Young Charms	RKO	....	Robert Young-Laraine Day	Not Set	....	.....	....	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	....	.....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2302
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Not Set	91m	Feb. 10,'45	2309	2092	....
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	.....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	.....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
›UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Block 4	....	.....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
•Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2259	...
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	.....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	....	.....	....	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2302
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
What a Blonde	RKO	....	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	.....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	56m	.....	....	2186	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	.....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 8,'44	56m	.....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2262
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2302
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	.....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2262
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOUTH On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	....	.....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	.....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2299.

MOSTLY he was "in the movies" before the war. He processed film in a laboratory, or worked with sound, animated, or edited . . . in one way or another helped make "pictures" into "productions." That's what he's doing now. The difference is that his peacetime productions entertained or sold, while the productions he's turning out

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Committee reviews finished film

making available to every unit of the AAF what every other unit has learned about taking the skies away from the Germans and the Japs.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors,* Fort Lee, Chicago, Hollywood

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

It's in the Bag
Bring on the Girls
The Enchanted Cottage
Having Wonderful Crime
Keep Your Powder Dry
The Body Snatcher
Betrayal from the East
Frisco Sal
Pan Americana
Circumstantial Evidence
Strange Illusion
The Chicago Kid
Spell of Amy Nugent
Fog Island
Sagebrush Heroes

MAJORS FIGHT U. S. CLEARANCE MOVE AS DIVORCEMENT WEDGE

RANK VOWS TO SELL "HENRY V" HERE PUTTING "CAT AMONG THE PIGEONS"

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CEILING ON PRINTS WILL STAND WPB TELLS EXHIBITOR GROUP

VOL. 158, NO. 7

FEBRUARY 17, 1945

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U.S.A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents.

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We said "MEET ME IN ST. LOUIS" and "NATIONAL VELVET" are COLOSSAL! GREAT!

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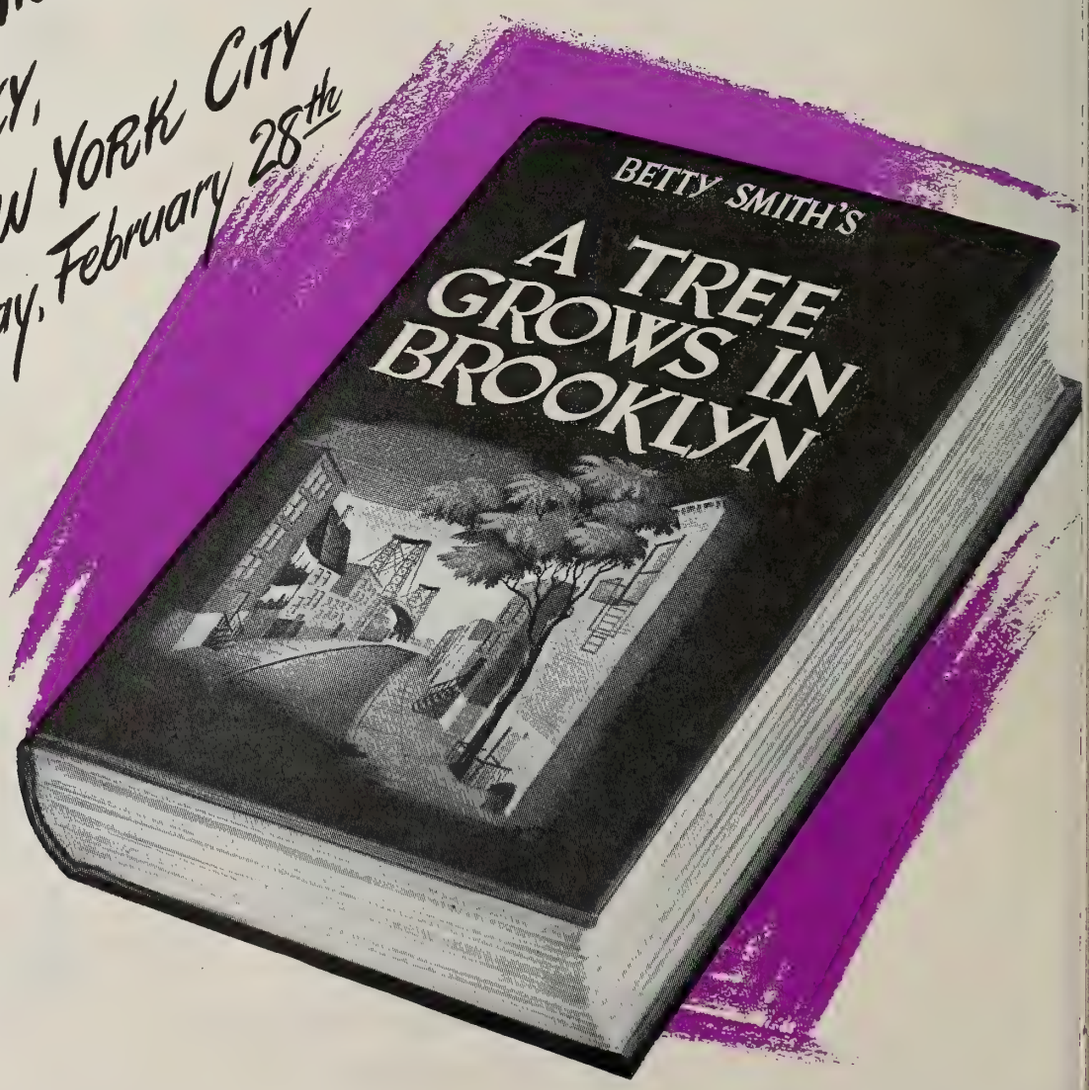

Directed by ELIA KAZAN • Produced by LOUIS D. LIGHTON

Screen Play by Tess Slesinger and Frank Davis

SIGN THAT PLEDGE CARD! I
CROSS DRIVE — MARCH 15

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 158, No. 7 | February 17, 1945

SELLING PROBLEM

APPORTIONMENT of raw stock for prints among producers is one thing. Limitation of the number of prints per production is another. They both come in the one War Production Board prescription.

It is understood, to be sure, that there are negotiations looking toward arrangements in special cases for adjustment—but basically so far the limit is 285 prints for any single production.

That can have a far-reaching effect on the whole pattern of picture merchandising.

Increasingly down the recent years there has been movement toward the selling of the major efforts of the screen in one swift wave of exploitation—a burst of advertising in national media, printed page and on the air. The trend has been toward telling everybody about it all at once and then as swiftly as possible, with a flood of release prints, giving them opportunity to respond to the impulse to go and see.

BACK in the silent era a hundred prints was a big order. That was when a motion picture was largely expected to make its own reputation, create its demand by its own fame, and especially to travel on the name of its star.

That worked for a long time because the star name was continuing value and pre-selling. Today the star is a decorative and important but not dominant element of the production. At long last the play has become "the thing". It is the picture which is to be sold. The selling, then, is not through the life of a star but through the life of the picture, short and intensive. That is what takes many prints.

Picture merchandising is the process of making fame for a picture. It has to be sold while it is enjoying attention. Pictures used to spend two years working across the hinterlands. Today six months is a long time in the life of a production.

"Going My Way", the highest grossing picture of 1944, is said to have more than five hundred prints in circulation. Incidentally, this picture did make its own fame.

If there are to be fewer and fewer prints per picture, the picture will have to be kept alive longer, and all kinds of things can happen to the performance curve then. Hits can cool off.

■ ■ ■

"SOME RUN" PROBLEM

ABOUT a hundred thousand Germans, clinging to sealed-off and besieged ports in the west of France, have been having a not-too-bad time of it while the Allies have been concerned more intensively with the big show on the main front. They have, so the reports run, enjoyed fair mail plane service from Germany and apparently some film service, too. Major Charles Parr, staff officer in Paris, is quoted as saying he had had "several complaints" from the Nazis about the shelling disturbing their picture theatres.

Here is clearly a problem of protection and zoning and a question of the rights of "some run".

There would seem to be opportunity now for a try-out of the projected expedient, now in preparation, for the making of motion pictures to re-educate the Germans. They could be offered first run OWI film service, or else . . . if that is legal, under the clause about forcing shorts.

A REMEMBERING

THROUGH the days of the campaigns in Africa there was a deal of mention in the dispatches of Colonel Edson D. Raff, parachute commander, in valiant action, and last year his book, "We Jumped to Fight", was published in New York. That being the fiftieth anniversary year of the motion picture, with its inspiration to memories, your editor set about a line of inquiry through military channels and over the seas and now at long last comes by the fact that Colonel Raff is the son of the late Edson Raff who in the dim dawn years of the 1890's opened, in New York, one of the first film exchanges. His partner was the late Percy Waters, who was the last president of the once famous Triangle Film Corporation.

That Edson Raff was the stepson of the late Norman Charles Raff who organized the Kinetoscope Company to sell the first Edison motion picture device, thereby founding the industry with that opening in April of 1894 at 1155 Broadway.

"Your letter," writes Colonel Raff, "revealed to me a hitherto unknown part of my father's life. Until I was almost twenty-one I was taught to believe that Norman Raff was my real grandfather. He was a kind and generous man. . . . It has been with great pride that I learn of the small parts played by my beloved step-grandfather and my father in pioneering the great motion picture industry of today."

■ ■ ■

CASE NOTE

HIGH on the hillside across the valley the lights are burning long tonight in a certain cottage. It is where Bill lives. He has there his wife, two kids, 6 and 8, and his father-in-law, trying to be robust at 70. Bill is young, eager, vigorous and a right good citizen. He takes the kids to Sunday school. His wife is in all the local movements. He comes home from the office in the city to labour till midnight on the war loan drives, the Dimes drives, and the neighborhood causes. He started in a none too lucky boyhood as a showcard painter for a theatre circuit up in the northwest. He has come to be an executive of a big company. That only means that he has a good job, good enough so that between the taxes, the mortgage and the doctor's bills he is almost solvent. He has had plans for a life, for four people. This evening's mail told him that he was reclassified 1-A.

Tonight, with the kids tucked in upstairs and with "the old man" trying to pretend he is very busy with the fireplace, Bill and his wife are sitting, with pencil and paper on the table, trying to figure out a lot of things. The coffee, unheeded, is cold in the cups and Bill has forgotten to light his pipe. The figures, somehow, do not check out. Tomorrow he will come down the road with a smile, or almost. Maybe it will be just a grin.

It is a while now since we have heard a rebuke from Washington that "the people don't know there is a war".

We all know that wounded men welter in foxholes; that crosses dot the fields behind the battle lines. But there can be tragedy, too, under the quiet lamplight here a half a world away. The long shadows from the glowing window fall across a small sled upturned in the snow. The kids sleeping upstairs have no idea. It is the war. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

China Incident

IN THAT gay span of international amity and global commuting, exhibitors who might want to exhibit in China might well be warned to keep their sound continuous. Chinese audiences, take it from Al Daff, Universal International vice-president, demand their motion picture entertainment without interruption. Advised Mr. Daff from Chungking:

"'Arabian Nights' opened for the second run season at the Roxy theatre in Chengtu. Business was so good that the theatre was packed. Unfortunately the sound system broke down during the course of the screening and the audience rioted. During the fight, one of the operating room staff (projection room, to us) fired a pistol shot and killed one of the audience. The theatre was closed for a few days."

P. S. — The projection-room operator was executed by the military.

Anchors Aweigh

NEW YORK film critics Howard Barnes of the New York *Herald Tribune* and Bosley Crowther of the New York *Times* recently returned from a month's trip on a flat-top as guests of the United States Navy. The critics, together with Jay Carmody of the Washington *Star,* Moss Hart and Gilbert Miller, and nine other newspaper and theatrical men, went off to sea at the invitation of the Navy to learn how the big Navy ships operate.

The trip was a kind of unofficial orientation-incentive course for the guests so they would be in a better position to evaluate films dealing with Navy subjects and to encourage more accurate film reporting of sea battles, according to a Navy public relations officer. There is a possibility that the Navy's guests may persuade Hollywood or Broadway to produce a motion picture or musical which would dramatize life on a flat-top.

A Broadway stage production, with possibly Moss Hart as producer, is reportedly being considered. Mr. Barnes, writing in the *Herald Tribune,* February 11, threw out some bait. "There is no question that a flat-top offers a 'go' sign for Hollywood of no mean proportions," he said, "particularly if the inherent honesty of 'The Fighting Lady' conditions each production."

Small Junket

SMALL, but energetically gala, will be the Macon, Ga., junket under the aegis of Warner Bros., to whose sponsored pilgrimage in the past the word "colossal" has frequently been applied with complete justification. The travelers, reduced to a trio of stars and essential company executives by wartime conditions, arrive in Macon next Tuesday for the world premiere Wednesday of "God Is My Co-Pilot." The event honors Col. Robert Lee Scott, Jr., former Flying Tiger "one-man air force," whose exploits as related in his autobiographical best seller of the same title form the basis of the picture.

Stars appearing will be Dennis Morgan, Alan Hale and Janis Paige. Although the junket will be small, the local celebration, undoubtedly destined to have considerable national impact, is planned on a huge scale. Some of the hugeness:

Proceeds of the $10-per-ticket sales to go to Army Air Forces Aid Society, special War Bond drive, proclamation by Governor Ellis Arnell of Georgia, a city-wide mercantile window display contest, stars appearing at Bond sale and touring nearby Army camps, "Gass-Less" parade featuring more than 80 horse-drawn vehicles and hundreds of groups in marching formation, a "Possum Hunt," barbecue, negro group singing, etc., etc.

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RANK tosses challenge; orders roadshow on film, "Henry V" Page 14

PRINT ceiling of 285 per feature will remain, WPB advises industry Page 16

TELEVISION planners get set for starting gun in post-war period Page 17

CONGRESS moves to bring work of CIAA entirely under its control Page 20

NATIONAL Theatres circuit studies expansion in Latin America Page 20

CLAIR HAGUE, Universal Canadian representative, dies in Toronto Page 2

UNIVERSAL reports net profit of $3,412,70 for the fiscal year Page 2

DISMISSAL of Goldman suit attacked by Wright at appeal hearing Page 2

ELABORATE British musical film is planned by J. Arthur Rank Page 2

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Premiere over Tokyo

A "BOMB" premiere of "The Fighting Lady" for the Japs seems imminent, according to an Associated Press dispatch last Sunday from a Navy aircraft carrier at sea. Copies of "The Fighting Lady" may be dropped over Tokyo so the Japanese can see the march of United States military strength across the Pacific. The idea was suggested by Admiral of the Fleet Chester W. Nimitz after he saw the film. "When he saw eight attacking Japanese planes falling in flames, the Admiral suggested the Japanese should see the picture some day with bombs and our compliments," Lieut. Dwight Long, Naval photography officer who worked on the film, related. Twentieth Century-Fox is distributing the Naval documentary, which is in Technicolor.

50 Years

ONE of the Western Hemisphere's few national theatres is marking 50 years of service. It is the Colombian national theatre, in Bogota, capital of Colombia. The house is being repaired and redecorated, and then there will be celebrations. The Government already has honored its performers, who are paid under subsidy, with exemption from all taxes and a 50 per cent reduction in transportation fees.

Stage Resurgence

REVIVAL of legitimate theatre touring companies and a tremendous boom for the American stage in the post-war period was the prediction of Katharine Cornell at a press conference Tuesday in New York, at the Algonquin Hotel.

Miss Cornell, Brian Aherne, Margalo Gillmore and 14 stage players had returned from a six-month tour with "The Barrets of Wimpole Street" in Italy, France and Holland. The American Theatre War Wing, USO-Camp Shows and Army Special Services sponsored the tour. Miss Cornell reported:

"So many of the men told us they had never seen a legitimate play before, but they said 'We'll be there when we get home.' I believe touring companies will be revived more and more as a result of the shows the men have seen." The troupe employed a full production —lighting, scenery, costumes and props—which followed the actors to the 19 cities in which they appeared. Popularity of the show spread through the battle areas. Sometimes the troupe performed as close as 15 miles to the fighting lines. While in Italy, a citation and plaque were presented to the company for "outstanding service" by Lieutenant General Mark W. Clark, Fifth Army commander.

Reverse English

THEATRE showmen have honored many a newspaper man. In Chicago, come next Tuesday, the process is to be reversed. The advertising department of the Chicago *Sun,* under the banner of Marshal Field III, will be host at a luncheon for exhibitors at the Palmer House. Two war correspondents will be featured on the program, with the menu left to the exigencies of the moment. Word trickles through that the amusement section has been the most profitable part of the paper.

Broadway Record

BROADWAY'S first-run motion picture theatres broke all records for March of Dimes collections during the recent campaign, taking the lead from other key cities, according to drive headquarters in New York. Radio City Music Hall won first place in the nation with a collection of $25,500. Second place honors went to the Capitol theatre in Washington, which collected $24,452. Last year the Music Hall brought in $16,522.

Other Broadway Dimes' records in 1945 as compared with the pervious year were: Paramount theatre, $17,170 and $5,492; Loew's State, $14,402 and $7,134; Roxy, $15,659 and $14,121; Capitol, $13,321 and $12,733; Strand, $9,822 and $7,516; Rivoli, $4,490 and $3,640; Globe, $5,000 and $4,656; Gotham, $4,600 and $1,072; New York, $2,600 and $900.

To date, the Century circuit, operating theatres in Brooklyn and Long Island, tabulated $38,500 against $25,164 in 1944. The Randforce circuit is running $10,000 ahead. National Theatres reported $511,000 compared with $415,000 last year.

Thugs in Technicolor

THE TEXAS RANGERS have added something to criminal identification—motion pictures—which they believe vastly superior to the customary still shots. The Rangers are using 16mm color films to identify criminals which, according to Colonel Garrison, chief of the Rangers, may be adopted generally throughout the country as a supplemental aid in identification.

The Rangers say motion pictures show detail, color and action and actually are better than phtoographs showing the suspect to the victim. A subject in a lineup stands still, but in a film, he walks to and from the camera, smokes, talks, laughs, frowns, gets into and out of a car. He is shown with and without a hat, shaven and unshaven. The first film the Rangers ever shot was of Robert McEachern, notorious Texas gangster now serving sentences totaling more than 300 years for murder and other crimes.

There's no trouble getting a criminal to perform for a picture, Colonel Garrison said. "We haven't found one yet whose vanity wasn't stronger than his caution."

Color to Come

INHERENT in the current condition of the Technicolor Motion Picture Corporation's pattern of operations is the nearest thing to a tangible answer to the question, being aired by columnists and magazine writers with divergent points of view, as to how far into the use of color on the screen the production branch of the industry is going in the post-war years. Columnar speculation ranges from "all color" to "selective uses," with writers dividing about as sharply, and for the same reasons, as writers did on the question of whether the "talkie" had come to stay.

The present proportion of Technicolor pictures to black-and-white is, in fact, what might be termed purely coincidental—the presence of a war in the world providing the coincidence. Not even Technicolor's president, Dr. Herbert T. Kalmus, would venture last week to tell a MOTION PICTURE HERALD reporter how many of today's motion pictures would be Technicolor jobs if his plant capacity hadn't been frozen, so to speak, immediately after outbreak of the war. He confirmed, however, that demands for use of Technicolor have long since passed the point at which it was necessary to establish what might be termed a rationing system of the company's own in order to parcel out to old customers fairly, and to new ones in instances when possible, the services and facilities of the Technicolor cameras and laboratories. It is not possible, due to priorities on critical materials, to build any more Technicolor cameras until war's end. Neither is it possible to erect the big, new plant for which plans are drawn and ground purchased. Because this is so, and has been known to be so for three years now, it is reasoned that many producers who would have sought Technicolor for certain pictures made ultimately in black-and-white have foregone the quest without uttering the wish.

There are, at the moment, seven Technicolor pictures in production and 12 in preparation, but these statistics, generally used for what they seem to say by columnists attacking the subject do not tell the story. Indeed, a part of the story is not to be told until the war is over. Thus, only in generalities based on tangibles largely negative may the truth about color-to-come be approximated.

Film Invasion

AN AGREED plan of mutual exchange of films of the United States, England and Russia, to be shown in Germany after the Allied invasion, and flowing from the broad policy laid down by the Big Three last week at their conference in Yalta, is envisaged by Robert Riskin, director of the overseas film division of the Office of War Information. Mr. Riskin said in New York Monday that the method of operation of such a plan would be determined after a meeting between OWI film representatives and film officials of the British and Russian Governments. When he returned from France earlier this winter, Mr. Riskin indicated that a general film plan for Germany already had been discussed. The OWI is ready to invade Germany with 20 Hollywood features with German sub-titles and OWI documentaries in German, and is awaiting the green-light signal from the Army before moving across the Rhine.

Curfew No Knell

CLOSE cooperation with city police and with the Berks County probation court authorities have exempted theatres in Reading, Pa., from curfew regulations applied to juveniles under 18 years old. The showmen arranged to have most night shows completed before the police start rounding up late roamers on the streets. The exhibitors early offered their services in the program to curb juvenile delinquency.

Patent Pool

FOUR major patent holders on radar production, with the exception of the U. S. Government, are Radio Corporation of America, American Telephone and Telegraph Company, General Electric Company and Westinghouse Electric & Manufacturing Company. More than 2,000 and possibly 3,000 U. S. and foreign essential patents were involved in the production of radar.

These facts were made known last week by Captain Jennings B. Dow, chief of the electronic division of the Navy Bureau of Ships. Captain Dow outlined to the electronics industry a preview of the complications expected in the post-war developments of radar and submitted a plan for an unprecedented method of dealing with the industry's patent problems through a patent pool.

He spoke before the Institute of Radio Engineers and the American Institute of Electrical Engineers in New York, and predicted the post-war sales potential of radar for commercial uses would be $75,000,000 annually for at least three years after the war.

Permanent Liberty

MISS LIBERTY, JR., appears to have taken over the heart of the amusement world, Times Square. She is the replica of the more durable and larger image on Bedloe's Island, in New York Harbor and was erected for the Sixth War Loan by the War Activities Committee, New York division. Now the city has given permission for her to remain standing through the Seventh War Loan, expected in mid-May. Meanwhile, her services of attraction were utilized by the March of Dimes, and in March will be employed by the Red Cross War Fund drive. Miss Liberty, Jr., needs more care than her mother, however. She is of plaster and wood. The WAC now has a committee dedicated to her maintenance.

Fired

THE JAPANESE have burned out Manila's theatres. Fighting our men, the Japs, with torch and mine, have fired and destroyed theatres, restaurants, dance halls, stores and opera house, and the best hotels. Felipe Buencamino, Manila newspaperman, told the Associated Press he had seen five theatres in ruins.

Anti-Featherbedding

TIRED of "made work" and "featherbedding" practices of certain labor unions and hoping to reduce work stoppages resulting from jurisdictional disputes, Representative Monroney of Oklahoma has asked Congress to pass remedial legislation. His bill introduced in the House would prohibit "stand-by" orchestras and musicians who perform no services. Washington observers believe it also could affect employment of two or more projectionists in a booth where such employment was not directly required for safety reasons.

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W I, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

THIS WEEK the Camera reports

Renl Newsphoto Service

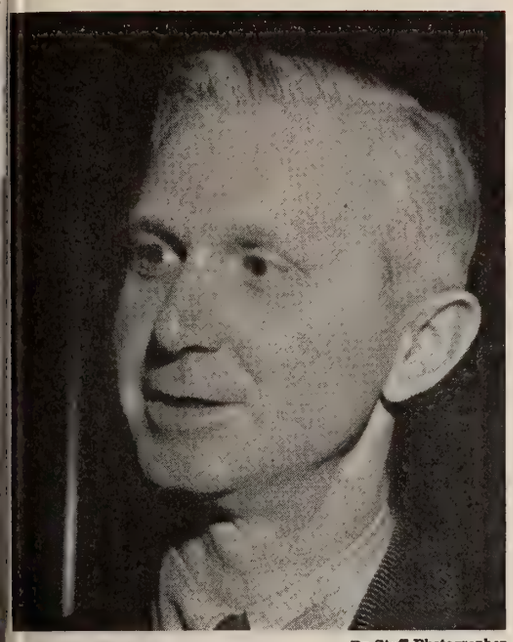
MAKING CAPITAL of her visit in Washington, Lauren Bacall, the Warner star, investigates the pianism of Vice-President Harry Truman. The scene is at the National Press Club, during a benefit party Saturday. Miss Bacall's appearance in this section last week, on arrival in New York, does not impair her sequential news value. She gets around.

THE FAR FLUNG National Theatres circuit, in executive form, convened last week in Los Angeles. Charles P. Skouras, president, is seen above, surrounded by his key men, who operate theatres in locations as separated and as diverse as Kansas, Wisconsin, Colorado Utah, Washington. Seated are Frank Ricketson, Jr., Mr. Skouras, and Elmer Rhoden; standing, George Bowser, A. J. Krappman, B. V. Sturdivant, Frank L. Newman, Sr., and Harold A. Fitzgerald.

ARMY theatres are now directed by Fred Bund, Jr., left, who has succeeded the late Raymond B. Murray as head of the Army Motion Picture Service. Mr. Bund entered the film industry in 1917; the Service, in 1921. He has managed the Atlanta, Dallas, Kansas City, and Washington, D. C., offices. In 1939, he was appointed deputy director.

IN AUSTRALIA, as the 20th-Fox executive personnel convened at Sydney, under home office representative Otto Bolle. Left to right: A. J. Williamson, H. Walker, Raymond Rowe. Mr. Bolle, and E. Wild.

FRANK COMERFORD WALKER, right, has been sworn in again as Postmaster General for his third term, his renomination to the post having been confirmed by the Senate last week. Mr. Walker, the first Postmaster General to serve three terms, was president of the Comerford Theatres circuit before he was appointed by President Roosevelt.



By Staff Photographer

RETURN—Lynn Farnol, who has returned to film publicity, in which he has had long and varied experience, and to representation of Samuel Goldwyn. Mr. Farnol since 1941 had been with the Army, latterly in England, as a colonel. He is on the Army's inactive list.

PARAMOUNT and exhibitors. At the company's exhibitors' luncheon last week at the Brown Palace Hotel, Denver. Left to right: Robert Sweeten and Fred Knill, Gibralter Theatres; Claude Lee, public relations director; Charles Reagan, distribution vice-president; David Cockrill, Denham Theatre; Hugh Braly, district manager; George Smith, western division manager; A. P. Archer, and Joseph Dekker, Civic Theatres; Robert Garland, Fox-Intermountain Theatres. The luncheon accompanied a district sales meeting, one of a current series.

HONORED, right. Among the guests who attended the luncheon in honor of producer Lester Cowan prior to the mid-western premiere of his United Artists release, "Tomorrow the World", at the Palace Theatre in Cincinnati, were: Standing, George Fetick, Galley Circuit; Elstun Dodge, Dodge Circuit; Vic Coffel, Marcus Circuit; Bud Ackerman, Ackerman Theatres; Nick Schaefer, Schaefer Circuit; Mayor James Garfield Stewart of Cincinnati; Maurice White, White-Lipson Circuit; Harris Dudelson, U. A. branch manager; Martin Starr, U. A. radio director; E. V. Dinnerman; Bob Goodfried, asst. exploitation director at U. A., and Ralph Kinsler, Kinsler Circuit; sitting, left to right, Jonas Thomas, City Theatres; Marie Woodruff, Schine Circuit; Lester Cowan, Colonel A. Fruendenfeld, RKO Theatres; Maurice Chase, Chase Circuit.

By Staff Photographer

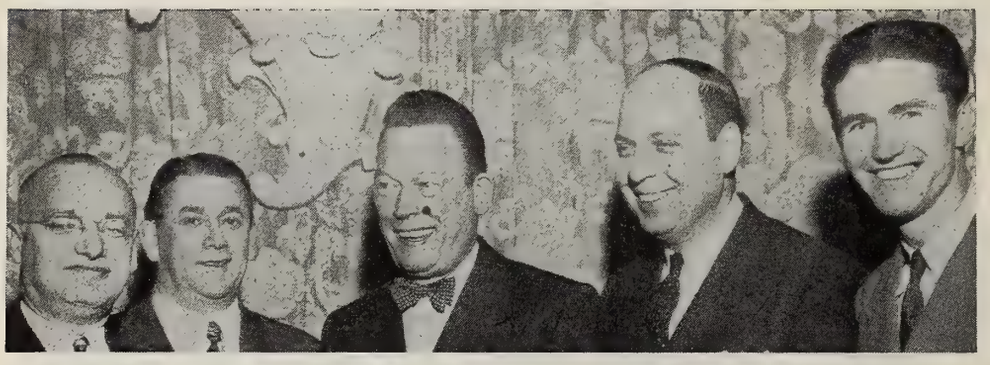
STAFFED, left. Samuel Goldwyn, producer of "The Princess and the Pirate", presents flowers to specially chosen beauties who ushered in the picture at the Astor, New York, at an inspection-luncheon last week, in that city. The picture opened there February 9, with the girls, recruited from Actors Equity and model agencies, as honorary staff, outfitted with well-fitting uniforms and given special attention by cosmeticians.

By Staff Photographer

SOL LESSER, above, will produce another "canteen" picture, "Paris Canteen", part of which will be made in that city, he said last week, in New York, where he also outlined plans for nine other pictures, subject to raw stock limitations.

TENSION fills the atmosphere in the scene, left from Paramount's "Salty O'Rourke", as William Demarest and Alan Ladd affix their gaze on Stanley ("Stash") Clements. It is a story of racing—when there was racing—and Gail Russell is the fair one whom Mr. Ladd wins before the film and the races therein are run and won.

PRESENTATION. The retirement of Mrs. Alonzo Richardson as Atlanta censor, after 20 years, was marked by ceremonies at the Variety Club. Above, T. H. Read, city manager of the Lucas & Jenkins circuit, presents a bowl to Mrs. Richardson, as Mayor William B. Hartsfield watches. The luncheon was attended by local theatre managers and publicity men, who thus honored the city official.



AT THE DINNER in New York last week preceding the "sneak premiere" of United Artists' "It's in the Bag", starring Fred Allen. Samuel Lefkowitz, Jack Ellis, Emanuel Silverstone and John Hughes, of UA, flank Mr. Allen.

VALENTINE GREETINGS are presented in New York to Gale Storm, star of Monogram's "Forever Yours", by Herman Rifkin, vice-president of Monogram Pictures, Boston. The ceremony occurred during her visit to New York last week.

ON THE SET of Walter Wanger's "Night in Paradise", Paul Nathanson, president of the Odeon circuit of Canada, and Mrs. Nathanson, pose with Turhan Bey, Ray Collins and Merle Oberon. Mr. Nathanson is vice-president of Empire-Universal, also of Canada, distributors.

DISTRIBUTORS CLOSE LINES FOR CLEARANCE BATTLE

"Little Three" Company to File Answer Attacking Decree Change Plan

The Government's motion for the elimination of clearance between theatres not in substantial competition with each other is a skillfully concealed indirect method of breaking down the industry's run structure, counsel for one of the "Little Three" majors charged this week. He disclosed that his company would oppose that petition for modification of the Consent Decree at the hearing scheduled for March 5 in the U. S. District Court for the Southern District of New York.

In Washington last week, the Allied States Association of Motion Picture Exhibitors issued a bulletin hailing the motion as bringing all the defendants back together and applauding the Department of Justice for its action.

Thus, it appeared that the "Little Three," Columbia, United Artists and Universal, had been drawn into a common cause with the "Big Five" to oppose Department of Justice demands for changes in the document.

Sees Every Theatre Turned Into First Run House

This second arm of the Government's "pincer movement" was seen by the film attorney also as seeking to accomplish by court order substantially what it could win in a successful suit to force divestiture of distributor theatre interests. He charged that it would make every theatre in America a first run regardless of its value or locality, and that it would discourage quality service and accommodations to the public by making product available simultaneously on an admission-price basis without regard to size or prestige.

Opposition will be based on the further contentions that:

Abolition of clearance would disrupt a time-honored industry practice that has not been proved to be illegal;

It would cause deterioration of product quality by reducing revenue, and would lower theatre values by giving equal consideration to small and cheaply built theatres along with better edifices on the basis of admission price;

It would ruin affiliated theatres—those owned by the "Big Five," Loew's, Paramount, RKO Radio, 20th Century-Fox and Warner Bros.—and cause them to be dumped on the market, without the authorization of a court verdict;

Precedents cited are irrelevant and have no application to the case.

The unaffiliated distributors, those without theatre connections, hitherto have refrained from negotiations and court activity involving the other five majors. They have had little direct interest in the Consent Decree and in the attempts to modify it because the terms did not apply to them and because the early approaches to changes emphasized the divorcement of exhibition from distribution. Now, however, they are directly and officially included in the Government's effort to modify the clearance setup. With divorcement aimed at the theatre-owning distributors, and clearance modification demands including all distributors, the case brings all into the opposition camp.

The Government's charge of price-fixing in connection with clearance was termed irrelevant and not tenable. The attorney said that the exhibitors fixed prices individually, that they have the right to refuse to play any picture upon which the distributor places a minimum admission value. He observed that most pictures for which advanced admissions are asked are played on percentage, and argued it was not illegal for the buyer and seller in such cases to decide upon a retail price. He declared that the Interstate Circuit decision cited in support against price fixing did not apply; that it prohibited a circuit from designating minimum admission prices to subsequent runs of features which had played the first runs.

The Government stands on its contention in the brief that the distributor has no interest, "putting aside the question of circuit-buying power and theatre affiliation, in such arbitrary diversion (by clearance) of patronage from one theatre to another. His only legitimate aim is obtaining the maximum revenue from the exhibition of his films in both theatres.

Many Clearance Practices Are Held Arbitrary

"In that one pays a greater rental by virtue of superior physical facilities, superior management, better rental terms or any other reason, he may regard one theatre as a superior customer to the other. Even so, there is clearly no occasion for him to restrict arbitrarily the ability of the inferior operator to compete with the other in exhibiting his films by compelling the latter to play behind the former at the same or a greater admission price, unless he decided to promote the business of the favored customer as against the inferior one instead of promoting his over-all film revenue from both."

Counsel for the other two "Little Three" distributors indicated they may attend the March 5 hearing, but it is understood they will file no formal answer.

CLEARANCE YARDSTICK FOR "REASONABLENESS"

The motion by the Department of Justice to eliminate clearance between theatres not in substantial competition with each other, and to permit a "reasonable" amount based on price differentials where they are competitive, provides a yardstick on "reasonableness". It is this:

"The determination of the maximum length of clearance permissible in competitive situations where admission price differentials exist should be so adjusted that the period of clearance between any theatres is proportionate to the admission price differential between them if there is to be any public justification of such clearance. This may be accomplished by the prohibition of all clearance in excess of that reasonably related to the maintenance of competition between two or more competing theatres charging different admission prices."

Allied Applauds Clearance Attack

The Allied States Association of Motion Picture Exhibitors greeted the Government's motion to modify the industry's clearance practice with cheers. "In the nature of the case," said a bulletin dispatched last week from Washington headquarters, "the relief available on a motion in advance of a trial on the merits is limited. But while narrow in scope the requested order, if granted, will be devastating in its effect upon the elaborate clearance system which the defendants have built up for the protection of their affiliated prior-run theatres."

Puts Blame for Situation on Distributing Companies

Allied declared that the "predicament" of the distributors was their own fault. "The real significance of the Government's brief, which appears to have been overlooked in the comments thus far made," continues the bullletin, "is that it raises legal questions which strike at the very foundations of the defendants' monopoly. A weakness of the defendants—which has cropped out in all attempts by exhibitors to discuss industry problems with them—is that they have have stressed the legality of each act or practice, considered separately and apart from all the others, and have closed their eyes to the altered legal status of such acts and practices when viewed as parts of a system or combination. The Government's brief should jar them into an over-all survey of the legal predicament into which they have drifted."

Indications that Allied will study the outcome of the hearing carefully were seen in advice to recipients to preserve the bullletin because "pursuant to a resolution of the Allied board dated January 24, they will be called upon by the proper persons to consider a course of action based hereon."

Sees Three "Highly Desirable" Ends Served by Hearing

Predicting distributor opposition, the bulletin related that "it is doubtful if the Department had any hope that the defendants would make any concessions. But the step had to be taken. In a Government of law special indulgences cannot indefinitely be granted to a particular group, no matter how influential it may be. And regardless of what disposition the Court may make of the motion on March 5, the motion and brief should accomplish three highly desirable ends:

"1. The clear and frank disclosure of the fundamentals of the Government's suit should bring Judge Goddard (Presiding Judge Henry Warren Goddard) to a realization of the seriousness of the proceeding.

"2. Since notice of the motion was filed on counsel for all of the defendants, it will serve to bring the non-consenting defendants—Columbia, United Artists and Universal—back into the proceeding.

"3. The motion, whether granted or denied, should result in setting the case for trial on the merits.

The clearance abolition, according to Allied, would apply to independent exhibitors as well as to affiliated houses and independent circuits.

RANK TOSSES CHALLENGE, ORDERS "HENRY" ROADSHOW

Shakespeare Precipitates an International Snafu; Print Held at British Embassy

J. Arthur Rank, riding for the cause of British cinema and empire, has tossed the gauntlet to the American motion picture field. This week he declared himself in behalf of his production, "Henry V", asserting, in quotation of the Shakesperian lines, that his picture is to be sold in America or he will "close the wall with the English dead".

The while the picture, in contractual line for United Artists release, had not been announced here. It has been discussed in Broadway, in Washington, and appears to be on its way to becoming a matter of state and international concern.

Mr. Rank has expressed marked impatience. He is, according to Motion Picture Daily, *coming over in May to attend to matters, which are several.*

Meanwhile the lone print over here is reported to be in Washington, in the keeping of the British Embassy, with all manner of complicated considerations of art and diplomacy.

Concurrently, advice arrives from London that Mr. Rank, in his program of procedure, is to require that all his pictures be put under the attentions of the American Production Code.

A decided indication of the state of affairs, centering around "Henry V", is to be had from the following dispatch:

by PETER BURNUP
in London

New Yorkward cables despatched by Joseph Arthur Rank in the last few days doubtless put the cat among the pigeons. As reported in cable dispatches from this office, Mr. Rank, on receipt of pessimistically-tinged messages from his American representatives regarding "Henry V," forthwith ordered that "Henry" should be road-shown throughout the States. He summoned his new publicity aide —Jock Lawrence—to London for urgent consultation, instructed Alexander Galperson and Barrington Gain to hold themselves in readiness to repair to New York at a moment's notice there to induce a proper mood in the Doubting Thomases.

Rank Was Not Dismayed by Reactions from America

It was an edifying exhibition of swift high-powered decision.

Fair it is to say that the film chief was in no way dismayed by the cables he had received regarding "Henry's" probable American fate. Rather was he diverted thereby.

The series of cables in question emanated from the inordinately orthodoxly-minded motion picture salesmen who are the more or less permanent incumbents of the Rank New York chairs. They—the cables—ensued on the private viewing of "Henry," whose manifold and unusual beauties clearly caught those same incumbents on the wrong foot.

Mr. Rank wasn't a bit surprised at the salesmen's advance alibis which protested—this department having been shown by Mr. Rank himself the documents—that this or that in the picture just wouldn't appeal to the parishioners of Kicking Horse, Wyoming, or—maybe—in certain sections of Scranton, Pa. And, anyway, so the cables ran, they might register a U. S. gross of one-and-a-half million dollars but—so what?

Mr. Rank isn't that little bit disturbed. Only this morning he remarked privately: "I have a property in 'Henry' worth more than any other motion picture extant. I propose to sell it; or 'close the wall up with our English dead.'"

The short fact is that "Henry V.", by all present showings, will coin more money in Britain than any previous picture here whether Hollywood or British made.

The film opened November 27, 1944, at Paramount's Carlton Theatre on Haymarket—hired for the purpose by the Rank organization—for a limited run; it then being David Rose's intention to put "Frenchman's Creek" there shortly after Christmas. Through the bitterest winter weather London has known these many years, there have been daily "advance-booking" queues; so much so that an extra daily showing of the film has had to be arranged. "Frenchman's Creek" has gone to Paramount's other house, the Plaza. At this reporting, "Henry"—despite certain Hitlerian aerial distractions calculated to keep suburban folks, at least, to their homes—looks like playing the Carlton indefinitely; or at least until Paramount needs must put in one of their own productions.

It is expected here that the picture will not only mint a fortune but will create an entirely new audience nucleus.

Mr. Rank plans to do just that same in the United States. It should be a pretty demonstration.

He is, by the way, making one concession He has decided to send one of his favorec film-editors to New York there to make som minor trimmings of the picture, just as Fran cis L. Harley did this side with "Wilson."

We suggested that an editor should be per manently retained in New York to make sucl adjustments in British films as may be dictat ed by local sentiment. Rank agreed: telephone us this morning with the intelligence that h will have a team of men, each of whom wil spend three to four months on your side.

Since the full dress premiere which begai the sensationally successful run of "Henry V at the Carlton in London, United Artists i New York have been awaiting a print fo screen examination. About a month ago it i said that Major Metcalf of Two Cities, whicl made the film, cabled to Eagle-Lion in Nev York that a print was being dispatched to th British Embassy and Viscount Halifax, Ambas sador, in Washington, and that contact was t be made there. The picture is a matter o eighteen reels of Technicolor.

Then, so the accounts run, requests for th film resulted in an invitation to Washington t attend a screening, of which it is said ther have been as many as six. The print, it wa understood, was deemed a property of the Em bassy.

Remark About Shakespeare Went Back to London

The reports on the salesmanship state o mind to which Mr. Burnup refers in his dis patch from London would appear to have em anated from the screening in Washington whic included among its guests the trade person from New York who were interested. Fron that occasion there percolates the report that film-man burst into a remark that "Shakespear and poetry" would need "a new sound track. That remark, it is indicated, went back to Lon don by expedite channels in an amazingly shor time, leading up to Mr. Rank's vigorous expres sions of confidence in his production.

Meanwhile the London dispatches say tha there will be a round table "both in New Yor and Washington" in May, with Mr. Rank at tending in person, to discuss "Anglo-America film reciprocity agreements, a move known t have British Government approval."

PCA APPROVAL REQUIRED, RANK TELLS PRODUCERS

London Bureau

Consequent upon an exchange of correspondence between J. Arthur Rank and Martin Quigley, Mr. Rank this week issued strict orders to all producers in his organization that working scripts of all proposed productions must be submitted to representatives of the Motion Picture Producers and Distributors of America so as "to avoid infringement of the Production Code". The orders provoked some resentment from producers who said that submission of their work to the Code authorities implied restraint of their artistry. Mr. Rank answered that not only their artistic reputation but their livelihood depended upon acceptance of the Code conditions for "the firmly entrenched American market." Arrangements are contemplated to shorten the process of submission by having Fayette Allport, MPPDA representative in England, make a preliminary examination of the scripts.

The opening of Scene I, Act III, c Shakespere's "King Henry V", is before th walls of Harfleur, on the coast of Franc which the English army is beseiging. The Kin speaks to his soldiers:

"Once more unto the breach, dear friend once more
Or close the wall up with our English dead! . .
For there is none of you so mean and base
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoo
Follow your spirit: and upon this charge,
Cry—God for Harry! England! and Sain George!

RKO RADIO PICTURES, Inc.

TRADE SHOWINGS of the

INTERNATIONAL PICTURES, Inc. Production

SONJA HENIE

in

It's a Pleasure!

IN TECHNICOLOR

with

MICHAEL O'SHEA

MARIE McDONALD · BILL JOHNSON

GUS SCHILLING

Directed by
WILLIAM A. SEITER

Produced by
DAVID LEWIS

Screen Play by
Lynn Starling and
Elliot Paul

BRANCHES	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Fox Projection Room 1052 Broadway	MON. 2/26	2:30 P.M.
ATLANTA	RKO Projection Room 191 Walton Street	MON. 2/26	2:30 P.M.
BOSTON	RKO Projection Room 122 Arlington Street	MON. 2/26	2:30 P.M.
BUFFALO	Fox Projection Room 290 Franklin Street	MON. 2/26	3:30 P.M.
CHARLOTTE	Fox Projection Room 308 So. Church Street	MON. 2/26	2:30 P.M.
CHICAGO	RKO Projection Room 1300 Wabash Avenue	MON. 2/26	2:30 P.M.
CINCINNATI	RKO Projection Room 12 E. 6th Street	MON. 2/26	2:30 P.M.
CLEVELAND	Fox Projection Room 2219 Payne Avenue	MON. 2/26	3:30 P.M.
DALLAS	Paramount Projection Room 412 So. Harwood Street	MON. 2/26	2:30 P.M.
DENVER	Paramount Projection Room 2100 Stout Street	MON. 2/26	2:30 P.M.
DES MOINES	Fox Projection Room 1300 High Street	MON. 2/26	2:30 P.M.
DETROIT	Blumenthal Projection Room 2310 Cass Avenue	MON. 2/26	2:30 P.M.
INDIANAPOLIS	Paramount Projection Room 116 Michigan Street	MON. 2/26	2:30 P.M.
KANSAS CITY	Paramount Projection Room 1802 Wyandote	MON. 2/26	2:30 P.M.
LOS ANGELES	Ambassador Hotel Theatre Ambassador Hotel	MON. 2/26	2:30 P.M.
MEMPHIS	Fox Projection Room 151 Vance Avenue	MON. 2/26	2:30 P.M.
MILWAUKEE	Warner Projection Room 212 W. Wisconsin Avenue	MON. 2/26	2:30 P.M.
MINNEAPOLIS	Fox Projection Room 1015 Currie Avenue	MON. 2/26	2:30 P.M.
NEW HAVEN	Fox Projection Room 40 Whiting Street	MON. 2/26	2:30 P.M.
NEW ORLEANS	Fox Projection Room 200 So. Liberty Street	MON. 2/26	2:30 P.M.
NEW YORK	Normandie Theatre 53rd St. and Park Avé.	MON. 2/26	10:30 A.M.
OKLA'MA CITY	Fox Projection Room 10 No. Lee Street	MON. 2/26	2:30 P.M.
OMAHA	Fox Projection Room 1502 Davenport Street	MON. 2/26	3:30 P.M.
PHILADELPHIA	RKO Projection Room 250 No. 13th Street	MON. 2/26	2:30 P.M.
PITTSBURGH	Fox Projection Room 1715 Blvd. of Allies	MON. 2/26	2:30 P.M.
PORTLAND	Star Film Exchange 925 N.W. 19th Street	MON. 2/26	2:30 P.M.
ST. LOUIS	S'Renco Projection Room 3143 Olive Street	TUES. 2/27	2:30 P.M.
SALT LAKE CITY	Fox Projection Room 216 E. First South Street	MON. 2/26	2:30 P.M.
S. FRANCISCO	RKO Projection Room 251 Hyde Street	MON. 2/26	1:30 P.M.
SEATTLE	Jewel Box Projection Room 2318 Second Avenue	MON. 2/26	3:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Philips Avenue	MON. 2/26	10:30 A.M.
WASHINGTON	Fox Projection Room 932 New Jersey Avenue	MON. 2/26	2:30 P.M.

INTERNATIONAL PICTURES, INC.

GOOD ENTERTAINMENT IS *INTERNATIONAL!*

SIGN THAT PLEDGE CARD! RED CROSS DRIVE — MARCH 15-21

PRINT CEILING WILL STAY, WPB SAYS

Board Tells ITOA Effect of Cut on Exhibition Is "Inconsequential"

The 285 print ceiling order set by the War Production Board two weeks ago will stand, spokesmen of the Board said Monday in Washington, following last Friday's meeting with a representative of the Independent Theatre Owners Association of New York.

Observing that the cut in industry raw stock allocations for the first quarter of 1945 was so light that its effect even upon subsequent run exhibitors was "inconsequential," a WPB official indicated the board would take no action on the ITOA protest against the limitation of prints to a maximum of 285 for each feature.

Allied To Submit Data

Meanwhile, Abram F. Myers, general counsel of national Allied States Association, announced in Washington last Friday that the exhibitor organization would prepare facts and figures, compiled by regional units, on the effect of the WPB print order, to be submitted to the board. The study would present data concerning additional days of waiting required for features and other clearance and run problems arising from the 285 ceiling.

Mr. Myers said that distributors for the past few years gradually had been reducing the number of prints per feature and that the WPB limitation did not pose a new problem for exhibitors, but rather pointed up older problems and threatened to drive them home more sharply.

Allied, he said, intended to gather all the facts needed and would put them before the board rather than simply protest on general grounds. "We will stand on the facts we compile," he added.

The problem of the subsequent run theatre was discussed last Friday in Washington by Max A. Cohen, chairman of the film committee of the ITOA of New York, who met with Stanley B. Adams, director of the Consumers' Durable Goods Division of the WPB. Mr. Cohen had sought the conference after the Office of Civilian Requirements turned down his plea for aid.

Before the meeting with the WPB, the ITOA had put the matter before the OCR, which decided the raw stock cut, less than six per cent over the last quarter quotas, would have little effect on exhibition.

Stressed Small Reduction

Mr. Cohen was advised of the OCR decision by W. Y. Elliott, WPB vice-chairman for Civilian Requirements, who emphasized the small extent of the cut and expressed the belief it would have no adverse effect upon any theatres.

At the same time, Mr. Elliott pointed out that if a larger percentage of raw stock had been allotted to the industry, it would have meant that requirements for military and indirect military uses would have had to be reduced. He called upon exhibitors to accept patriotically any inconvenience.

ITOA headquarters in New York issued a statement last Friday saying Mr. Cohen had been assured by Mr. Adams that "the WPB, in setting up the raw stock allocations, would see to it that the subsequent run theatre would be fully protected and be given an even break with the first run. Because of the 285 prints allotted for each production, the WPB feels that the subsequent run is just as important as the first run. The WPB feels there will be no penalty against the subsequent run so that nobody will be hurt."

Thus far, meanwhile, the board still has not received any request from any independent producer to have his raw stock allocation separated from the general quota given his distributor. Although it had been anticipated that several such requests would be made following Samuel Goldwyn's contention to the WPB that distributors control raw stock, no independent has yet taken advantage of the WPB decision to permit separate allocations.

No New 16mm Restrictions

No restrictions beyond the limitations created by short supplies will be imposed upon the 16mm industry this quarter, it was decided Tuesday in Washington at the first meeting of the 16mm Industry Advisory Committee with WPB officials.

Although supplies currently are short, it was agreed that the difficulties of establishing an allocation system outweighed its advantages and suggestions to provide quotas for the 16mm producers and distributors were put aside after being thoroughly canvassed.

Members of the committee who met with Mr. Adams and other WPB officials for the first time included: Emerson Yorke, William K. Hedwig, Nu-Art Films, Eric H. Haight, Samuel Goldstein, Commonwealth Pictures; Henry Glickman, Mecca Film Laboratories; William J. Gans; Varney C. Arnstiger, Encyclopedia Britannica Films; Leslie Winik, Official Films; George P. Ulcigan, Soundies; H. J. Spiess, Castle Films; J. Milton Salsburg, Pictorial Films; Russell C. Roshon; Harry A. Post, Post Pictures; Sol Jeffe, Movielab Laboratories, and George A. Hirliman, Walter O. Gutlohn, Inc.

A surge of product sales activity in all exchanges was reported in Chicago last week, as the result of the new WPB raw stock allocations. Exhibitors, eager to obtain as much of a backlog as possible, were said to be signing not only for new pictures, but in so cases, also were buying product of last sea omitted from their previous booking schedu

A principal development was the prod agreement finally reached between Univer and Allied of Illinois' buying-booking circ which controls about 70 theatres. W. W. We shanker, Universal sales manager in Chica announced that all Allied theatres are now der contract for the new season's product. was indicated that the end of the Allied-U versal deadlock would bring many of last s son's unplayed films to circuit members. U versal and Allied had been at odds for m than a year, due to some required percent picture deals.

ARGENTINA NOT EXPECTED TO BAN U. S. FILMS

Argentina does not expect to ban American films, it was reported from Buenos Aires last week. Recently, it was thought the Argentine Government would take such action as a result of the U. S. reduction of raw stock allocations to the country. American distributors explained to Home Secretary Rear Admiral Alberto Tesaire that delivery of raw stock was out of their control and depended entirely on the War Production Board. It was indicated that Argentina would study the U. S. raw stock crisis as it affected the Argentine industry, but officials gave the impression no measures would be taken against American film importation.

Buchanan Is UA Advertising Head

Barry Buchanan, for the past two years spe coordinator for the U. S. Treasury Departm with the film industry, has been appointed direc of advertising and publicity for United Art Gradwell Sears, vice-president in charge of tribution, announced Monday.

In his Treasury position, Mr. Buchanan dire all participation of the industry nationally in War Bond drives, concentrating for the past y from Hollywood on personal participation of s in the various campaigns.

A graduate of Carnegie Institute of Technol Mr. Buchanan was associated with the Shub for a number of years, served as one of the di tors of public relations for the New York Wor Fair in 1939-40, and was with the Ringling Br ers Circuses for several years. After Pearl H bor, the Treasury Department named him field rector of national exploitation in the promotio War Bonds.

Mr. Buchanan recently returned to Califo to conclude his Government affairs. He was assume his new duties with UA about Febru 15. Mr. Sears said no other changes were c templated in the present staff of the adverti and publicity departments at UA.

DeVry Laboratory Equipment Is Sold to Filmack, Inc.

The DeVry Corporation announced in Chic last weekend that sale of the company's labora equipment to Filmack, Inc., producer of trai had been concluded. In announcing the transact William C. DeVry, president, said that the sal the equipment notwithstanding, the organiza would expand distribution of educational and c mercial films through the department headed Gordon Hale. Mr. DeVry said that in the fu the company would devote all of its time to manufacture of equipment.

Chicago Theatres Closed For Safety Violations

Using its new amendment to the Chicago bu ing code which permits the Police, Fire, He and Building Departments to close any buil where they find conditions which might me life or health, the Fire Department late last w closed the Douglas Park theatre, neighbor Yiddish legitimate house. The theatre build it was charged, had no sprinkler system, no proof curtain and no stage vent. Municipal Ju Erwin J. Hasten imposed fines of $100 and c on Abe Kalesh, owner, and Oscar Ostroff, n ager.

Wind and Snow Rip Marquee Off Hartford Theatre

During the recent blizzard which struck New England, the marquee of Dow's theatre, Hartf was ripped off the building. Al Dow and Ferrone, who lease the theatre, must accept blame for the accident, according to Wil J. Ennis, building inspector, who reports fai to comply with a ruling that snow must be sl eled off marquees. No one was hurt.

TELEVISION PLANNERS SET FOR PEACE TIME SPRINT

Varners To Build Unit on Coast; Britain, Canada Prepare for War's End

Gathering momentum in the wake of the Fed-al Communications Commission's report on equency allocations, television developments ithin the fortnight in various parts of the orld indicated a blossoming of plans for utili-tion of the medium at the earliest possible ne and to the fullest extent.

In Hollywood, Warner Bros. purchased a -acre tract for the erection of a television udio and transmitter. It was reported that e purchase price was approximately ,500,000.

Trade reports reaching the Department of ommerce in Washington indicated that Brit-h motion picture interests were planning rge-scale development of color television to pursued over a 10-year period. The re-rts held promise of the full development of lor film for television transmission within e first four years after the program was arted, and further, that commercial high-finition television would be reached in six ars to afford acceptable projection on thea-e screens. It was predicted that large-reen television in color would be in use with-eight years.

anadian Planning Board ormed in Montreal

Meanwhile, the Canadian Radio Technical anning Board had been formed in Montreal ith R. M. Brophy of that city as president. he avowed purpose of the Board was to in-re Canadians everything in the war-devel-ed electronics field, including television and equency modulation radio. It has opened of-es in Toronto.

Describing the function of the board, Mr. ophy said that nobody represented a speci- company, organizations that will use radio equencies becoming partners in a non-profit nture. The board has six panels, each with specific objective, and all composed of lead-s in electronics and radio engineering.

Recommendations of the board and results studies by the committees will be submitted the Canadian government and, Mr. Brophy clared, will have "much to do with Canada taining an appropriate place on the air waves the future"

en Television Applications rom New York State

It was revealed by the FCC, meanwhile, that the 100 or more television applications now nding for stations throughout the nation, 10 re from New York state. In addition, there re four stations operating, or a total of 14, largest number of any one state. Appli-ts included WLIB, Brooklyn; WEBR, , Buffalo; Bamberger Broadcasting Serv-, New York; Blue Network Co., Inc., New rk; Marcus Loew Booking Co., New York; tropolitan Television, New York; The Daily ws, New York; Philco Corporation, New rk; Stromberg-Carlson Co., Rochester, and estchester Broadcasting Company, White ains.

The state of Connecticut had on file last ek applications to build three new television tions and five commercial FM stations, according to FCC reports. No commercial television was licensed for Connecticut, which had two permits for FM outlets, both in Hartford. The state had no non-commercial educational stations, but the Department of Education in co-operation with the U. S. Office of Education, previously announced plans for a state network of such outlets.

It was announced last week that Pan-American World Airways had signed the first airline contract for a sponsored series of television programs on the National Broadcasting Company's New York station, WBNT, to start March 19. Titled "Wings of Democracy," it was described as a 52-week series of 15-minute shows to start with a combination of live talent and motion picture broadcasts and then to utilize film exclusively.

Audience Research Unit Formation Announced

Formation of a Television Audience Research Institute was announced by John K. Churchill, director of research for Columbia Broadcasting System. Operating as a separate division, the Institute planned to have its own offices and staff under the management of Dr. Donald Horton. The function was announced as a continuing study of the television audience as it exists and as it develops, evaluation of programs and program ideas and maintenance of operation records and program reference data.

"Subscription radio," a method advocates claimed would speed the advent of large-scale television by freeing the medium of complete dependence upon advertising patronage to pay the freight, continued to hop about in the news. J. J. Nance, vice-president of the Zenith Radio Corporation, declared that television must solve its "economic riddle" if it is to fulfill its promise of becoming a great industry. He described the "riddle" as a "vicious triangle," wherein "advertisers can't profitably sponsor good television production until there is a mass audience. We can't get a mass audience until we have provided the American people with assured continuous entertainment, pleasing enough to stimulate the buying of receivers by the million." He said that kind of entertainment could not be provided for a period long enough to build the audience because no television producers were financially big enough to pay for it. He suggested "subscription radio" as a solution.

From another quarter came support for that type of underwriting. Arthur Levey, president of the Scophony Corporation of America, in which Paramount Pictures and Twentieth Century-Fox own a 50 per cent stock interest via corporate entities, endorsed the system. He said that last year the company was surveying the possibilities of providing an additional source of revenue for major film distributors.

Plan Envisages Audience Of at Least 1,000,000

"The Scophony subscription television plan envisages an audience of at least 1,000,000 within a few years after the end of the war and at fifty cents a week, a subscriber fee of $500,000 weekly or an annual revenue of $26,000,000 for the program service alone," he said.

Two types of subscriber service have been proposed. One would enter the home by wire, with a charge billed similar to that for telephone service. The other would introduce a "scrambling device" on the television wave that would ruin the picture unless the receiver were equipped with an "unscrambling device" that could be rented from the sponsor of the service.

Technicians are studying a new method of radio transmission announced by the Federal Telephone & Radio Corporation as capable of combining full color or black and white pictures with sound in the same channel. Terming it a "pulse time modulation" system, E. M. Deloraine, director of the company's laboratories, claimed it was also adaptable to the transmission of several sound programs on the same frequency, from the same point of origin, so that one radio station could in the future perform the functions of several stations not so equipped.

Film Union Seeks Television Hold

Expressing belief that a full-blown television industry is in the making, the International Alliance of Theatrical Stage Employees is preparing to seek jurisdiction over many jobs in studios and in production of programs for television, according to Richard F. Walsh, president of the Alliance. The approach is based on the union's estimate that at least 60 per cent of programming in the early years will be via motion pictures.

Among workers involved will be projectionists who handle film for television stations, stage hands, set designers, cameramen, lighting and "boom"-microphone men, film processors and makeup and wardrobe help. The IATSE currently has jurisdiction over such workers either in the motion picture industry, the legitimate theatre or in both.

In pursuing its plans, the IATSE is expected to meet jurisdictional challenges from the National Association of Broadcast Engineers and Technicians, an independent union, and from the International Brotherhood of Electrical Workers, an American Federation of Labor affiliate. The National Broadcasting Company is the only network known to be employing IATSE men in current television experimental broadcasts, using them in station WNBT in New York as stagehands, with NABET members manning the projectors.

With eight television stations now operating, five in the East, one in Chicago and two on the West Coast, it is understood that IATSE locals are studying operations of the Balaban & Katz station in Chicago and the Paramount and Don Lee stations on the West Coast with a view to claiming immediate jurisdiction.

Freedman Again President Of Ontario Independents

Ben Freedman, Port Credit, Ont., has been re-elected president of the Independent Exhibitors of Canada. Bruce McLoed, Kitchener, was named vice-president. Other officers: Harry Lester, Toronto, treasurer; H. L. Romberg, Toronto, secretary; Garson Solary, Toronto, public relations. Lou Davidson, Herman Bennett and Max Starkman, Toronto, directors.

LISTEN TO 'EM CHEE

"MELODRAMA AT ITS BEST!"

"This is the kind of a picture a showman can endorse t friends as well as to his customers. It is murder-mytery-m drama at its best—brisk, brittle and brighter than most doll —with Dick Powell, Anne Shirley, Claire Trevor, Otto Krug and other skilled players out-doing themselves in a productio that is bigger and better than any or all of them."

— MOTION PICTURE DAILY

"OF SMASH CALIBRE!"

"Joins the select circle of big box-office crime pictures as one of the best of them all . . . A brilliantly done, fast action, suspenseful murder mystery with a plot well off the beaten path, blessed with crisp, flashing humor . . . A socko of smash calibre."

— HOLLYWOOD REPORTER

"CRAMMED WITH THRILLS!"

"Exciting moments crammed with thrills and chills . . . A swift-moving melodrama which is effective in plot and presentation."

— MOTION PICTURE HERALD

"CARRIES A PUNCH!"

"Strong melodramatic entertainment effectively produced . . . The film carries a punch and the story has been worked out interestingly . . . Dick Powell delivers his best performance as the dick."

— FILM DAILY

"A STALWART CONTENDER!"

"Here's another whodunit in the grand and modern man and one which can safely be catalogued as a stalwart contend in any field. Exciting, suspenseful and dramatic, the pictu abounds in the spine-tingling situations upon which devotee of mysteries dote."

— BOX OFFICE

"WILL DELIGHT ALL!"

"A vital, passionately violent detective story of rapid action and swift pace that will delight all . . . Good for any situation. . . . Has an electric quality of tension and murderous directness . . . The word-of-mouth will run away with your advertising."

— SHOWMEN'S TRADE REVIEW

"REMEMBER 'MALTESE FALCON'?"

"Remember 'The Maltese Falcon?'. Well, here is another gripping and suspenseful mystery thriller, masterfully directed, well played . . . A directorial triumph in suspense . . . Interest held and often heightened to the point of breathless absorption."

— FILM BU

RED CROSS WAR FUND WEEK MARCH 15-21

FOR The NEW

Dick POWELL

rough tough terrific!

Claire TREVOR • Anne SHIRLEY

Murder, My Sweet

(Tradeshown and reviewed as "Farewell My Lovely")

with

OTTO KRUGER • MIKE MAZURKI • MILES MANDER

DOUGLAS WALTON • DON DOUGLAS

RKO RADIO PICTURES

Produced by Adrian Scott • Directed by Edward Dmytryk

Screen Play by John Paxton

NATIONAL CIRCUIT STUDIES EXPANSION

Considers Possibilities of Operating Circuit Units in Latin America

Hollywood Bureau

Post-war plans of National Theatres provide for expansion of operations to include Latin America, complete utilization of whatever entertainment advantages television may have to offer theatres, and—of first importance in the opinion of Charles P. Skouras, president—continuing dedication of the organization's resources and facilities to "service to our nation." This was indicated in Los Angeles last Saturday at the close of the five-day annual meeting of circuit officials.

Although, according to the text of a statement issued after the meetings, "no definite steps have as yet been taken, nor have any specific plans been laid for the circuit's extension of operations south of the border," B. V. Sturdivant, T. H. Sword and George Curti have been in Mexico City studying possibilities and checking on Latin American theatre operation, policy, availabilities and government regulations.

Study Pre-Fabricated Houses

Additionally, circuit executives devoted much of their time to the subject of pre-fabricated theatres "which would bring speed of erection, safety, beauty and comfort in any climate." Two models of pre-fabricated steel theatres, a 1,200-seat stadium type house and a 900-seat single-floor design, were studied in detail. Built to scale by the Skouras staff, these types of theatres are to be equipped with television reception towers and will be fire and earthquake proof, termite-free and insulated for temperature control. It is said of them that they represent a type of theatre which can be shipped complete, in four freight cars or by boat and quickly erected in any desired location. Three such theatres are to be erected and operated as soon as materials for their construction become available.

On television, Mr. Skouras said, "Television may occupy a very vital position in the future of our business. We have been keeping up with all developments of the science for a long time now. Its possible and probable future has long been recognized by us as a milestone that may change the business as radically as did talking pictures. At any rate, when television comes, National Theatres will be ready for it. Preparatory to our becoming actively engaged in it, we are organizing a permanent television department to meet specific theatre needs."

R. H. McCullough, who has been in charge of Fox West Coast maintenance and purchasing departments for many years, has been placed in charge of the newly created television department.

Vital in Community Life

On the subject of continuing service to the country, Mr. Skouras said, "Our theatres have become an important part of the community life and the war effort. We are, in many cities as well as in Washington, looked to for leadership on numerous national activities. Today, with our War Bond drives, Red Cross, War Fund and countless other activties, we are helping in an important way toward the winning of the war. But when the battle is over the theatres will be looked to for similar if not greater efforts in the winning of the peace and the post-war adjustment. It is up to us to continue to double our service to our nation in the peace in the same showmanly, energetic manner we do now."

Attending the sessions were: F. H. Ricketson, Jr., president of Fox Intermountain Theatres; Elmer Rhoden, president of Fox Wisconsin; Frank Newman, president of Evergreen State; George Bowser, general manager of Fox West Coast; Mr. Sturdivant, division manager of Fox West Coast for northern California; A. J. Krappman, division manager of Fox West Coast for southern California, and department heads.

Spyros Skouras To Speak At "One World" Dinner

Spyros Skouras, president of Twentieth Century-Fox, will be one of the principal speakers at the "One World" dinner to be held this Sunday, February 18, at the Hotel Astor, New York.

Darryl F. Zanuck, vice-president and executive producer of Twentieth Century, will receive one of the awards given by the American Nobel Center, sponsors of the dinner. Kent Cooper, executive director of the Associated Press and Brigadier General David Sarnoff, president of Radio Corporation of America, will be recipients of the other awards.

In addition to Mr. Skouras, the speakers will include Rev. Robert I. Gannon, S.J., president of Fordham University, who will preside; Governor Raymond E. Baldwin of Connecticut; Russell Davenport, Charles E. Hughes, Jr., and Lloyd Stratton. Sir Norman Angell and Dr. Nicholas Murray Butler are honorary chairmen of the Nobel Center, which plans an annual observance of Wendell Willkie's birthday in the form of a dinner honoring outstanding contributions from men in the press, radio and motion picture fields.

Ann Lehr Reelected Head of Hollywood Guild Canteen

Ann Lehr has been reelected president of the Hollywood Guild Canteen, with other officers as follows: Mary Pickford, vice-president; Al Lichtman, vice-president and chairman of the board; Hugh Lee, treasurer and business manager; Harmon Woods, secretary, the board of directors includes Mr. Lichtman, Earl Carroll, John Chudacoff, Bette Davis, Mrs. Sig Herzig, Col. Jason Joy, Charles Koerner, Mrs. Ann Lehr, Mervyn LeRoy, Sol Lesser, David Tipp, Frank Vincent, Spike Wallace, John Wexley, Harrison Woods. Hugh Lee, Mr. Lichtman and Jules Stein comprise the finance committee.

"Hotel Berlin" To Have Seven Openings in Los Angeles

Warner Bros. will open "Hotel Berlin" simultaneously in seven theatres in Los Angeles, instead of the usual three. In addition to the Downtown, Hollywood and Wiltern, houses that will show the picture day-and-date include Beverly Hills, Huntington Park, Forum and San Pedro. The premiere early next month will be the most elaborate since "Yankee Doodle Dandy" had its War Bond opening there.

Columbia Votes Dividend

A common stock dividend of 2½ per cent was declared at a meeting of the board of directors of Columbia Pictures Corporation last Friday at the studio, payable May 9, 1945, to holders of record, April 24.

Bills Would Give Congress Control Of CIAA Work

Washington Bureau

Legislation which would prohibit the form of any more Government corporations suc Prencinradio and to bring existing corpora under the control of Congress and the Budge reau is expected to receive attention in Con in the near future.

Prencinradio is the Coordinator of Inter-A can Affairs' organization for press, motion pic and radio activities in Latin America.

Motion picture activities of CIAA will con under its present setup and will not be transf to Hemisphere Films, Wallace K. Harrison, a CIAA head, announced in New York Mo Apparently, previously reported plans for H sphere to handle the non-commercial film pro of the Coordinator's office have been aband due partly to lack of interest on the part o vate individuals approached by Hemisphere partly to the fact that proposed legislation in gress aims to control all activities of CIAA. tical measures, sponsored by members o Banking Committees, have been introduced in houses, under which the several dozen Go ment corporations would be required to pr budgets as other agencies do and to limit activities to those receiving the specific ap of Congress.

The CIAA subsidiary is the only one of organizations directly connected with films there are several other lines of business in the Government is interested, through subsid of the Reconstruction Finance Corporation, large funds from which they can make loa industry, pay subsidies and purchase comm outright.

Senators Byrd of Virginia and Butler of braska introduced the bill in the Senate and F sentative Case of South Dakota sponsored it House.

Operation of Government corporations has under fire for the past year. As a result of a ate investigation last year, it was found that of these corporations in the past had been ject to no audit control and had been financed blanket appropriations over which Congres no control once it approved them.

Rodgers Announces Eight In MGM's Tenth Group

"Keep Your Powder Dry," starring Turner, Laraine Day and Susan Peters, w included in MGM's 10th block of releases cording to William F. Rodgers, vice-pre and general sales manager.

The film will be tradeshown in Atlanta F ary 14, in Omaha February 19, and in all exchanges February 21. Inclusion of the increases to eight the total for the company's group. Tentative release date has been se March 30.

Other films in the block are: "Thin Man Home," "Main Street After Dark," "Musi Millions," "Blonde Fever," "This Man's N "Between Two Women," and "Nothing Trouble," to be released in the order named, January 12 to March 16.

Pathe Releases Subject on Western Front Action

Pathe News released on Broadway Wedn a one-reel film, "Report on the Western F giving a full picture of how the Allies brok German counter offensive and resumed the sive themselves. It was compiled from the records of newsreel cameramen on six dif sectors of the Western Front, and includes s maps outlining each theatre of action and inf tive narration. The firm marks the first atten give the public an over-all pictorial record c cent events in the European war theatre.

niversal's Profit 3,412,701 in Year apital Increases

he net profit of Universal Pictures for the year ed Oct. 28, 1944, was $3,412,701 after provision Federal income and excess profits taxes of $7,-900, with earnings equivalent to $5.15 per share he 662,592 shares of common outstanding at the . The new figures compare with a profit of 59,968 in the preceding fiscal year, and earn-s equivalent to $6.57 on the 571,942 shares of mon outstanding on Oct. 30, 1943.

eleased in the annual report of J. Cheever Cow-chairman of the board, and N. J. Blumberg, ident, the information was contained in a 32-e volume replete with photographic and chart trations of company personalities, productions operations. "The basic costs of producing and ributing motion pictures have steadily in-sed, in common with other industrial opera-s; but Universal is making every effort, ugh its systems of budgetary control, to pre-t undue increase in such costs," the report ted out.

ross income from all sources for the 1944 pe-l increased to $51,561,504, the largest amount in company's history. This compares with $46,-527 in the preceding year. Of the total reve-s, $32,386,000 was derived from domestic opera-s, an increase of $3,323,000 over the preceding rs, and $19,175,000 from operations in foreign ntries, an increase of $1,760,000.

The company's capital structure was strength-d and simplified during the past year as a result he sale of $7,500,000 of 3¾ per cent debentures, March 1, 1959, through a nationwide invest-t banking group," the report added. "The ceeds from the sale of these debentures were d to retire the company's outstanding bank loans its five per cent convertible debentures, due ril 1, 1950.

The net working capital position of the com-y was further strengthened during the year, the l increasing from $16,094,906 to $18,798,687. e ratio of current and working assets to cur-t liabilities was 2.84 to one at the close of the al year." The charge to operations for the rtization of films, royalties, etc., amounted to ,375,518, an increase of $4,101,870 over the pre-us year, described as the result of increased duction schedules and higher production costs. entories at the end of the fiscal year stood at ,487,592, as compared with $19,161,801 at the of the previous year.

Pointing out that the total taxes of $9,639,542 ing the year was equivalent to 74 per cent of earnings after deducting operating expenses was equal to $14.55 per share of stock, Mr. vdin and Mr. Blumberg called for a "sounder hod" of taxation. "In revising our tax sys-," the report held, "consideration should be giv-to the elimination of double taxation on the ckholder's share of his corporation's earnings, ich is now levied upon first through taxes upon corporation's earnings themselves and then in through individual income taxes when the aining earnings are paid out as dividends."

isney Quarterly Net ses to $391,000

Net income of Walt Disney Productions for 13 weeks ended December 30 was $391,000 ore income taxes and year-end adjustments, ording to a report last week to stockholders their annual meeting in Hollywood. Net for corresponding period the previous year was 9,000.

Preferred stockholders elected George E. Jones Harry E. Edington as directors representing ferred stock; common shareholders elected alter E. Disney, Roy O. Disney, Gunther R. ssing and Edna F. Disney. Newly elected ectors elected Walter E. Disney, president; y O. Disney, vice-president, secretary and treas-r; Gunther E. Lessing, vice-president; Paul Pease, comptroller and assistant treasurer,

Morrell Elected President Of Toronto Managers

George Morrell has been elected president of the Toronto Suburban Managers Association, which also selected Maurice Doyle as vice-president, Allan Easson, treasurer and Jay Smith, secretary. The association passed unanimously a vote of thanks to Charles Querrie, retiring president, and created for him the title of honorary president.

Clair Hague Dies; Was Universal's Canadian Agent

Clair Hague, 60, Universal's Canadian representative, died in Toronto February 7 of pneumonia. Mr. Hague joined Universal in 1913 and was connected with the company until his death.

Clair Hague

Born in Brantford, Ontario, he spent his early years in show business with circuses, carnivals and road shows. Prior to his association with Universal, he was with the Allen Amusement Company and the Kleine Optical Company, one of the first distributors of motion picture projection equipment. When Mr. Hague worked for the company George Kleine, its organizer and head, was ordering projection machines from Thomas A. Edison in one-twelfth dozen lots. Later he was associated with Mr. Kleine in exploiting what were then called educational pictures.

Mr. Hague for many years was an outstanding figure in the industry in Canada, both institutionally and socially. He was active in the Canadian Picture Pioneers and at one time was chairman of its executive committee.

Funeral services were held in Toronto Saturday with the Universal home office in New York represented at the rites by F. J. A. McCarthy, southern and Canadian sales manager. Mr. Hague is survived by a wife, two daughters and a son.

Robert L. Murray, ASCAP Publicity Director

Robert L. Murray, director of public relations for the American Society of Composers, Authors and Publishers, died of a heart attack in Montreal, Canada, February 10. He was 55 years old. He joined ASCAP in 1940, having previously held executive posts with several Hearst newspapers, including the New York *American*, of which he had been editor at one time. Surviving are his wife, Mrs. Hermine Murray, and two stepsons, Pfc. Philip Welch and 1st Lt. Paul E. Welch.

Al Dubin, Song Writer

Al Dubin, writer of lyrics for more than 2,000 songs, died Sunday at Roosevelt Hospital, New York, following a short illness. He lived in Hollywood. In a nine-year period, Mr. Dubin had written more than 500 songs for Warner Bros. In 1935, with Harry Warren, he was awarded the Academy Award for "Lullaby of Broadway." Surviving is a brother, Joseph Dubin, of Hollywood.

Mrs. Alta Griefer

Mrs. Alta Griefer, 70, mother of Ben Griefer, managing director of the Adams and Paramount theatres, Newark, died February 8, at her home in Brooklyn. She was the widow of Charles Griefer. Surviving are three sons, five daughters and a sister.

Goldman Verdict Is Hit by Wright At Appeal Hearing

Federal Judge William H. Kirkpatrick's dismissal of a $1,350,000 triple damage suit brought by William Goldman Theatres, Inc., of Philadelphia, against Warner Brothers and 10 other producers and distributors, was assailed February 8 in the U. S. Circuit Court in Philadelphia by the Government, which intervened in the case.

Robert L. Wright, special assistant U. S. Attorney General, told the court that if an earlier dismissal of the suit by U. S. District Court Judge William H. Kirkpatrick were upheld, the Government's whole power of prosecution under the Sherman anti-trust act would be imperiled. Judge Kirkpatrick dismissed the suit last April, denying that the defendants' refusal to lease first run films to William Goldman, operator of a circuit in Philadelphia, was in restraint of interstate commerce. Mr. Goldman appealed that decision, and the Government thereafter intervened in the case as a "friend of the court."

Sees Trust Suits Imperiled

Mr. Wright pointed out the Government already had brought suits under the Sherman act against other companies, and said those suits would collapse unless Judge Kirkpatrick's ruling were reversed. The same thing undoubtedly would happen to other anti-trust prosecutions, Mr. Wright told the court.

The Government, Mr. Wright continued, "is not interested in the amount of damage Mr. Goldman claims he suffered, but only in the legal principles enunciated by Judge Kirkpatrick in his dismissal of the claim."

He disputed Judge Kirkpatrick's contention there were enough first run houses in Philadelphia, holding that it is to the public's benefit to have as many as possible. He also argued against Judge Kirkpatrick's judicial power to hold that prices charged by Warners in Philadelphia were reasonable.

William A. Gray and Robert Dechert, of counsel for Mr. Goldman, argued the reputed Warner monopoly was illegal. They charged that "the facts and circumstances surrounding the asserted monopoly showed it resulted from collusion with producers and distributors." Mr. Dechert declared motion pictures had great effect upon public opinion, and that a monopoly could "stifle" pictures. He cited the film, "Citizen Kane," as an example, saying Warners refused to show it there.

Former U. S. Sen. George Wharton Pepper, former State Attorney General William A. Schnader and former Judge Joseph N. Proskauer, New York, of counsel for the defendants, contended Mr. Goldman failed to produce any evidence of illegality. Warners, they said, were given first run films because they had theatres in the best locations and were the "best customers" in the area.

Proskauer Denies "Squeeze"

Judge Proskauer said "this is not the case of a little man being squeezed," pointing out that Mr. Goldman formerly was Warners' general manager in Philadelphia at $74,000 a year and was well informed on trade practices and customs. He said he believed Mr. Goldman's litigation was an effort to "get into the inner circle himself."

Mr. Goldman claimed he lost $450,000 through inability to get first run pictures for his Erlanger theatre, and claimed triple damages under the provisions of the Sherman Act.

At the hearing's conclusion, Judges John J. Parker, Charlotte, N. C., substituting there; Paul C. Leahy, of the Wilmington (Del.) District Court, also substituting, and John Biggs, Jr., ordered both sides to file briefs.

Defendants are: Warner Brothers Pictures, Inc., and its affiliates, Vitagraph, Stanley Company and Warner Brothers Circuit Management Corporation; Loew's, Inc.; Paramount Pictures; RKO Pictures; 20th Century-Fox Films; Columbia Pictures; Universal Corporation; Universal Film Exchanges and United Artists Corporation.

It's the Woman

THAT'S

A TOP "A

SENSATIONAL BUSINESS at the 4,000-seat de luxe ALBEE, BROOKLYN...and for scores of other first runs like PALACE, NEW YORK — PALACE, CHICAGO — PROCTORS, NEWARK — KEITH, WASHINGTON — ORPHEUM, KANSAS CITY — KEITH, SYRACUSE — KEITH, DAYTON — ORPHEUM, NEW ORLEANS — UPTOWN, SALT LAKE CITY—BRANDEIS, OMAHA—ORPHEUM, SEATTLE—PALACE, MEMPHIS—ALBEE, PROVIDENCE—ORPHEUM, DENVER—MAJESTIC, DALLAS.

Appeal

KING THIS GREAT RKO SHOW

GROSSER IN TOP "A" HOUSES!

The women just can't resist that virile, super-masculine appeal of big John Wayne—and his stormy romance with Ella Raines!

Miss Wanda Hale, in her rave review in the N. Y. Daily News, sums it up for women in general with:

> **"Hooray! 'Tall in the Saddle' adds something new to old-fashioned westerns. That something is animal magnetism. And I don't mean horses. It's romance appeal in the forms of John Wayne and Ella Raines. And if this deviation doesn't make the Palace Theatre one of the most popular places in town for the run, I miss my guess."**
>
> **[It did, Wanda—RKO]**

JOHN WAYNE · ELLA RAINES

IN

TALL IN THE SADDLE

with

WARD BOND • GEORGE "GABBY" HAYES • AUDREY LONG • ELISABETH RISDON • DON DOUGLAS

Produced by ROBERT FELLOWS • *Directed by* EDWIN L. MARIN

Screen Play by Michael Hogan and Paul P. Fix

RKO RADIO PICTURES

SIGN THAT PLEDGE CARD! RED CROSS DRIVE — MARCH 15-21

RANK PLANS MAJOR BRITISH MUSICAL

In Color, Will Be Based on Life Story of Cochran, Noted British Showman

by PETER BURNUP
in London

Plans for the first large scale Rank Technicolor "musical" seem well on the way to fulfilment. The likelihood is that the picture will go on the floor at Denham as soon as Thorold Dickinson finishes with the colour cameras on his "Men of Two Worlds" film about August next.

The whole project has been kept in an atmosphere of secrecy. None, indeed, save the immediate hierarchy yet has knowledge thereof.

The form of the film has not been settled precisely. It is to be a sort of life story of 72-year-old Charles Blake Cochran, sometimes known as England's Ziegfeld, but quite certainly this land's greatest showman of all time.

Has Had Varied Career

Mr. Cochran acted under Alexander C. Comstock's management at Niblo's Gardens, New York City, in 1892. He has worked in circuses, burlesque shows, curio exhibitions; acted as personal representative to the late Richard Mansfield; promoted box-fights, wrestling, zoos; presented Ibsen on the stage, produced everything else from "The Miracle" to "Damaged Goods" and a dozen sparkling, raffish, near-naughty revues.

And now the aged showman lies gravely ill in a London nursing home. He who has managed and promoted half the great artists of his time is unable to take charge of the Charles Blake Cochran production which promises to be the greatest of them all.

Filippo del Giudice it was, many months since, who first proposed to Mr. Cochran that the film should be made. Discussions then were vague. Mr. Del Giudice was busy at the time initiating similar talks with a whole flock of the distinguished, including Winston Churchill, for the screen rights to the Prime Minister's life of his great ancestor, the first Duke of Marlborough.

Mr. Cochran's friends declare that he was offered £10,000 (about $40,000) for the story. Whatever the facts were, the tangled discussions have been reported to the ultimate arbiter, J. Arthur Rank, who, so it is now said on the inside, has arrived at a suitable accommodation in the matter.

Want It Done on Large Scale

There remains now only to fix the script form. Mr. Rank wants the thing done on an immense scale, but he doesn't wish it to develop into a sort of plagiarism of "Yankee Doodle Dandy" or "The Great Ziegfeld." There are, moreover, considerations of the touchiness or otherwise of living persons, or the relatives of those lately deceased, who might be portrayed in the picture. Different circumstances obtain in this country from those operating in America in that regard.

There's a marked coyness when it comes to depicting actual persons on our screens; as witness the situation lately arising in MGM's "Mrs. Parkington." In the original version, Cecil Kellaway is understood to have provided a conspicuously recognisable portrait of the Prince of Wales, afterwards King Edward VII. That simply wouldn't do for Britain's cinemas. Hugo Haas, in the British edition, plays—instead of the real Prince—an amiable Ruritanian monarch with no discernible authenticity.

But doubtless Mr. Rank and his considerable cohort of diplomatic and social advisers will presently iron out all those little bothers. For the film chief is keenly set on having the picture made.

Weigh South African Production

Meanwhile, the departure of John Davis for South Africa—Odeon's chief plans to be away for at least three months—brings right into the sphere of practical politics the question of large-scale production of South African films. That project was first mooted by this department when we pointed out the immense potentialities of such a theme, not only as a matter of picture making as such, but as an Empire-binding medium.

But there are other venturers in the same field. Sir Alexander Korda's principal production aide, Ian Murray Dalrymple, has close connections with South Africa; his father was one of the Colony's most famed administrators. Mr. Dalrymple, in his chief's absence planning the future MGM-British programme, has been investigating African possibilities; wants Sir Alexander to make in Africa itself an epic open-air subject in which all the great figures of the era from Kruger to Smuts would appear.

A new African gold rush may safely be forecast as a sequel to John Davis's travels.

▽

Cineguild—Anthony Havelock-Allan, David Lean, Ronald Neame—have started work on the latest Noel Coward affair, "Brief Encounter". This has nothing to do with any cursory once-over Mr. Coward may have given to Brooklyn, N. Y. It's a happy-go-lucky English story with a North country background. A unit has been sent up to the wayside Cumberland village of Carnforth to obtain background shots. Celia Johnson and Stanley Holloway—they both earned medals for their work in Mr. Coward's "This Happy Breed"—are in the party.

Would Make "Great Expectations"

Add to Dickens' Scenario Department. The Cineguild triumvirate want to make "Great Expectations" when their present production is through.

Gabriel Pascal's long-distance Marathon effort—"Caesar and Cleopatra"—is definitely in its last stages at Denham. But that's not to say we'll see the completed article yet awhile. For. Mr. Pascal has received Government permission to take a team out to Egypt; just to get Cleopatra's authentic golden sands into his Technicolor film.

Mr. Pascal talks now of making Bernard Shaw's "Man and Superman". But this one won't be financed by Mr. Rank, it is understood. Someone else will foot the production bill, with Mr. Rank coming in only as distributor through his General Film Distributors organization.

Mr. Pascal maintains he has assurances that room will be found for his production in the currently requisitioned Sound City studios. Other persons maintain that he exhibits characteristic optimism therein, for, despite the considerable efforts Board of Trade officials continually make for studio de-requisitioning, there's little sign of Sound City being available for many months to come; although Whitehall has confirmed that the studios in question stand high in the release priority list.

▽

Optimism is a euphemistic understatement in connection particularly with Worton Hall, purchased on a 50-50 basis, for post-war use, by British Lion's Sam Smith and John Corfield, who was once Lady Yule's associate in British National.

Mr. Corfield has contracted also with Mr. Rank's G.F.D. to make a series of films at Worton Hall, where, declares Mr. Corfield: "I hope to start work in May of this year." Realistic observers murmur at that, for it is well known that re-equipment of the studios, even when de-requisitioning is a physical fact, will take many months.

Anyhow, Mr. Corfield has his plans all ready. Screen rights to the novel "Bedelia," by the author of "Laura," Vera Gaspary, have been acquired. Miss Gaspary has been invited here to collaborate in the screenplay. Isidore Goldsmith — Vienna-born maker of "Hatter's Castle" and "The Stars Look Down" —has been named producer.

More Studios in England Available

London Bureau

Two more studio stages are now available for derequisitioning, but British Government film units insist on retaining accommodations such as cutting rooms. A meeting to seek a remedy has been arranged between executives of the J. Arthur Rank organization and the Ministry of Information.

One of the studio stages, used as a wartime food store and now derequisitioned, has been found damaged but the Ministry of Works is authorizing a special priority for reconditioning.

The wartime occupants of another studio are reluctant to surrender it, claiming that one stage housing heavy machinery cannot be evacuated and that films cannot be made because of the noise from this machinery. However, sound tests conducted in collaboration with Western Electric have demonstrated that this noise does not interfere with sound tracks, so it is likely that Sir Alexander Korda may occupy the studio as soon as equipment is available. The Board of Trade is understood to be willing to grant Sir Alexander an import license for American machinery.

A general census of re-equipment requirements is still incomplete, but a meeting of the British Film Producers Association and the equipment makers is expected to be held within a few weeks. Theatres, however, must await low priorities for reconditioning, and it is unlikely that any comprehensive plan along this line will be possible for three or four years. The Government insists that the repair of bomb-damaged homes and the buildings of new ones come first.

Skouras To Go to England In March with Silverstones

Spyros Skouras, president of Twentieth Century-Fox, is to leave for England about mid-March, accompanied by Murray Silverstone, vice-president in charge of foreign distribution, and Arthur Silverstone, home office foreign representative stationed in London but currently in the U. S. Mr. Skouras returned to New York from a visit to Hollywood this week. While in England he will study the company's British production plans and Twentieth Century-Fox distribution in England. The company recently completed a deal with Marcel Hellman for joint production of "Wanted for Murder."

Weiss Leaves Warner Post

Henry Weiss has left the booking department of the Warner theatre circuit in Philadelphia to return to his law practice. He is succeeded by Rose Schneider.

Name Publicity Chairmen for Red Cross Drive

S. Barret McCormick and Harry Mandel, national publicity directors for the industry's 1945 Red Cross War Fund drive, announced in New York Tuesday exchange area public relations chairmen for the campaign. The drive will be held March 15 to 21. N. Peter Rathvon is national chairman.

Mr. Rathvon called a conference Thursday at the University Club, New York, at which members of his national committee met with industry leaders who will address the scheduled Red Cross meetings in 30 key cities throughout the country.

The first of the series of these meetings will take place Tuesday morning, February 20, at the Waldorf-Astoria Hotel in New York.

Members of the committee who were expected to attend the University Club luncheon included Major L. E. Thompson, Leon J. Bamberger, Mr. McCormick, Mr. Mandel, Arthur M. Brilant, H. M. Richey, John J. O'Connor, W. C. Michel, E. M. Schnitzer, Bernard M. Kamber, Herman Robbins and John A. Cassidy.

The exchange area public relations chairmen named were:

Charles Smakwitz, Albany; Bill Brady, Atlanta; Harry Browning, Boston; Charles Taylor, Buffalo; Roy Smart, Charlotte; W. K. Hollander, Chicago; Nate Wise, Cincinnati; E. J. Fisher, Cleveland; Ray Beall, Dallas; Harold Rice, Denver; Dale McFarland, Des Moines; Alice Gorham, Detroit; Ken Collins, Indianapolis; Jerry Zigmond, Kansas City; Seymour Peiser, Los Angeles; Cecil Vogel, Memphis; H. Brunner, Milwaukee; Charles Winchell, Minneapolis; Lou Brown. New Haven: Maurice Barr, New Orleans; Edward C. Dowden, New York; Robert Busch, Oklahoma City; Ted Emerson, Omaha; James Ashcraft, Philadelphia; James Totman, Pittsburgh; Jack Matlack, Portland; Les Kaufman, St. Louis; Helen Garrity, Salt Lake City; Fay Reeder, San Francisco; Vic Gauntlett, Seattle, and Frank LaFalce, Washington.

Mr. Rathvon announced this week he had received assurances of full support in the drive from Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees.

At its regular February meeting last week, the board of directors of Allied Motion Picture Theatre Owners of Western Pennsylvania went on record unanimously endorsing the drive and pledging its fullest cooperation.

Newbury and Dollinger Head New Jersey Booking Group

The Independent Theatre Service, Inc., a new booking and buying combine, has been officially set up to begin immediate operation in New Jersey. The formation of the organization was completed last week at an election meeting in New York with an initial membership of 65 theatres, including Allied of New Jersey independents and several independent circuits in the state which book out of the New York office. Officers of the combine are:

Lee Newbury, president; Irving Dollinger, vice-president; Harry H. Lowenstein, secretary; David Snaper, treasurer, and Joseph Siccardi, assistant treasurer. Members of the board, in addition to the officers, are: Jack Unger, Dr. Henry Brown, Louis Gold, Maurice Miller and Edward Lachman.

A committee consisting of Mr. Newbury, Mr. Dollinger and Mr. Miller, was named to interview buyers and obtain office sapce and personnel for the new organization.

Decency Legion Reviews Ten New Pictures

The National Legion of Decency this week reviewed 10 new films, approving seven and finding three objectionable in part. In Class A-1, unobjectionable for general patronage, are: "Beyound the Pecos," "Lone Texas Ranger," "Sheriff of Cimarron," "Three Caballeros," "Thunderhead," "Topeka Terror." In Class A-2, unobjectionable for adults: "Steppin' in Society." In Class B, objectionable in part: "On Approval," "Shanghai Drama," "Vampier's Ghost."

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 47—Senator Vandenberg states his plan for world peace. . . . Winter flashes on the Western Front. . . . Badgett Quads eat their sixth birthday cake. . . . Thrills at the country fair "Down Under." . . . The Navy pays tribute to "The Fighting Lady."

MOVIETONE NEWS—Vol. 27, No. 48—Chinese masses clog roads in weary retreat. . . . Ledo road opened to speed supplies for needy China. . . . Filipinos trained as guerillas to aid U. S. liberators. . . . War dogs released by Army go back to civilian life. . . . Sport: basketball and pocket billiards. . . . Major Bong marries.

NEWS OF THE DAY—Vol. 15, No. 245—Latest war films of Western Front. . . . Vandenberg urges action now to prevent third world war. . . . DeGaulle sees new French fighting forces off to front. . . . America leads fashion parade. . . . Uncle Sam calls the "Voice."

NEWS OF THE DAY—Vol. 15, No. 246—New Stilwell road opened by Yanks. . . . Chinese in mass exodus as Japs capture U. S. bases. . . . Filipino guerillas sign to fight for Uncle Sam. . . . Wedding bells for Major Bong. . . . Cue magic cheers wounded. . . . News from canine front. . . . Thanks to filmgoers from March of Dimes.

PARAMOUNT NEWS—No. 48—N. Y. harbor disaster. . . . Home front lesson. . . . For a new China. . . . Vandenberg plan spurs Senate action. . . . Fashion front, New York previews 1945 styles. . . . Climax in Europe.

PARAMOUNT NEWS—No. 49—First Pictures—Burma Road miracle. . . . Dewey speaks for Republicans. . . . Private Flick—his war is over. . . . Philippines—the drive beyond Manila.

RKO PATHE NEWS—Vol. 16, No. 50—Western Front. . . . Battle of the bulge. . . . Strasbourg saved. . . . French ports in ruins. . . . DeGaulle at Nantes.

RKO PATHE NEWS—Vol. 16, No. 51—First convoy travels Ledo road to China. . . . Civilians freed from Nazi-held St. Nazaire. . . . Governor Dewey speaks at Lincoln Day dinner. . . . Canine vets train for return home. . . . Major Bong takes a bride.

UNIVERSAL NEWS—Vol. 18, No. 371—Rough road to Mandalay. . . . When four becomes six (Texas quads have birthday). . . . Bonnets for spring. . . . Bitter war on Western Front.

UNIVERSAL NEWS—Vol. 18, No. 372—Lifeline to China reopened. . . . Chinese flee Jap terror. . . . Dewey wants active peace role for U. S. . . . St. Nazaire civilians evacuated. . . . Honorable discharge for Army dogs. . . . Notre Dame beats N.Y.U. at basketball.

ALL AMERICAN NEWS—Vol. 3, No. 121—Beau Jack, ex-lightweight champ, graduates. . . . Crowds make merry at birthday ball. . . . Personalities in the news. . . . Ration board has tough job. . . . Heroes of 92nd Division given decorations.

French to Review Newsreel Pact

The agreement between France Libre Actualités, French Government-controlled newsreel, and the five American newsreels, which went into effect in December, whereby a lavender print of the United Newsreel is supplied to the French in return for French domestic newsreel footage, is expected to be reviewed by the French within 90 days.

After D-Day, the French Government requested that only one American newsreel be shown in the country. The five companies agreed to supply U. S. war and home front news through United Newsreel, compilation of the American reels produced by the overseas film division of the Office of War Information.

The three-month agreement may be extended for as long as the war continues or if the French Government decides the emergency period is ended, it will permit American newsreels to operate individually in France. The companies, meanwhile, continue to have their own cameramen with the Allied armies in France.

Folliard and Michalson Start Depinet Drive Tour

Robert Folliard, RKO Radio eastern district manager and 1945 Ned Depinet Drive captain, and Harry Michalson, short subjects sales manager, left last Sunday for a 27-day tour that will take them to every company exchange in the United States and Canada.

Selznick Marks 10th Anniversary In Own Company

National release of two new pictures will highlight in March the 10th anniversary of David O. Selznick as an independent producer under the trademark of Selznick International Pictures. The celebration also will mark the 22nd anniversary of Mr. Selznick's activity in production, and the 32nd anniversary of the start in pictures of his father, the late Lewis J. Selznick. The two features will be "I'll Be Seeing You," co-starring Ginger Rogers, Joseph Cotten and Shirley Temple, and "Spellbound," an Alfred Hitchcock production in which Ingrid Bergman and Gregory Peck will appear as co-stars.

Production caliber and selectiveness were the main objectives emphasized by Mr. Selznick in starting the new organization. In 1939 he won the Irving Thalberg Memorial Award for "the most consistent high quality of production." For ten successive years he headed the MOTION PICTURE HERALD-*Fame* list of all-time champion producers. In the new *Fame*, for 1945, he was one of the Champion of Champions, based on his 13-year production record. Mr. Selznick's office claims that "other awards made to Selznick International have exceeded in number those given any other film concern with similar total production output."

Stars brought to popular recognition under the Selznick banner include Vivien Leigh, Ingrid Bergman, Joan Fontaine and Jennifer Jones. Other stars under personal contract include Joseph Cotten, Shirley Temple, Alan Marshal and Dorothy McGuire.

The greatest money-maker of all time, "Gone With the Wind," was the company's magnum opus, winner of the Academy Award in 1939. Mr. Selznick's "Rebecca" captured that Award in 1940. Other Selznick releases included "Little Lord Fauntleroy," "The Garden of Allah," "A Star Is Born," "The Prisoner of Zenda," "Nothing Sacred," "The Adventures of Tom Sawyer," "Made for Each Other," "The Young in Heart," "Intermezzo, a Love Story," "Since You Went Away," and "I'll Be Seeing You," one of those planned for March release.

Pictures already planned for production by Mr. Selznick, or under his supervision, during the next year are: "So Little Time," based on the J. P. Marquand novel; "Duel in the Sun," a Technicolor picture with Gregory Peck, Jennifer Jones and an all-star cast directed by King Vidor; "The Scarlet Lily," in which Ingrid Bergman will enact the part of Mary Magdalene, and Alfred Hitchcock's "Notorious."

Mr. Selznick started in production in 1923 with a two-reel subject about the heavyweight contender, Firpo. Within five years he had joined Paramount as executive assistant to B. P. Schulberg, moving later to the post of executive vice-president in charge of production for RKO Radio Pictures, and then became a producer for Metro-Goldwyn-Mayer before starting his own company as an independent producer.

Samuelson Reelected by Pennsylvania Exhibitors

Sidney Samuelson has been reelected general manager of the Allied Independent Theatre Owners of Eastern Pennsylvania, Inc., Philadelphia. In addition, the following have been elected. To the board of governors from Philadelphia, for a three-year term, Ben Fertel, Milton Rogasner and Morris Wax; to the board from upstate Pennsylvania, three-year term, Joe Conway and Jack Greenberg; to the board from Philadelphia, two-year term, to fill a vacancy, Martin B. Ellis, and for alternate governors, one-year term, George L. Ickes, Thomas Lazarick, George Riester, Lester Stallman and Max Korr. Other officers elected by the board were: Mr. Fertel, treasurer; E. B. Gregory, secretary; Mr. Conway, chairman, finance; Harry Chertcoff, national director, and Mr. Ickes and Mr. Wax, alternates.

Kuykendall Urges Plan for Repeal of 20% Ticket Tax

Calling for united action now in preparing to meet the post-war exhibitor problems, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, this week urged that theatre owners concentrate on preventing further Federal and state admission taxes.

In an MPTOA bulletin issued in New York Mr. Kuykendall emphasized that repeal of the 20 per cent Federal admission tax should be planned now, for quick action when the war ended.

Although most of the bulletin was devoted to the problems of taxation, the MPTOA head discussed several other exhibitor "headaches," including high rentals and declining grosses. The peak of the war boom was reached several months ago, he pointed out, adding that a "definite decline has already set in, probably due to the fact that Government spending is no longer on the increase.

"What do you think will happen to you when this huge Government spending on war production suddenly ends, as it is bound to do when the war ends?" he queried. "It takes no oracle to figure out the answer; just cut off a healthy chunk of your box office receipts and see how you come out."

Most theatres survive the burdens of taxation and high rentals today only because of the war boom, he declared, and blamed the Consent Decree selling system for "skyrocketing film prices and percentage terms to impossible heights. Were it not for the war boom coming along at the same time that the Decree was imposed upon us by anti-trust legislation, the costly, cumbersome Decree selling system would undoubtedly have exterminated a lot of smaller theatres.

"Some means of bringing down film prices with the drop in business that is sure to come must be found by exhibitors, and soon!" he warned.

The real danger to exhibitors, in connection with the sudden collapse of the war boom, he observed, was the heavy 20 per cent Federal tax "which can crush a lot of small town theatres and subsequent run houses who must operate at lower admission prices, if this heavy tax continues after the bottom falls out of their business." He urged united action and appeals to Congressmen.

The bulletin concluded with a discussion of the dimout, fuel and rationing problems, the rubber and truck shortage and other wartime emergencies.

Film Classics Negotiating For Two More Exchanges

Film Classics is negotiating for the acquisition of two additional branches, at present operated by franchise holders, L. E. Goldhammer, vice-president and general sales manager, said last week. The company owns the branch in New York, and has 21 "outside" exchanges.

Other deals are pending for the acquisition of additional films, Mr. Goldhammer said.

Members of the newly-elected executive committee of Film Classics' franchise holders consists of Al Dezel, Detroit, chairman; J. F. White, Jr., Charlotte, secretary-treasurer; Bert Sterns, Pittsburgh; Arthur Lockwood, Boston; Joseph Wolf, Indianapolis, and Sam Wheeler, Washington.

Settlement Reached in Boston Trust Suits

The anti-trust suits, originally filed in 1935 by the Commonwealth Amusement Enterprises, Inc., of Boston and Nashua Theatres, Inc., against the Colonial Theatre Company, Nashua, N. H., and the majors, were settled out of court in Boston February 7, and the jury dismissed in Federal Judge Sweeney's court. Rumor had the settlement figure at $300,000. The suit, which in the past 10 years had been in various stages of litigation, charged violation of the Sherman anti-trust act and conspiracy to restrain trade by the method the majors used in distributing features.

Short Product in First Run Houses

NEW YORK—Week of February 12

ASTOR: First Aiders.....RKO
Feature: Princess and the Pirate.....RKO

CAPITOL: Striking Champions.....Columbia
Screwy Truant.....MGM
Feature: Thin Man Goes Home.....MGM

CRITERION: Chew Chew Baby.....Universal
World Without Borders.....Universal
Feature: The Suspect.....Universal

GLOBE: Saddle Starlet.....RKO
Feature: The Three Caballeros.....RKO

HOLLYWOOD: Stage Door Cartoon...Vitaphone
Silence.....Paramount-WAC
Jammin' the Blues.....Vitaphone
Feature: Roughly Speaking.....Warner Bros.

MUSIC HALL: Springtime for Pluto.....RKO
Feature: Song to Remember.....Columbia

RIALTO: Two Gun Rusty.....Paramount
Broncos and Brands.....Paramount
Feature: Destiny.....Universal

RIVOLI: Seeing Them Through.....RKO-WAC
Silence.....Paramount-WAC
Feature: Keys of the Kingdom.....20th Cent.-Fox

ROXY: Once Over Lightly.....Vitaphone
Silence.....Paramount-WAC
Port of Missing Mice.....20th Cent.-Fox
Trolling for Strikes.....20th Cent.-Fox
Feature: Hangover Square.....20th Cent.-Fox

STRAND: Herr Meets Hare.....Vitaphone
California, Here We Are.....Vitaphone
Feature: Objective, Burma.....Warner Bros.

CHICAGO—Week of February 12

APOLLO: Dark Shadows.....MGM
Seeing Them Through.....WAC-RKO
Feature: Together Again.....Columbia

GARRICK: Seeing Them Through.....WAC-RKO
The Unknown Battle.....20th Cent.-Fox
Feature: Something for the Boys.....20th Cent.-Fox

GRAND: Brought to Action.....WAC-UA
Features: Bowery to Broadway.....Universal
Girl Rush.....RKO

PALACE: Barney Bear's Polar Pest.....MGM
Features: The Suspect.....Universal
She Gets Her Man.....Universal

ROOSEVELT: Yankee Doodle Donkey..Paramount
Feature: Objective, Burma.....Warner Bros.

STATE LAKE: Unruly Hare.....Vitaphone
Seeing Them Through.....WAC-RKO
Feature: The Keys of the Kingdom.....20th Cent.-Fox

UNITED ARTISTS: Trap Happy Porky..Vitaphone
Feature: Mrs. Parkington.....MGM

WOODS: What's Your Name?.WAC-20th Cent.-Fox
So You Want to Give Up Smoking.....Vitaphone
Aqua-Maids.....Columbia
Carnival Rhythm.....Vitaphone
Feature: The Princess and the Pirate.....RKO

NLRB "Coddling" Producers And SAG, Union Charges

At midweek, a decision was still withheld by the Screen Players Union on whether to send representatives to Washington February 22 to attend hearings on the producers' and Screen Actors Guild's petitions for reconsideration of the National Labor Relations Board's definition of "extra player" in its certification of the union as bargaining agent for extras.

Last weekend, the SPU telegraphed the NLRB charging that the agency was "coddling the losing union and the producers." The message urged the NLRB to "order the producers to cease and desist from discrimination against SPU members." The producers and SAG previously had expressed gratification with NLRB's reopening of the case for argument.

The fight between the unions has placed the studios in the middle; definition of the term "extra player" and "bit player" is at stake. The SPU claims the term embraces stunt performers and non-speaking parts as well, while the guild insists these players belong to its group.

Autry Owes Republic Five Pictures, Court Rules

Denying the suit of Gene Autry against Republic Pictures to cancel his contract, Judge Charles E. Haas of Superior Court in Los Angeles this week held that the star, now in the Army, was bound to carry out the terms of the agreement "by appearing in five photoplays as per notice to him on August 1, 1942" under the option in the contract. The ruling held that Mr. Autry was in the employ of Republic and would be until released by the defendant or until he completed his work in the five productions, that he is not free to render his services for himself or for anyone else meanwhile. If he should obtain leave from the service, he would have to report to Republic, "but it is not incumbent upon him to voluntarily apply for such leave."

Siegel to Rejoin Paramount

Sol C. Siegel will rejoin Paramount in an executive capacity under Henry Ginsberg, studio head, April 30, following the disbanding of his company, now producing "Kiss and Tell" for Columbia release. F. Hugh Herbert and George Abbott are associated with Mr. Siegel in the enterprise. He was associated with Paramount from 1941 to 1944.

Industry Foreign Unit Approval Due

Approval by distributor counsel of a motion picture foreign trade association, which has been projected for several months, is expected shortly by N. Peter Rathvon, president of RKO and head of the foreign relations committee of the Motion Picture Producers and Distributors of America. Mr. Rathvon said last week that work on the organization was progressing, and predicted that more information on its structure would be forthcoming soon.

Company lawyers have been studying the legal aspects of the proposed organization as it would function under the provisions of the Webb Act. Under these regulations, it must be registered with the Federal Trade Commission in Washington. The companies then could act in concert on problems in any part of the world which affect one or more of them.

The project is an outgrowth of one that was considered and abandoned about four years ago because of world conditions at the time. It was revived last summer, approved by the MPPDA board and a committee of distributor lawyers was requested to set up an organization plan and report. This work is understood to be complete now. It is designed to start operation shortly to prepare for the post-war period.

Trade Campaign Parallels "Murder" Magazine Ads

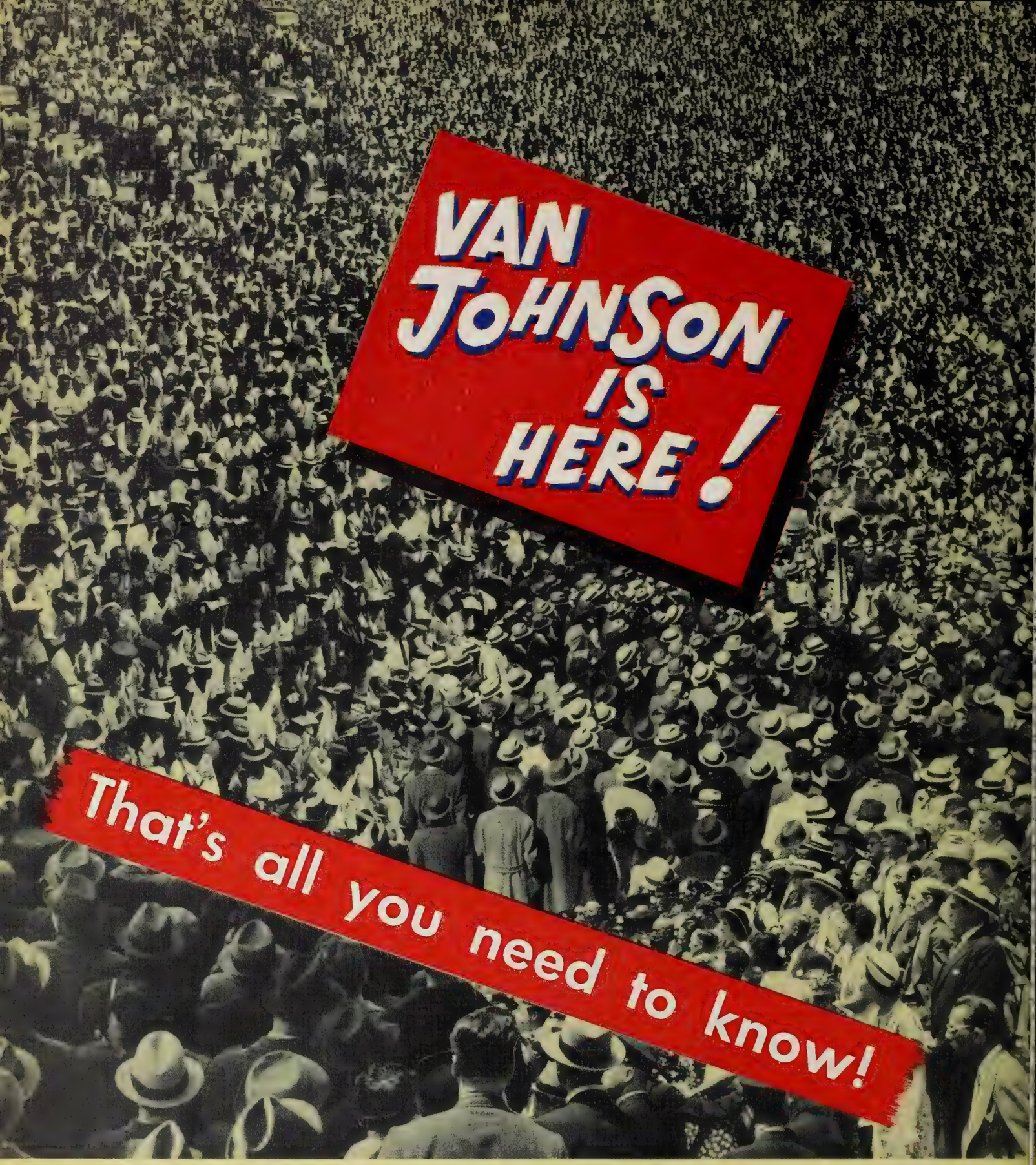
An extensive trade paper advertising campaign parallels the national magazine program announced for RKO Radio's "Murder, My Sweet," starring Dick Powell, Claire Trevor and Anne Shirley. It is under the supervision of S. Barret McCormick, director of advertising and publicity. The trade series was prepared by Ben Grimm, advertising manager.

Cincinnati Club Cites Sonz

Edward Sonz, National Screen Service salesman, was tendered a testimonial dinner February 12 by the Cincinnati Variety Club. William Bien and Art Mannheimer were in charge of dinner arrangements. Mr. Sonz recently was promoted to a sales assignment in Chicago.

VAN JOHNSON IS HOT!

Sign That Pledge Card!
Red Cross Drive—March 15-21



VAN JOHNSON

in the **M★G★M** *Romance*

"BETWEEN TWO WOMEN"

with

LIONEL BARRYMORE · GLORIA DE HAVEN

and

KEENAN WYNN · MARILYN MAXWELL · ALMA KRUGER · MARIE BLAKE · KEYE LUKE

ORIGINAL SCREEN PLAY BY HARRY RUSKIN • **A Metro-Goldwyn-Mayer Picture** • DIRECTED BY WILLIS GOLDBECK

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Boston Blackie Booked on Suspicion

PRC
Ladies of the Night (formerly "Undercover Girl")
Enchanted Forest
Stranger in the Family

UNIVERSAL
That's the Spirit

STARTED

MGM
Early to Wed

PARAMOUNT
Follow That Woman (Pine-Thomas)

RKO RADIO
First Man into Tokyo

REPUBLIC
Santa Fe Saddlemates

20TH CENTURY-FOX
Junior Miss

WARNERS
Shadow of a Woman

SHOOTING

COLUMBIA
Over 21
Kiss and Tell (Sol Siegel)

MGM
Yolanda and the Thief
Harvey Girls
Her Highness and the Bellboy
Weekend at the Waldorf

MONOGRAM
County Fair
Flaming Frontier

PARAMOUNT
Well Groomed Bride
You Came Along (Hal Wallis)
Masquerade in Mexico
Cross My Heart (formerly "Too Good to Be True")

RKO RADIO
Most Dangerous Game
George White's Scandals of 1945
Man Alive
Those Endearing Young Charms
Spanish Main
Invisible Army

REPUBLIC
Amazing Mr. M
Bells of Rosarita

20TH CENTURY-FOX
Caribbean Mystery
Two-Faced Quilligan
Dolly Sisters
State Fair
Captain Eddie

UNITED ARTISTS
Paris—Underground (Bennett)
Captain Kidd (Bogeaus)

UNIVERSAL
Strange Confession
Naughty Nineties
Lady on a Train
Night in Paradise

WARNERS
Too Young to Know
This Love of Ours
Mildred Pierce
Three Strangers

INDEPENDENT
Ten Little Indians (Popular Pictures, Inc.)

42 Pictures Are Shooting; "Junior Miss" Started

Hollywood Bureau

Only six new pictures went into work last week and, since five others were completed, the shooting index climbed one notch to reach 42. Continuing uncertain weather delayed starting dates on several outdoor action features.

"Junior Miss," which had so long and successful a run as a stage play, went before the cameras at 20th Century-Fox with Peggy Ann Garner in the title role. William Perlberg is producing, George Seaton directing, and others in the cast include Fay Marlowe, Allyn Joslyn, Barbara Whiting and Michael Francis.

MGM launched "Early to Wed," with Lucille Ball, Van Johnson, Esther Williams, Keenan Wynn, Carlos Ramirez, Ben Blue, Cecil Kellaway, Gladys Cooper and June Lockart in a comedy with music concerning the misadventures of a newspaper reporter and an heiress. Eddie Buzzell is directing for producer Jack Cummings.

At the Warner studio, work started on "Shadow of a Woman," a mystery-drama based on the best selling novel, "He Fell Down Dead," by Virginia Perdue. Andrea King, Helmut Dantine and Craig Stevens head the cast, and William Jacobs is producing The film is Joseph Santley's first directorial effort under his now pact with the studio.

Espionage in Tokyo Is Theme of RKO Film

RKO Radio's entry is "First Man into Tokyo," a story of espionage in the Orient. J. Robert Bren is producing, Gordon Douglas directing. The cast includes Tom Neil, Barbara Hale, Keye Luke, Richard Loo and Marc Cramer.

Paramount producers Pine and Thomas put "Follow That Woman" before the cameras. It's a comedy-melodrama with William Gargan, Nancy Kelly, Regis Toomey, Byron Barr, Edward Gargan and Audrey Young. Lew Landers is the director.

Republic launched a Western titled "Santa Fe Saddlemates," with Sunset Carson, Linda Stirling and Olin Howland. Thomas Carr is the associate producer and director.

Warners has purchased "Serenade," controversial novel by James M. Cain, and assigned it to Jerry Wald for production . . . Percy Marks' novel, "Knave of Diamonds," has been acquired by Universal and added to Joan Harrison's production schedule . . . "Payment Due," a psychological drama by Bert Hodgson, has been bought by the King Brothers, who will produce the film as a part of Monogram's 1944-45 program . . . James S. Burkett has purchased "Earthquake," a novel by Eric Benson-Hurst, and plans to film it in color. . . . Republic bought "Fighting Madonna," an original by Frank Wisbar.

Personnel Intelligence About Hollywood

Smiley Burnette, Western character star, has signed a contract with Columbia which calls for eight pictures a year for three years. He will be co-starred with Charles Starrett in all of them. . . Jack Jungmeyer, one-time story editor for Fox Film Corp., and long with *Daily Variety* as a reviewer, has been signed by Leon Fromkess as story editor of PRC . . . O. O. Dull is scheduled to produce MGM's film version of the novel "Army Brat," by Thomas D. Wadelton, Jr.

Paramount has extended the contract of the writing team of Norman Panama and Melvin Frank for another year. . . William Beaudine has been signed to direct "Come Out Fighting," the next in Monogram's "East Side Kids" series . . . Frank Puglia and Fay Helm have been selected for featured roles in RKO Radio's mystery-drama, "The Falcon in San Francisco."

Wallace MacDonald, Columbia producer, has signed a new seven-year contract with the studio . . . Jules Levey has signed Harold Shumate to write the screenplay for his forthcoming production, "The Homesteaders". . . Universal has lifted the options of producer Warren Wilson and actor Milburn Stone.

Jack Holt, Out of Army, Is Signed for MGM Film

Jack Holt, recently discharged from the Army, has been signed by MGM and will return to the screen in John Ford's forthcoming production, "They Were Expendable" . . . Earl Muntz, who won local fame as the "automotive madman," is in New York seeking a comedy for post-war film production . . . Another New York visitor is producer Andrew Stone, who is interviewing stage and night club entertainers for his forthcoming musical, "Pan-American Sensations of 1946," as well as shopping for possible film material.

Turhan Bey will be starred by Universal in "Command to Love," which George Waggner will produce and direct. The film will be made in Technicolor . . . Dinah Shore and Harry James were honored at a luncheon when they were presented with awards as winners of *Movieland* magazine's 1944 music poll. Other winners, who were unable to be present at the award ceremony, were Frank Sinatra, Spike Jones and Glenn Miller . . . Marguerite Chapman will be starred in the Columbia musical, "Song of Broadway," which Burt Kelly is slated to produce.

Charles Drake has been signed by Hal Wallis Productions for an important role in "You Came Along" . . . Acquanetta's second starring vehicle for Monogram will be "Belle of New Orleans" . . . Jeanne Crain has had her contract renewed by 20th Century-Fox . . . Arthur Dreifuss will direct the next in Columbia's "Boston Blackie" series, titled "Surprise in the Night."

Glenn Ford has been selected for the leading male role opposite Bette Davis in "Stolen Life," which is scheduled to start shortly at Warners, with Curtis Bernhardt directing.

Bogeaus Elected Member of Independent Producers

Benedict Bogeaus, currently producing "Captain Kidd" for United Artists release, has been elected to membership in the Society of Independent Motion Picture Producers . . . Aubrey Schenck has been elevated to full producer status at 20th Century-Fox, his first assignment will be "Shock," based on a story by Albert De Mond . . . Colbert Clark, producer, has been signed to a seven-year contract by Columbia.

George Archainbaud has been assigned to direct "Girls of the Big House," for Republic. Herman Millakowsky will act as associate producer . . . James Gleason has been signed by Paramount for a featured role in "The Well-Groomed Bride" . . . William Prince is set to play opposite Andrea King in the current Warner production, "Shadow of a Woman," based on Virginia Perdue's best selling mystery novel.

Bruce Cabot has been signed by Jeffrey Bernerd for an important role in "Divorce," Monogram feature which Bernerd will co-produce with Kay Francis . . . "The Renegades," an outdoor drama depicting the early days of Kansas, has been placed on Michel Kraike's schedule at Columbia . . . Ralph Huston, formerly assistant publicity director for Cagney Productions, has joined Warners.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box-office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 2

Metro-Goldwyn-Mayer

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richard—Technicolor seems to be the go word in this community, but the extreme cold and continued snow froze the receipts at the box office. The picture, with very good character acting on the part of Donlevy, a good story, although somewhat overdone at times, and some interesting and educational material therein, should have grossed a lot more for me. Personally, I think it is a swell picture and see no reason why it shouldn't do business in the neighborhood when the weather is half decent. It is a lot better than some of my weekend features and probably would have done better on a Sunday through Tuesday billing. Played Wednesday, Thursday, Jan. 31, Feb. 1.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

ANDY HARDY'S BLONDE TROUBLE: Mickey Rooney, Lewis Stone—Andy is still good at the box office here. I think the picture was O.K. with the exception of his fiancee being much too old in her manner for Mickey. There are lots of laughs.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

BARBARY COAST GENT: Wallace Beery, Binnie Barnes—Business very poor. My customers asked why not another feature. It seems that I have to double bill on Wednesday and Thursday whether I want to or not. Those who came seemed to like the feature. Played Wednesday, Thursday, Jan. 24, 25.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

BATHING BEAUTY: Red Skelton, Esther Williams—Wonderful production that failed to gross what was expected. I believe that it had the wrong title to gross properly. However, can use many pictures of this type. Played Sunday and Tuesday, Jan. 21 and 23.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town and rural patronage.

GASLIGHT: Charles Boyer, Ingrid Bergman—I was rather afraid that this Victorian thriller would not be well received here, but contrary to my expectations it did average business and was enjoyed by all. Charles Boyer and Ingrid Bergman really do something to this type of feature and one cannot help but admire very good performances.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

LOST ANGEL: Margaret O'Brien, James Craig—A good picture that you can give a preferred date and please all. Margaret O'Brien is very popular with my customers. Played Thursday-Saturday, Jan. 4-6.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

LOST IN A HAREM: Bud Abbott and Lou Costello—Lou and Bud's corny slapstick stuff seemed to go over better in this one; in fact, judging from the lobby comments the cash customers liked this Abbott and Costello picture best of all their films. Of course, some credit is due to Miss Maxwell, some to the film editors and some to the good music. There was not enough J. Dorsey for the "solid sox." The kids came early and stayed late, allowing no turnover. Business pretty good. Played Sunday-Tuesday, Jan. 28-30.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

LOST IN A HAREM: Bud Abbott, Lou Costello—Business below average. The customers say these two try too hard to be funny and the result is that they are not at all funny. Double billed with "Manpower." Played Wednesday, Thursday, Jan. 3, 4.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

MARRIAGE IS A PRIVATE AFFAIR: Lana Turner, John Hodiak—It is a long drawn out story about nothing in particular which would call for sustained interest on the part of the audience. The women who came, however, loved it. They said it was fine, but business was poor. I fail to understand why such a story should prove of sufficient interest to warrant such a lavish production. Played Sunday, Monday, Jan. 14, 15.—Thomas di Lorenzo, New Paltz Thetare, New Paltz, N. Y. Small town patronage.

MARRIAGE IS A PRIVATE AFFAIR: Lana Turner, John Hodiak—There was shown only a mild interest in this picture. What it lacked, I don't know. All I know is that we lacked customers. Played Friday, Saturday, Jan. 26, 27.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

RATIONING: Wallace Beery, Marjorie Main—This is well up to the general run of Beery pictures. If your fans like Beery, they will like this one. The box office held its own in spite of bad weather. Played Wednesday, Friday, Jan. 17-19.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

SEE HERE, PRIVATE HARGROVE: Robert Walker, Donna Reed—This feature drew very well for us and was enjoyed by all. Business above average.—Robert H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

SEVENTH CROSS, THE: Spencer Tracy, Signe Hasso—They came in droves to see this one. Spencer Tracy really pulls them in here. This is the third picture with a war theme that has done good business here. Played Sunday, Jan. 28.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

Paramount

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordoba—It is amazing how much money is squandered on trite screen material; the production on this alone must have reached well into the millions. The finished picture is not down the ally of small towns and I doubt if the rank and file patron is going to get excited about it. I heard some complaints about its length. Business here was very good. It was helped in a large measure by the first decent Sunday weather in four weeks. It's too bad the system in our business permits so much waste of valuable talents and materials. Personally, I liked Mr. Rathbone better than anything else in the picture. He did full justice to his villainous role. Played Sunday, Monday, Jan. 21, 22.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

GREAT MOMENT, THE: Joel McCrea, Betty Field—Another one that was not very good. Business was at its lowest ebb. Played Sunday, Monday, Jan. 21, 22.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—We failed to do any business with this picture. This picture went over very well, but Mr. Tufts did not make any new records as a great lover. The work of Miss Bondi was sensational. Miss Goddard was delightful as usual. Played Wednesday, Thursday, Jan. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

NATIONAL BARN DANCE: Jean Heather, James Brown—Had twice the usual Christmas Eve business with this picture. Played Sunday, Dec. 24.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

NATIONAL BARN DANCE: Jean Heather, James Brown—This film is made to measure for the small town audience. All the rural folk for miles around turned out to see it, in spite of roads, which were choked with snowdrifts. I don't know how our big city cousins will take it, but for us, it is great stuff. Business was very good. We doubled it with "Jungle Woman." Played Friday, Saturday, Jan. 19, 20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

STORY OF DR. WASSELL: Gary Cooper, Laraine Day—A wonderful picture that did O.K. even though it was bloody and a war picture. This kind of war picture is O.K. once in a while. Christmas shopping, which was early this year, hurt some, but we would have starved if we did not have something like this to hold us over until the holidays were over. Played Sunday, Monday, Dec. 3, 4.—B. Bennett, Star Theatre, Ft. Branch, Ind. Small town and rural patronage.

TAKE IT BIG: Jack Haley, Harriet Hilliard—This picture did not mean a thing at our box office. We had the poorest Sunday and Monday business that we have had in many moons. Played Jan. 21, 22.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

TILL WE MEET AGAIN: Ray Milland, Barbara Britton—It is a very tender story of an attempted escape of an American aviator from occupied France. The war background kept many away but those who came were deeply impressed by the story of a religious novice who removes her veil and dies a heroine. Frank Borzage never directed more carefully and I'm sure we have a winner in the person of Miss Britton, who does well in the first picture I've seen her in. Business was fair to good. Played Friday, Saturday, Jan. 26, 27.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RKO Radio

AROUND THE WORLD: Kay Kyser, Joan Davis, Mischa Auer—I have no objection to Kay Kyser going around the world, but I sure wish he had not stopped at my theatre. We had many walkouts and many complaints. It is the kind of a picture that does not make the exhibitor popular. We had the lowest box offi receipts for months. Played Thursday-Saturday, Jan. 2 27.—H. B. Narfason, Foam Lake Theatre, Foam Lak Sask., Can. Rural and small town patronage.

CURSE OF THE CAT PEOPLE: Simone Simon, Ke Smith—There were parts of this picture that were real touching but others parts were too exaggerated. T little girl was wonderful. Played Friday, Saturday, Ja 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Ca Small lumber town patronage.

GIRL, A GUY AND A GOB, A: George Murphy, L cille Ball—Here is an oldtimer that did farily well at t box office. It is a swell comedy and the names of Geor Murphy and Lucille Ball back it up. For once a serv man loses the girl to another guy. A sailor who to his girl to see it said that it didn't end right. That w the only complaint that we received. Played Tuesd Wednesday, Oct. 31, Nov. 1.—Ralph Raspa, State Th tre, Rivesville, W. Va.

HEAVENLY DAYS: Fibber McGee and Molly—T is a fair picture but priced too high for the amount gross. It failed to do what was expected of it. Ho ever, can't complain too much about this producer a distributor as they make box office pictures for tow of this size and I don't mean maybe. Played Sund Monday, Jan. 7, 8.—B. Bennett, Star Theatre, Ft. Bran Ind. Small town and rural patronage.

NORTH STAR, THE: Walter Huston, Anne Baxte This is a wonderful production and a picture that eve one should see. The music and the dramatization of Russian life are very good. Walter Huston was wond ful in his role. Played Wednesday-Friday, Jan. 24 —B. Bennett, Victory Theatre, Calhoun, Ky. Small to and rural patronage.

NORTH STAR, THE: Walter Huston, Anne Bax —This was great at the box office and surprising to since it was a war drama. I expected to have one the lowest grosses of the year. This is a swell story. has both laughs and tears. Played Sunday, Mond Oct. 15, 16.—Ralph Raspa, State Theatre, Rivesville, Va.

SHOW BUSINESS: Eddie Cantor, George Murph This is the type of musical comedy that people go in a big way. It would have made more money if had been done in Technicolor. The comedy was s plied mostly by Joan Davis and Eddie Cantor. Pla Sunday, Monday, Oct. 22, 23.—Ralph Raspa, State Th tre, Rivesville, W. Va.

SHOW BUSINESS: Eddie Cantor, George Murph Played this late as I took it out for "Since You W Away" about two months ago. What a fool I was. T outgrossed "Since You Went Away" three to two. live and learn in this business but it sems that we ca learn it all. This is a wonderful picture and we n more like it. Eddie Cantor can do everything; so George Murphy. Played Sunday, Monday, Jan. 28, 2 B. Bennett, Star Theatre, Ft. Branch, Ind. Small to and rural patronage.

SNOW WHITE AND THE SEVEN DWARFS: Dis Cartoon Feature—Business was surprisingly good co pared to what we made the first time we played it. T simple story will please both young and old. Pla Sunday, Monday, Oct. 29, 30.—Ralph Raspa, State Th tre, Rivesville, W. Va.

STEP LIVELY: George Murphy, Frank Sinatra— poor picture that did O.K. at the box office. Doub with "Brother Rat." Played Sunday and Tuesday, J 14 and 16.—B. Bennett, Victory Theatre, Calhoun, Small town and rural patronage.

Republic

ATLANTIC CITY: Constance Moore, Bradford T lor—Over-rated by the producers. This one did not g the patrons what they came into see. I think the mate was O.K. but it just didn't jell to make it a pict for your best playing time. It would not do at all midweek.—Edward H. Belz, Community Theatre, Athe Wis. Rural and small town patronage.

CALL OF THE ROCKIES: Smiley Burnette, So Carson—This was substituted for "Death Valley M hunt" and gave the fans about the same action, rid and comedy that they want. Business above aver despite very cold weather.—Edward H. Belz, Commu Theatre, Athens, Wis. Rural and small town patron

(*Continued on page 32*)

The only way to resist temptation is to yield to it"—

From DORIAN GRAY, *Philosopher of Pleasure-seekers*

You're invited to a

WILDE PARTY!

Yes, it's Oscar Wilde's story of Youth's adventure in Living

M-G-M's GREAT ATTRACTION

THE PICTURE OF DORIAN GRAY

Don't Miss It!

TRADE SHOW!

FRIDAY FEB. 23rd

NEW YORK & LOS ANGELES TERRITORIES

(Others will be announced later)

IN NEW YORK: M-G-M SCREEN ROOM—630 NINTH AVE.—10:30 A. M. . . . . also 2:30 P. M.

IN LOS ANGELES: AMBASSADOR THEATRE, AMBASSADOR HOTEL—1:30 P. M.

(*Continued from page 30*)

CASANOVA IN BURLESQUE: Joe E. Brown, June Havoc—It would have to rain on the two days that I had this swell musical comedy booked. It helped my patrons to forget the war for 70 minutes. Some of the people came back a second time. There is a lot of leg art in it, which helps. Played Tuesday, Wednesday, Oct. 17, 18.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MAN FROM 'FRISCO: Michael O'Shea, Anne Shirley—A good picture that fell at the box office, but it was better than people expected. This did better the second day than the first. Played Tuesday, Wednesday, Jan. 23, 24.—B. Bennett, Star Theatre, Ft. Branch, Ind. Small town and rural patronage.

MELODY TRAIL: Gene Autry—This was too old and business was below average. How about some of Autry's more recent pictures. Played Thursday, Friday, Nov. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

ROOTIN', TOOTIN' RHYTHM: Gene Autry—To my observation this is one of the worst of Autry's reissues. Business is always good, however, when we have one of Gene's pictures.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

SILENT PARTNER: Beverly Loyd, William Henry—This is a slow moving mystery show. Doubled it with "Melody Trail." Played Thursday, Friday, Nov. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

GREENWICH VILLAGE: Don Ameche, Carmen Miranda—Business average. Too much Carmen Miranda and not enough Ameche. Played Saturday, Sunday, Jan. 7, 8.—Byrce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

GREENWICH VILLAGE: Carmen Miranda, Don Ameche—Business was not much above average on this feature. Carmen Miranda was the whole show. Ameche is no draw here. Color was beautiful and there was plenty to meet the eye. Played Sunday, Monday, Jan. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes—With this feature we had the best Saturday and Sunday business that we have had in the last two months. They really go for Dick Haymes. Many good comments. Played Saturday, Sunday, Jan. 20, 21.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—We need more of this kind. It is a wonderful picture for entertainment. This is what the people want. Why not give it to them? Did O.K. We even did better the second day than we did the first, which is something very unusual for us. Played Tuesday, Wednesday, Jan. 10, 11.—B. Bennett, Star Theatre, Ft. Branch, Ind. Small town and rural patronage.

WILSON: Alexander Knox, Charles Coburn—The best picture that I ever saw that lost me more money than anything I have played. Advanced prices plus politics killed it. If you haven't played it yet, wait until the admissions are reduced. No more advanced admission pictures for me. Played Sunday-Wednesday, Oct. 22-25.—B. Bennett, Star Theatre, Ft. Branch, Ind. Small town and rural patronage.

United Artists

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—Our customers seemed to enjoy this comedy throughout. Business was above par.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

SENSATIONS OF 1945: Dennis O'Keefe, Eleanor Powell—This was not very well liked. The people did not come in. Played Sunday, Monday, Jan. 28, 29.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—This is a great picture but prices and terms are too radical. I guess we played it too early as it built up as we went along on a four-day engagement. Played Sunday-Wednesday, Dec. 17-20.—B. Bennett, Star Theatre, Ft. Branch, Ind. Small town and rural patronage.

Universal

CHRISTMAS HOLIDAY: Deanna Durbin, Gene Kelly—This picture was O.K. and did O.K. at the box office. Played Wednesday, Thursday, Jan. 24-25.—B. Bennett, Star Theatre, Ft. Branch, Ind. Small town and rural patronage.

IN SOCIETY: Bud Abbott, Lou Costello—Our patrons really go for these stars. They really entertain. The only trouble with playing these Abbott and Costello pictures is that we are compelled to tighten all the seats the next day. Played Wednesday, Thursday, Dec. 27, 28.—B. Bennett, Victory Theatre, Calhoun, Ky. Small town and rural patronage.

INVISIBLE MAN'S REVENGE, THE: Jon Hall, Evelyn Ankers—This is the best "Invisible Man" show to come out of Hollywood. It has an above average cast. Under normal conditions it should be a safe bet. I might add that there is an invisible dog that plays a big part in the picture. Played Tuesday, Wednesday, Oct. 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

JUNGLE WOMAN: Evelyn Ankers, J. Carrol Naish—This is a frightening picture and I would advise you to keep it clear of dates when children attend, as it will send them to the homes of their parents scared to death. Played with "National Barn Dance" to very good Friday and Saturday business. Played Jan. 19-20.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MERRY MONAHANS, THE: Donald O'Connor, Peggy Ryan—This corner was most disappointed in the latest Ryan-O'Connor musical. A great number of the customers agree with me. I have seen Ryan-O'Connor, and Oakie, too, in a lot better picture. Some of the stuff was so far fetched and "ungood" that it wasn't even funny. Even the songs, generally speaking, were "from dixie." Business was poor. Played Friday, Saturday, Jan. 26, 27.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

PHANTOM LADY: Ella Raines, Franchot Tone—An excellent mystery-drama. I did not advertise or run previews so I had normal business. Patrons were satisfied but they would have stayed away if I told them what was coming. Titles of this type are poison in this location. Musicians will appreciate the jam session. Play this up if you are in a musical spot. Played Sunday, Jan. 28.—Johnnie Hynes, Community Theatre, Conde, S. D. Small town and rural patronage.

SOUTH OF DIXIE: Anne Gwynne, David Bruce—A good comedy with music that failed to do business. Played Friday, Saturday, Oct. 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—We had many good comments on this. Business was above average for Sunday. Played Dec. 21.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

JANIE: Joyce Reynolds, Robert Hutton—Give it your best dates. It is great. Business good. Played Sunday, Jan. 14—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

JANIE: Joyce Reynolds, Robert Hutton—This is a swell comedy with a touch of music that pleases the whole family. I played this late and it had been so exploited in the city near us that many of my patrons had gone there to see it. This is very different from the majority of Warner Bros. releases. They have been putting out so many dramas lately that I have laid eggs at the box office. I hope that they snap out of it soon. Played Saturday, Sunday, Nov. 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

MAKE YOUR OWN BED: Jack Carson, Jane Wyman—I thought the picture quite silly. It is not the fare that clicks with fans in small towns. Business way below average.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

MASK OF DIMITRIOS: Sydney Greenstreet, Peter Lorre—In this there is no story and no action; just 95 minutes of talking. Double billed with "Comin' Round the Mountain." Played Wednesday, Thursday, Dec. 27, 28.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

MASK OF DIMITRIOS, THE: Sydney Greenstreet, Peter Lorre—Small town exhibitors just can't sell this kind of stuff to their patrons.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

NORTHERN PURSUIT: Errol Flynn, Julie Bishop—Good outdoor picture with plenty of action and thrills. Business was above average. I can recommend this one for any rural audience. Played Thursday-Saturday, Jan. 11-13.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan—I am very glad that I bought these Warner reissues. Business above average. Played Saturday, Dec. 30.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan—More customers were satisfied and we did more business on this old repeat than we have been doing with the present crop of top priced "super-dupers." Played Friday, Saturday, Jan. 19, 20.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

TIGER SHARK: Edward G. Robinson—I wish they would reissue more of these good old pictures. Played Friday, Saturday, Jan. 19, 20.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Short Features

Metro-Goldwyn-Mayer

MACKINAC ISLAND: Fitzpatrick Traveltalks—A nice Traveltalk that is of interest to Midwesterners.—Edward H. Belz, Community Theatre, Athens, Wis.

MY TOMATO: Miniatures—An entertaining short reel which should prove very appropriate during the planting season. Mr. Benchley is in good form in this one and audiences who appreciate his style should thoroughly enjoy it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RETURN FROM NOWHERE: Passing Parade—John Nesbitt's shorts have something that keeps the audience guessing all the time. The theatre, was more than quie during this short.—Edward H. Belz, Community Theatre Athens, Wis.

THE BODYGUARD: Technicolor Cartoons—Tom an Jerry again O. K.—Edward H. Belz, Community Theatre Athens, Wis.

Paramount

SAY AH, JASPER: Madcap Models—The clever treat ment which this series of cartoons possesses, places ther in front rank of enjoyable screen cartoons. This one i about a little fellow who wants his tooth pulled. Ver fine.—Thomas di Lorenzo, New Paltz Theatre, New Palt N. Y.

WE'RE ON OUR WAY TO RIO: Popeye the Sailor—Good cartoon in Technicolor with Popeye doing some fanc dancing.—Thomas di Lorenzo, New Paltz Theatre, Ne Paltz, N. Y.

RKO Radio

FIGARO AND CLEO: Walt Disney Cartoons—One Disney's best.—Ralph Raspa, State Theatre, Rivesvill W. Va.

HOW TO FISH: Walt Disney Cartoons—Give us mo of these "How to . . ." cartoons. We might not lea anything but it's fun watching.—Ralph Raspa, State The tre, Rivesville, W. Va.

PRIVATE PLUTO: Walt Disney Cartoons—One seldo finds a Disney cartoon that does not please.—Ralph Rasp State Theatre, Rivesville, W. Va.

WEDTIME STORIES: Leon Errol—A good two-reel with Leon Errol bringing out the laughs.—Ralph Rasp State Theatre, Rivesville, W. Va.

Twentieth Century-Fox

MIGHTY MOUSE AT THE CIRCUS: Terrytoons This is an average laugh-getter which filled its spot her —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N.

Universal

FISH FRY: Color Cartunes—Good cartoon in Techn color.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Victory Films

BATTLE OF THE MARIANNAS: Here is real stu They should compel every war worker out on strike see it.—Johnnie Hynes, Community Theatre, Conde, S.

Vitaphone

BUCKAROO BUGS: "Bugs Bunny" Specials—Here Bugs at his best. The combination of Bugs and Red H Ryder is very good.—Ralph Raspa, State Theatre, Rive ville, W. Va.

BUGS BUNNY NIPS THE NIPS: "Bugs Bunny" Sp cials—This is a good comedy that will rank among t good ones that comes from Vitaphone.—Edward H. Be Community Theatre, Athens, Wis.

LET'S GO FISHING: Technicolor Specials—This is o of the best fishing reels ever put on the screen. In th country we have lots of fishermen and we notice some the audience silently promising themselves a trip to t places mentioned herein. It went over very well, althou it is a double reel. It isn't dull or too long.—Thomas Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PLANE DAFFY: Merrie Melodies Cartoons—Daffy right for this cartoon.—Ralph Raspa, State Theatre, Rive ville, W. Va.

SKI WHIZZ: Vitaphone Varieties—Here is a Vitapho version of a Pete Smith. It is very entertaining.—Edwa H. Belz, Community Theatre, Athens, Wis.

STAGE DOOR CARTOON: Merrie Melodies Cartoo —An average cartoon with a very novel finish which su prised the audience here.—Thomas di Lorenzo, New Pal Theatre, New Paltz, N. Y.

Paramount Prepares 28-Page Campaign Manual on "Bell"

For the benefit of those theatres which wi play Paramount's "For Whom the Bell Toll in advance of availability of the press book, whic is in work, Paramount's exploitation departme has prepared a 28-page manual on the film. contains new material and many of the prom tional features of the advanced-priced roadsho campaign which will be adapted to popular-price release. The film will be given some 50 pre-r lease engagements during Washington's Birthd week.

CHANGE IN DATE:

WARNER BROS.' TRADE SHOWINGS OF THIS PICTURE ORIGINALLY ANNOUNCED FOR FEBRUARY 19TH WILL NOW BE

WEDNESDAY, FEBRUARY 28TH

ROSALIND RUSSELL
and
JACK CARSON
in
"ROUGHLY SPEAKING"
with

ROBERT HUTTON • JEAN SULLIVAN • ALAN HALE • DONALD WOODS • ANDREA KING

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood St.	2:30 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	Paramount Sc. Room	1802 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	11:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	2:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

SIGN THAT PLEDGE CARD! RED CROSS DRIVE—MARCH 15-21

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

WOMAN IN THE WINDOW (RKO)

Final Reports:

Total Gross Tabulated	$621,100
Comparative Average Gross	525,900
Over-all Performance	118.1%

BALTIMORE—Hippodrome, 1st week 102.7%
(SA) Vaudeville
BALTIMORE—Hippodrome, 2nd week 94.4%
(SA) Vaudeville
BOSTON—Boston, 1st week 117.8%
(SA) Vaudeville
BOSTON—Boston, 2nd week 100.0%
(SA) Vaudeville
BUFFALO—20th Century, 1st week 148.7%
(DB) My Pal, Wolf (RKO)
BUFFALO—20th Century, 2nd week 107.4%
(DB) My Pal, Wolf (RKO)
CHICAGO—Palace, 1st week 118.1%
(DB) My Gal Loves Music (Univ.)
CHICAGO—Palace, 2nd week 86.3%
(DB) My Gal Loves Music (Univ.)
CINCINNATI—RKO Albee 83.3%
CINCINNATI—RKO Grand, MO 1st week . . . 97.5%
CINCINNATI—RKO Capitol, MO 2nd week . . 63.9%
CLEVELAND—Warner's Hippodrome 136.8%
CLEVELAND—Allen, MO 1st week 121.9%
CLEVELAND—Lake, MO 2nd week 96.7%
KANSAS CITY—Orpheum, 1st week 142.8%
(DB) Johnny Doesn't Live Here Any More (Mono.)
KANSAS CITY—Orpheum, 2nd week 130.9%
(DB) Johnny Doesn't Live Here Any More (Mono.)
LOS ANGELES—Hillstreet, 1st week 128.2%
(DB) Tahiti Nights (Col.)
LOS ANGELES—Hillstreet, 2nd week 102.5%
(DB) Hi, Beautiful (Univ.)
LOS ANGELES—Pantages, 1st week 140.5%
(DB) Tahiti Nights (Col.)
LOS ANGELES—Pantages, 2nd week 114.3%
(DB) Hi, Beautiful (Univ.)
MINNEAPOLIS—Orpheum, 1st week 109.3%
MINNEAPOLIS—Orpheum, 2nd week 57.2%
NEW YORK—Palace, 1st week 248.5%
NEW York—Palace, 2nd week 218.6%
OMAHA—Brandeis 119.4%
(DB) Tahiti Nights (Col.)
PROVIDENCE—Albee 127.8%
(DB) My Gal Loves Music (RKO)
SAN FRANCISCO—Golden Gate, 1st week . . . 116.0%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . . 95.5%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 3rd week . . . 88.7%
(SA) Vaudeville
ST. LOUIS—Ambassador 101.7%
(DB) My Gal Loves Music (Univ.)
WASHINGTON—Keith's, 1st week 150.0%
(SA) Vaudeville
WASHINGTON—Keith's, 2nd week 116.6%
(SA) Vaudeville

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HERE COME THE WAVES (Para.)

First Reports:

Total Gross Tabulated	$652,900
Comparative Average Gross	574,400
Over-all Performance	113.6%

BOSTON—Metropolitan, 1st week 111.5%
(DB) Dangerous Passage (Para.)
BOSTON—Metropolitan, 2nd week 92.9%
(DB) Dangerous Passage (Para.)
CINCINNATI—RKO Palace, 1st week 154.9%
CINCINNATI—RKO Palace, 2nd week 112.6%
CINCINNATI—Keith's, MO 1st week 125.0%
DENVER—Denham 163.5%
NEW YORK—Paramount, 1st week 169.9%
(SA) Woody Herman's Orchestra, others
NEW YORK—Paramount, 2nd week 111.4%
(SA) Woody Herman's Orchestra, others
NEW YORK—Paramount, 3rd week 97.4%
(SA) Woody Herman's Orchestra, others
NEW YORK—Paramount, 4th week 91.7%
(SA) Woody Herman's Orchestra, others
NEW YORK—Paramount, 5th week 90.5%
(SA) Woody Herman's Orchestra, others
NEW YORK—Paramount, 6th week 89.1%
(SA) Woody Herman's Orchestra, others
OMAHA—Paramount 132.1%
ST. LOUIS—Fox, 1st week 163.7%
(DB) Dangerous Passage (Para.)
ST. LOUIS—Fox, 2nd week 152.0%
(DB) Dangerous Passage (Para.)

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A SONG TO REMEMBER (Col.)

First Reports:

Total Gross Tabulated	$459,300
Comparative Average Gross	403,300
Over-all Performance	113.8%

BOSTON—Orpheum, 1st week 112.6%
BOSTON—Orpheum, 2nd week 96.3%
BOSTON—State, 1st week 223.0%
BOSTON—State, 2nd week 138.4%
CINCINNATI—RKO Capitol, 1st week 164.9%
CINCINNATI—RKO Capitol, 2nd week 117.6%
NEW YORK—Music Hall, 1st week 106.1%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 107.8%
(SA) Radio City Music Hall Stage Presentation
SAN FRANCISCO—Orpheum, 1st week 100.6%
(DB) Hi, Beautiful (Univ.)
SAN FRANCISCO—Orpheum, 2nd week 137.7%
(DB) Hi, Beautiful (Univ.)
SAN FRANCISCO—Orpheum, 3rd week 113.7%
(DB) Hi, Beautiful (Univ.)
ST. LOUIS—Loew's State, 1st week 95.9%
ST. LOUIS—Loew's State, 2nd week 110.4%

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THE THIN MAN GOES HOME (MGM)

First Reports:

Total Gross Tabulated	$317,700
Comparative Average Gross	295,500
Over-all Performance	107.5%

BOSTON—Orpheum 84.0%
BOSTON—State 92.3%
BUFFALO—Buffalo 100.0%
(DB) Blonde Fever (MGM)
CINCINNATI—RKO Palace 112.7%
CINCINNATI—RKO Shubert, MO 1st week . . . 111.1%
CINCINNATI—RKO Keith's, MO 2nd week . . 101.8%
CLEVELAND—Loew's State 92.5%
CLEVELAND—Loew's Stillman, MO 1st week . 119.0%
KANSAS CITY—Midland 92.7%
NEW YORK—Capitol, 1st week 115.0%
(SA) Frankie Carle Orchestra, others
NEW YORK—Capitol, 2nd week 113.6%
(SA) Frankie Carle Orchestra, others
PITTSBURGH— Penn 105.5%
WASHINGTON—Capitol 112.0%
(SA) Vaudeville
WASHINGTON—Columbia, MO 1st week . . . 111.1%

•

MINISTRY OF FEAR (Para.)

First Reports:

Total Gross Tabulated	$119,200
Comparative Average Gross	106,000
Over-all Performance	112.4%

BOSTON—Fenway 246.5%
(DB) The Man in Half Moon Street (Para.)
BOSTON—Paramount 136.0%
(DB) The Man in Half Moon Street (Para.)
DENVER—Denham 96.9%
LOS ANGELES—Paramount Downtown 102.5%
LOS ANGELES—Paramount Hollywood 102.4%
MINNEAPOLIS—Orpheum 75.9%
PHILADELPHIA—Stanton 117.9%
ST. LOUIS—Missouri, 1st week 104.7%
(DB) The Man in Half Moon Street (Para.)
ST. LOUIS—Missouri, 2nd week 71.4%
(DB) The Man in Half Moon Street (Para.)

Legislators Seek To Curb Petrillo Power in Union

James Caesar Petrillo's frequent victories business which opposes some of the stand-by obligatory hiring and jurisdictional rules of American Federation of Musicians, may be lim or reversed if Congress approves a bill introd Monday by Representative Monroney of M gan.

The bill would make it illegal to "induce or quire any employer to employ, or to pay wages, salary, or other compensation, to any son when such person is in fact in excess of number of persons reasonably required to perf the work in which the employer is engaged."

The bill also says that "it shall not be wi the legitimate objects of such organizations their officers, to make contract or participat any combination, if the purposes of such are induce or require any employer to deal with recognize or to employ members of one labor ganization instead of members of another l organization when the latter has been design exclusive representative of the appropriate l bargaining."

Representative Clare Hoffman, Michigan, Monday also introduced legislation designe curb the AFM, of which Mr. Petrillo is presi

Mr. Hoffman's bill would forbid interference any way," with "lawful" production, transmis transportation, dissemination, or movement of music, musical program, or radio broadcast, any point within the United States or its territ or possessions."

The Hoffman action followed Mr. Petrillo's of last week placing the National Music C at Interlochen, Michigan, on the "unfair" list.

Mr. Petrillo's action aroused a storm of gressional and newspaper criticisms. The Hoff bill closely follows the Vandenberg bill, passe the Senate last week. Neither measure spe penalties.

New York observers remarked that Mr. rillo's placement of the music camp on the "un list might not be deemed "interference" as de by the legislative proposals.

Meanwhile, Mr. Petrillo was assailed by CIO, through J. Raymond Walsh, its econo Mr. Walsh, over Station WMCA last wee New York termed Mr. Petrillo a "despot," w ing "almost unlimited power", and added, entire labor movement suffers from this disg ful use of power, and should try to put Mr. Pet in his place."

Order Halt in Attempt to Organize House Managers

The executive board of the International liance of Theatrical Stage Employees has ord that all efforts to organize managers and a tant managers by IATSE locals be stopped, w ing that no authorization has been granted to local to organize managers. The Motion Pic Theatre Operating Managers and Assistant M agers Guild, representing managers and assis managers in 40 RKO theatres in the Metropo New York area is the only known active grou managers.

IATSE locals, however, are being encour to concentrate on organization drives for employees as ushers, doormen, cashiers matrons.

It is considered likely that the IATSE grant a charter to cashiers in RKO theatre New York who recently organized with F managers but were ordered separated by the York State Labor Relations Board.

Change Warner Film Showing

National tradeshowing of Warners' "Rou Speaking," originally scheduled for February has been changed to February 28. The pic co-starring Rosalind Russell and Jack Carso in a pre-release run at the Hollywood the New York.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor — GERTRUDE MERRIAM, Associate Editor

Boosting the Box Office

During the past months there has been a notable improvement in the material content of press books, which is most obvious in the sections devoted to exploitation.

The film companies seem to be placing more and more emphasis on exploitation as a means of promoting their product and appear to be devoting more attention to the preparation of press books designed to aid the exhibitor.

In a number of instances they have done a grand job, converting what was formerly a monotonous and repetitious manual into a valuable and substantial auxiliary for the exploitation-minded theatreman.

The pages devoted to exploitation in the regenerated manuals contain an abundance of devices which are practical, constructive, and require a minimum of time and cash outlay.

Moreover, they represent the type of promotions which are adaptable to *all* theatres in big cities as well as the small towns.

For circuit managers in the larger cities, particularly, where promotion of attractions has become more or less standardized through central facilities, application to the revivified books should offer relief from regimented operation and an inspiration to engage in vital management.

The impulse to write this comes at the moment from the press book on "Blonde Fever". In this it appears that William Ferguson is making good on his promise of awhile back to help serve the box office.

△ △ △

Alert Showman

Newspapers recently told the story of the thrilling rescue of American prisoners from a Jap prison camp on Luzon.

The news was extra heartening to Harry A. Rose, manager of the Majestic theatre in Bridgeport, Conn., because of the fact that the rescue party was in charge of Lt. Col. Henry Mucci, a home town boy.

Mr. Rose was instantly aware that newsreel shots of the local hero had tangible prospects, although his current news issue was barren.

He got in contact with his district manager, Harry Shaw, and learned that the desired scenes were being shown in Waterbury where Col. Mucci was not quite so well known. A switch was made: Mr. Rose made the local papers with ads and announcements, rushed the sign shop into preparing a double-faced marquee hanger —and paused a moment to catch his breath.

Then came another inspiration. The current attraction was "Sunday Dinner for a Soldier". Why not a Sunday dinner for a soldier's family?

Mr. Rose quickly extended the invitation to the hero's family and followed with an invitation to be his guests at the theatre. An additional gesture was a long distance 'phone call he arranged during the dinner party enabling the family to talk to their kinsman in Manila.

The newspapers went all out to give attention to Mr. Rose's neat bit of showmanship, with generous credits to the theatre attraction.

△ △ △

Good Teamwork

Exclusive of promotions engendered through the cooperation of Army officials and the usual exploitation media, the "Winged Victory" engagement at the Fox theatre in Philadelphia landed an unprecedented total of advertising valued at slightly over $5,600 through the combined efforts of theatremen and the distributor's exploitation staff.

Among the items which were promoted with no cost to the theatre were: 1,150 car cards on the suburban railroad system; 350 jumbo size dash cards on trolley cars; 8" by 19" ceiling cards placed in every subway and street car of the city transportation system; 40 ft. display boards erected at important locations; five street banners which were hung across principal downtown thoroughfares, and a total of more than two thousand dollars' worth of radio time on four major and three independent outlets.

It is another fine example of the results which are attainable when theatremen and field exploiteers work together in harmony. In this instance a nod of approval is due in the direction of Sid Blumenstock, Mike Weiss and Sy Friedman who represented Twentieth Century-Fox; Lester Kreiger, Maurice Gable and Irving Blumberg of the Warner theatres, and Elmer Pickard, manager of the Fox theatre.

△ △ △

Either Too Hot or—

Show business appears to be the same the world over. In spite of the vast seasonal difference which exists between Australia and the northern and eastern states of this country, the exhibitors in both of these widely separated sections recently had simultaneous although somewhat varied complaints regarding the weather.

While a cold spell and aggravated fuel shortage was causing theatres here at home to shut down, Australian exhibitors had cause for concern because a heat wave was driving theatre patrons to the beaches.

—CHESTER FRIEDMAN

HANGOVER SQUARE

The talk of New York—at the Roxy! Greatest suspense-hit since "Laura"!

A. J. CRONIN'S

THE KEYS OF THE KINGDOM

8th terrific week, Rivoli, New York—and setting key-city precedents everywhere!

THEY'RE FIRST IN AN EVE

THROUGHOUT THIS MOST EVENTFU

NEXT

SIGN THAT PLEDGE CARD! RED CROSS DRIVE—MARCH 15-21

MOSS HART'S

WINGED VICTORY

More hold-overs, more move-overs than any 20th big one in months and months!

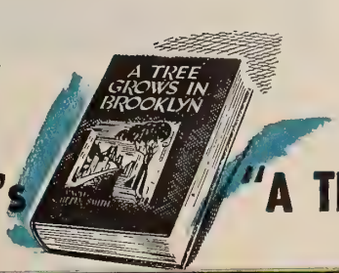
THE FIGHTING LADY

IN TECHNICOLOR

"Boffo!" say all Variety reports as record run on Broadway continues!

RISING CRESCENDO OF HITS

YEAR FROM 20th CENTURY-FOX



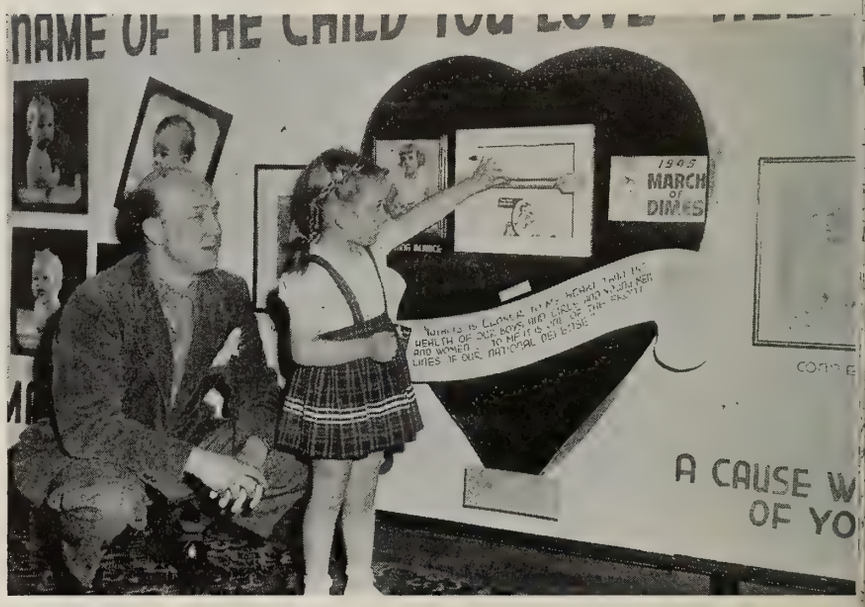
ry, very great—Betty Smith's "A TREE GROWS IN BROOKLYN"

MARCH OF DIMES PROMOTIONS

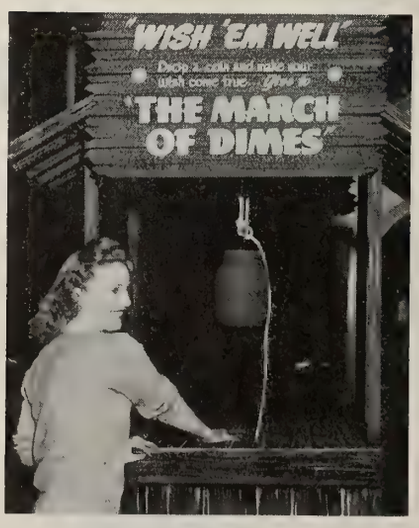
This large coin card, holding 1205 dimes, was placed in the lobby of Loew's, White Plains, N. Y. by manager Arthur Egberts. Even before the Drive had officially opened, it was filled several times by generous theatre patrons.

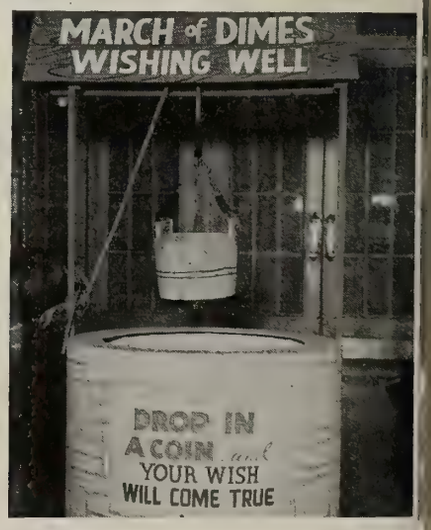
Emphasizing the seriousness of infantile paralysis with this striking lobby display, manager S. H. Coleman collected $503.64 from patrons of the Lee theatre in Eufaula, Ala. The entire population of the town is 6,500.

Robert Busch, manager of the Uptown Oklahoma City, solicited funds on the streets with this unique truck carrying sound and projection equipment. March of Dime trailer was run, after which Cadet Nurses passed the hat. Busch was public relations chairman for state during the recent drive.



In the lobby of Century's Valley Stream theatre, Long Island, N. Y. patrons deposited coins in manager Ben Mindlin's novel heart collection box.





Many managers resorted to "wishing well" displays to augment theatre collections such as the one left, in the lobby of the Malco, Memphis, Tenn., by Elliot Johnson; and right, Abe Ludacer's at the Park in Cleveland.

"Canteen Night" Put on at USO In St. Louis

A "Hollywood Canteen Night," held on a Sunday at the USO in Kiel Auditorium, featured the "Hollywood Canteen" campaign in St. Louis.

Several thousand service men, hostesses and others were present for the event. Working in cooperation with the St. Louis USO directors, the Fox theatre staff obtained an orchestra and a troupe of entertainers from the Scott Field, Illinois, air field for the principal "Hollywood Canteen" program of entertainment. The entertainers, incidentally, included several well-known former civilian entertainers.

The USO became a "Hollywood Canteen" for the night, being appropriately decorated. From among the hostesses and service men, selections were made of those who closely resembled the various stars in "Hollywood Canteen," and they were introduced from the stage as the orchestra played "Don't Fence Me In." For the program's finale, Marcella Blaha, St. Louis soprano, representing Miss Irene Manning, sang "Sweet Dreams, Sweetheart."

Feature Song Hits from Film

Following the entertainment program, the USO served coffee and doughnuts to the service men in its "Dutch Treat Garden", each table bearing the place card of a star of "Hollywood Canteen." The hostesses representing the various stars served the coffee and doughnuts. During the remainder of the evening, the USO featured "Hollywood Canteen" songs on its regular Sunday night group singing event.

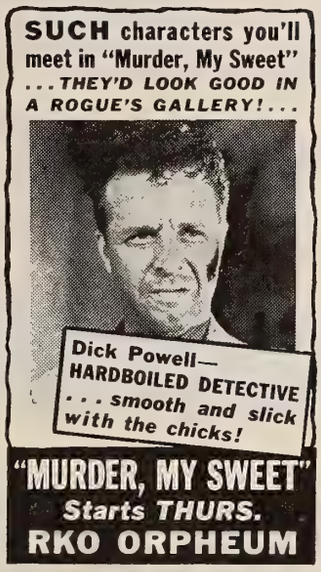
The USO furnished a large bulletin board for a display of stills from the picture, and the theatre furnished a large "Hollywood Canteen Night" banner and a smaller "Hollywood Canteen" sign for the "Dutch Treat Garden."

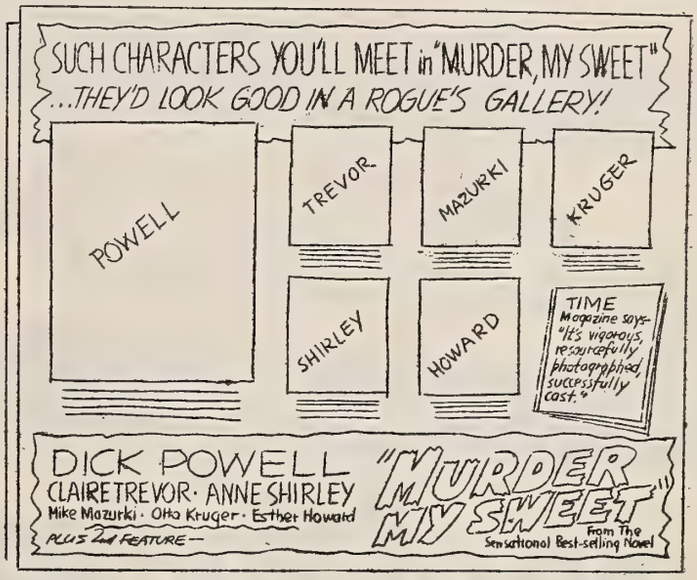
The service men got a big kick out of the event, and USO officials were enthusiastic concerning the tieup and promised cooperation on other pictures.

Other tieups in addition to the usual newspaper publicity included music store and department store window displays in downtown St. Louis.

Hostesses at USO Canteen in St. Louis represent stars for "Hollywood Canteen" date at the Fox theatre.

Special Manual Offers Aid To RKO Circuitmen On New Film





Here is one of a series of advance teaser ads (left) prepared by Harry Mandel and Blanche Livingston of the RKO theatre publicity department for use in circuit houses which are to play "Murder, My Sweet". The ad layouts and pattern (right) for lobby display pieces are included in a special manual forwarded to RKO theatres throughout the country. Color enlargements of the various stars to fit the diagram and specially prepared trailers are likewise being shipped from the home office.

Brerton Sells Double Bill As "Joy Week Show"

For his double bill of "Strange Affair" and "Miss Bobby Socks" at the Lafayette theatre, Buffalo, N. Y., Bill Brerton sold it as a "Joy Week Show."

This idea was carried out straight through the campaign, from advance lobby, marquee, trailers, 24-sheet boards and in all ads. In the absence of 24-sheets he used two six-sheets, one on each side of a 28-sheet board, with a six-sheet centerpiece heralding the show.

Newspapers gave excellent treatment, using advance and current roto pictures in the *Courier-Express*—regular black and white space, with special story and cut justified by use of national ads. The *News* used three stories in advance of opening, with art day before opening.

Brerton used advance announcements on four local stations. These were spread over four days. Additional radio plugs were given by Stations WGR and WKEW, through Billy Keaton and Foster Brooks, who conduct special daily programs.

Street Ballyhoo Helps Sell "Bride" for Nickols

An automobile bearing a large sign with copy, and towing old shoes, tin cans, etc., appropriately bannered was sent through the streets of Chicago as part of the street bally arranged by Andy Nickols at the Windsor for "Bride by Mistake." A couple dressed in bridal attire was seated in the back of the car.

Copy on the back and front of the car read: "Just married. 'Bride by Mistake'. For details see," etc., etc. This ballyhoo was used every day during the run of the picture and when not traveling about the city was parked in front of the theatre.

Bunchez Promotes Free Radio Plugs

Cutout shields bearing the film title, which were placed in advantageous points about the theatre, helped to publicize the engagement of "Kismet" at the Century theatre, Baltimore, for publicist Gertrude Bunchez.

Special display cards were placed in all leading hotels, apartment houses and restaurants in the downtown area and placards were posted on bulletin boards of all principal defense plants and factories in addition to announcements which were made over the loud speaker systems at the latter.

Free radio plugs were promoted from Stations WITH, WCAO and WFBR, as well as special announcements on mechant sponsored programs.

Previous to the opening of "Three's a Family" at the Century, Miss Bunchez had several styles of coasters with comedy imprint prepared, which were distributed at hotels, restaurants and bars.

All newspapers came through with fine publicity breaks on the date and the time was promoted on locally sponsored broadcasts.

LATEST CROSSLEY: 14,672,00

to CRIME DOCTOR every S

one of the greatest record

a mystery show in radi

WARNER BAXTER

in Columbia Pictures'

The Crime Doctor's Courage

with

HILLARY BR

JEROME C

ROBERT S

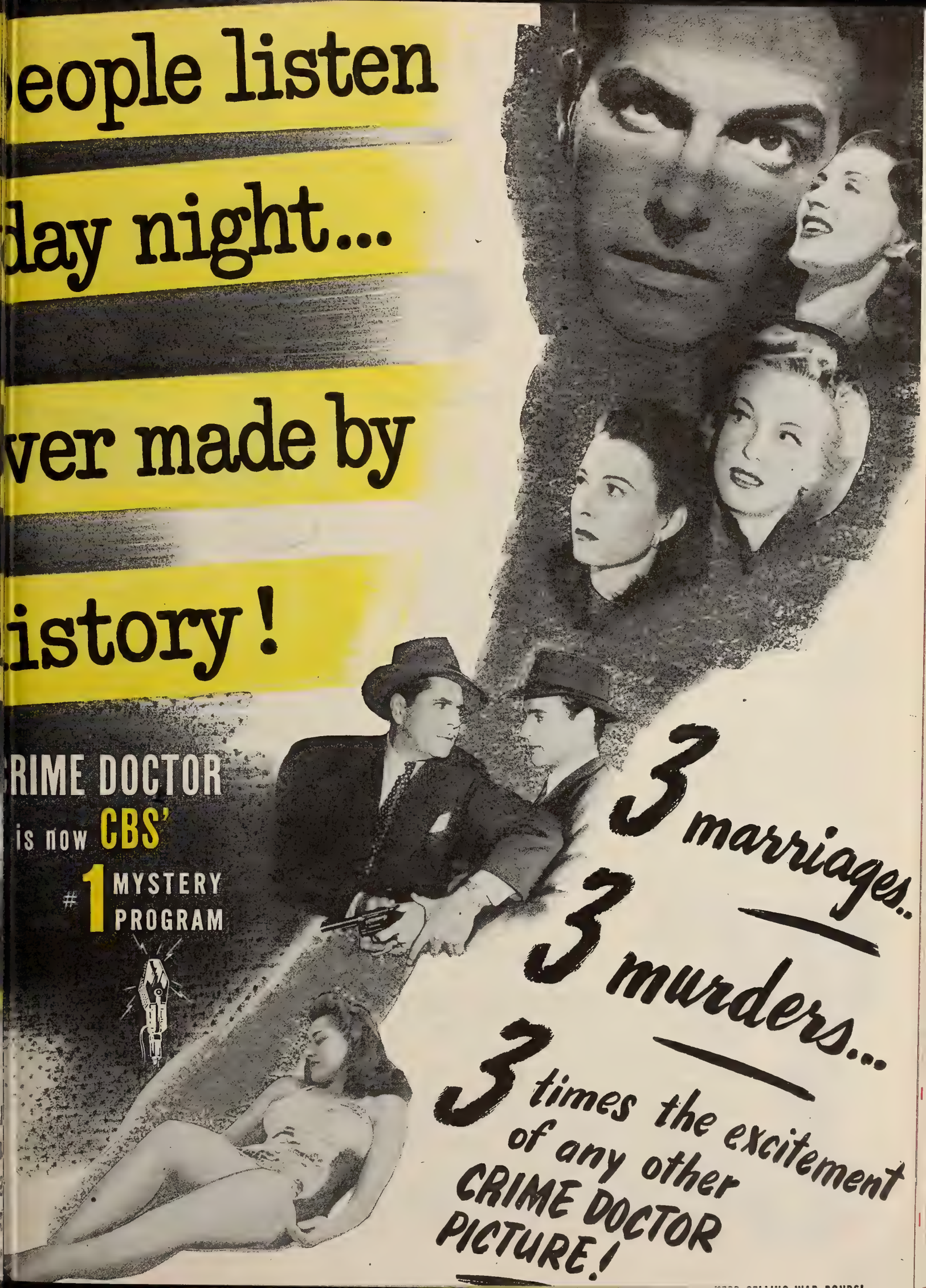
STEPHEN C

Based on the popular CBS Radio Program "Crime Doctor" by Ma

Story and Screen Play by Er

Produced by RUDOLPH C. FLOTHOW • Directed by GEORGE S

COLUMBIA PICTURES


eople listen
day night...
ver made by
istory!
RIME DOCTOR
is now CBS'
#1 MYSTERY PROGRAM
3 marriages..
3 murders...
3 times the excitement of any other CRIME DOCTOR PICTURE!

Exploiting the New Films

How the recent pictures are being sold c the first run and pre-release date showin

TONIGHT AND EVERY NIGHT

Tying in with a novel safety campaign, netted plenty of publicity for the engagement of "Tonight and Every Night" at the J. P. Harris theatre in Pittsburgh.

Publicity manager Ken Hoel tied up with the Western Pennsylvania Safety Council through which 15,000 placards were distributed to school units, industrial plants and store locations. Copy read: "Danger lurks 'Tonight and Every Night.' Pledge yourself to avoid accidents, etc.'

Seventy-five thousand children in the area received safety pledges in their schoolrooms to be taken home and signed by their parents. The pledges contained copy directly tied in with the picture.

The Pittsburgh Auto Club distributed special cards to gas stations and garages with copy: "Tonight and Every Night walk and drive carefully, etc."

Night club orchestras were contacted and music from the film production was plugged in addition to theatre credits. The station orchestra of KDKA also plugged the song hits and the attraction.

Has Window and Newspaper Co-ops, Lux Soap Tieup

Window tieups were promoted from 14 leading department stores and shops with the Boggs and Buhl store advertising a "Tonight and Every Night" dress in special three-column by 182 line display ads with prominent theatre mention.

The wholesale distributor of Lux soap planted 400 special window cards with dealers featuring Rita Hayworth's endorsement of that product with suitable theatre credit.

One hundred War Bond posters suggested in the pressbook were set into as many windows in the downtown area and 1,500 cards measuring five by seven inches were posted in telephone booths throughout the city. Copy on the latter urged callers to limit their calls "Tonight and Every Night" to five minutes.

In Cincinnati, Ohio, a novel herald was made up by Joe Alexander, manager, and Nathan Wise, publicity manager of the RKO Albee theatre to promote the film's engagement.

The circular, in miniature form was a four page affair featuring a pair of attractive legs on the front cover with imprint of the picture's title. The inside spread was a message aimed at the men, urging them to "Go home—and take your wife to see, etc. etc."

The smart looking teasers were distributed in barber shops, pool rooms, drug stores, taverns and other shops where men are frequent patrons.

THE FIGHTING LADY

All phases of manager Lou Hart's campaign for "The Fighting Lady" at the Glove theatre in Gloversville, N. Y., placed special emphasis on the fact that the film is not a horrible war picture in the sense that most people wish to avoid, but rather that it is a glorious tribute to the men of our Navy.

This was stressed in newspaper ads, radio announcements, in and about the theatre and through specially broadcast endorsements of the program through the theatre' amplifier system.

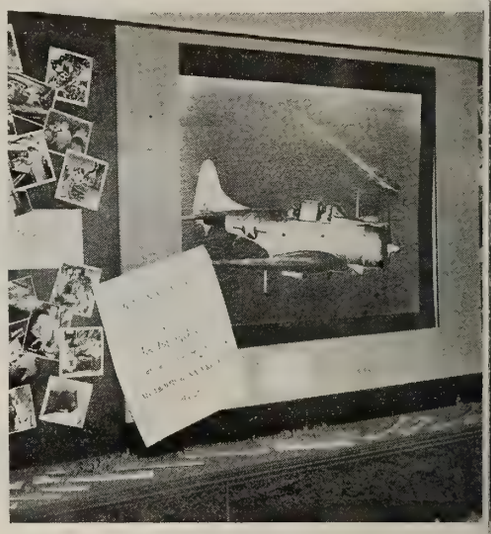
One of the officers who appears in the film made a timely visit to Gloversville and Hart used the young man for personal appearances and interviews which resulted in additional publicity for the picture.

As a special combination program the attraction was dated and played with "Sunday Dinner For a Soldier."

Bridgeport Screening Aids Sale of Theatre Tickets

In advance of the picture's opening at the Majestic theatre in Bridgeport, Conn., manager Harry Rose arranged a special screening which was attended by Navy personnel, executives with industrial plants throughout the area and press and radio representatives.

Blocks of tickets were disposed of for the picture's regular engagement at war plants turning out essential materials and store keep-



Macy's department store in New York g over an entire window to this display scene stills and ship models to promote engagement of "The Fighting Lady" at Victoria theatre.

ers cooperated by making available wind locations and through co-op ads in the da newspapers.

THE GREAT MIKE

A newspaper contest and cooperation fr school and civic officials were the highlig of publicity manager James Olwell's campai for the engagement of "The Great Mike" the New Rialto theatre in Wilmington, Del.

The campaign, which brought excellent sults, also featured extensive use of radio a newspaper advertising. All youth organizati in the area were contacted directly with nouncements of the booking because the the of the story plot centers about a boy, a ho and a dog.

School heads and the faculty as well as i portant civic officials were invited to a spec advance screening and prizes were offered the theatre through the local papers to owner of the dog most resembling "Dais featured in the film. All boys and girls w eligible to compete and contestants were quired to submit a photograph from which selections were made.

Displays and stills were arranged in sporti goods stores, pet shops and other strate locations in the downtown section and spec heralds were imprinted and distributed schools.

Brown Out Message Sold in A By Zinn in Minneapolis

Taking advantage of the "brown out" decr Charles A. Zinn at the State theatre, Min apolis, was abe to get a three-column pict on the front page of the *Morning Tribune*. T photo showed a night scene of the theatre fr with 18,000 watts in use and then a sec photo taken during the dimout with only 60-watt bulb above the boxoffice. The capt called attention to the fact that the theatre saving an enormous amount of coal over year.

GO HOME ... *And Take Your Wife to see*

Gorgeous RITA HAYWORTH

in the Sweetheart of Musicals

"TONIGHT AND EVERY NIGHT"

With LEE BOWMAN

IN TECHNICOLOR

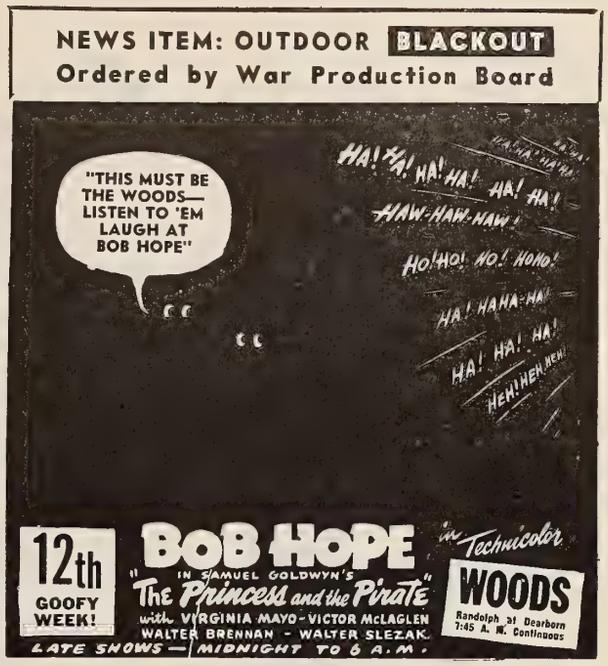
Starts Thursday, February 1, 1945

RKO ALBEE

Here is a miniature circular prepared by Joe Alexander, manager, and Nathan Wise, publicity manager, of the RKO Albee in Cincinnati, for "Tonight and Every Night". At left is the front cover of the four-page novelty; above is the inside spread. The heralds were placed on counters in restaurants, barber shops, poolrooms, bowling alleys, etc.

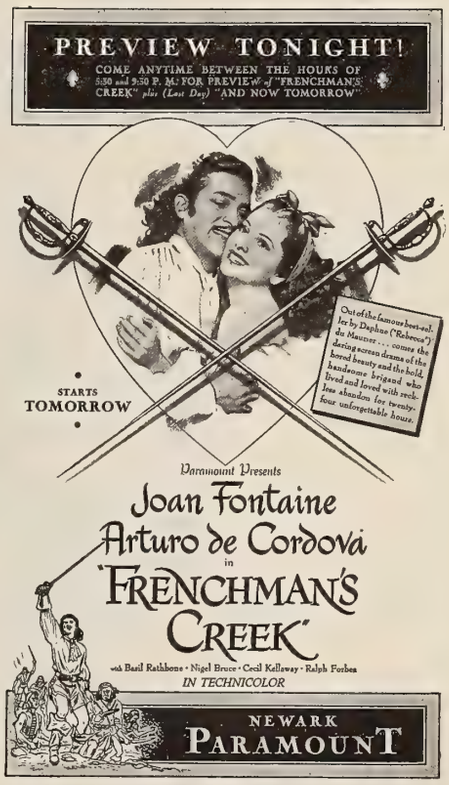
PROGRAM SELLING IN NEWSPAPER ADS

Here is an original layout on "Laura" designed by Bill Hoyle, advertising director for the Lichtman theatres in Washington, D. C. Catch lines and copy accentuate the murder angle for action fans who attend the Lincoln.

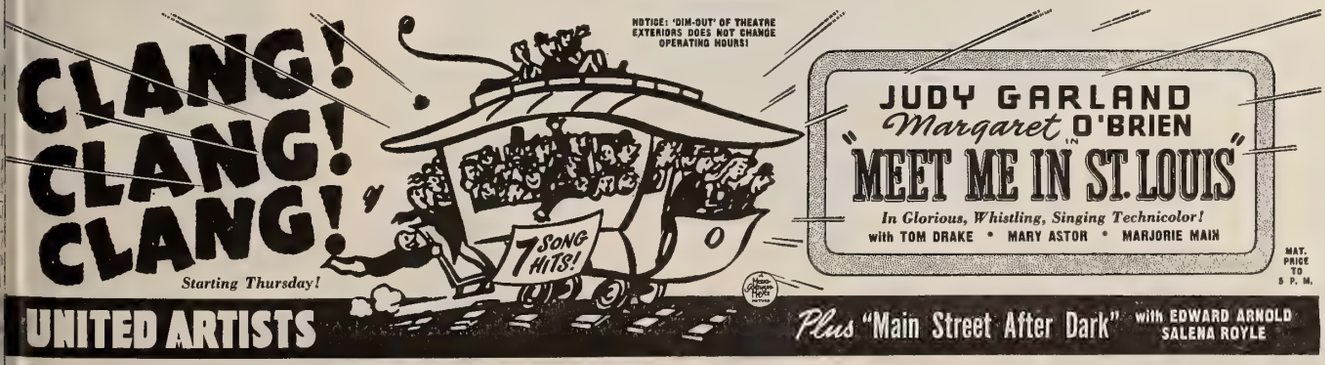


Right, Norman Kassel, publicity manager for the Essaness circuit in Chicago, cleverly tied in the brownout regulation with his 12th week holdover ad for "Princess and the Pirate" at the Woods theatre.

Walter Ahrens, manager of the RKO Orpheum in Des Moines, had a special ad campaign prepared for his date on "Together Again."



Strong accent on the romance and adventure in "Frenchman's Creek" are vividly highlighted in this striking three column layout by Jay Wren, ad head for Adams theatres, New Jersey.



Spread across eight columns, this effective eye-catcher did a swell job of page-stealing for Marie Meyers of United Detroit theatres, in Detroit.

HE'S GOT PLEN

he just booked.

THE BIG

starring

ARTHUR LAKE · DALE EVANS

with

LIONEL STANDER · GEORGE MEEKER

PAUL HURST · MARJORIE MANNERS

and

ANSON WEEKS And His Orchestra

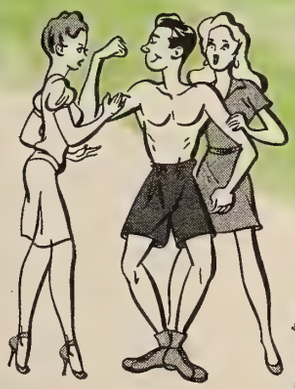
HOWARD BRETHERTON, Director · Original Screen Play by Leslie Vadnay and Richard Weil

Produced by Sydney M. Williams

A REPUBL

Y TO BRAG ABOUT

SHOW-OFF



C P I C T U R E

Managers Report "March of Dimes" Campaigns

Successful in their various efforts to put over the "March of Dimes" drive Round Tablers report on their activities, which may be put in the tickler file for next year's usage.

In Manchester, Conn., Jack Sanson at the State placed the names of different stars on milk bottles and instantly started a healthy competition amongst the kids who strove to see who brought in the largest amount, Bing Crosby or Frank Sinatra. The *Hartford Courant* picked up the story and it appeared on the front page.

Sid Dickler at the Belmar, Pittsburgh, drafted the various organizations, who sent workers in uniform to aid in the collections. Sid also placed one of the large milk bottle stands in front of the bank every Friday and Saturday, as it was pay-day weekend in his defense area. Also 35 cardboard containers were on every worthwhile counter in the neighborhood.

Screens Trailer for Students

In Etowah, Tenn., D. T. Stalcup at the Gem started his campaign off with a special screening of the Garson trailer along with some comedies for the student bodies of all the local schools. This was held at 9:30 a.m. two days before the scheduled drive and permission was granted by the schools for the students to attend. No admission was charged, but Stalcup reports that it was successful inasmuch as the students alone raised $95.

Abe Ludacer at Loew's Park, Cleveland, promoted Nisner's Department Store for a giant display during the drive with a girl in attendance to make collections.

Al Simon also in Cleveland, at Keith's 105th Street theatre, introduced on stage a formerly afflicted patient, who spoke of the wonders created by the Kenny method. This was done nightly during the drive and helped bring him way over previous collections.

Michael Stranger at Loew's State, White Plains, N. Y., lined up 75 girls and women from the Red Cross, YMCA, Girl Scouts and business and professional groups to make collections at the boxing matches in the Civic Auditorium. Mayor Chauncey T. Fish cooperated and launched the opening from the ring with a "Dimes" address. A glass jar display was also planted by Mike at a busy bus stop a block from the theatre.

Joe Samartano at Loew's State, Providence, had a novel display. Above each letter in the words "March of Dimes" appeared a girl's name and contributors were invited to drop their coins in the bottles bearing their favorite names.

Samuel Shubouf at the Poli-College, New Haven, used a special life size wishing well, which was built by the stage crew, and placed it on the sidewalk in front of the boxoffice with two usherettes in constant attendance.

Joseph Boyle, Loew's Poli-Broadway theater, Norwich, Conn., turned the publicity spotlight in this territory to the March of Dimes campaign being conducted at his theater. A wishing well, with appropriate signs and placards, has been built in the theater lobby and the personnel of the Local Red Cross Chapter has been promoted to make collections at every performance in uniform. The service staff will wear badges during the Drive, calling attention to it. The *Norwich Bulletin* and *Record* were promoted for news and publicity releases.

SHOWMEN PERSONALS

In New Posts: Charles Decker, Warner's Victoria, Philadelphia. Victor Chatfield, Warner's Landsdowne, Landsdowne, Pa. Fred Boas, Warner's Grand and Globe, Vineland, Pa. Willard Johnson, Warner's Princess, Camden, N. J. Thomas Hagan succeeds Charles Snyder, resigned, as manager of the Warner Lenox, Hartford, Conn.

William L. Heiss, RKO Palace, Cleveland. Harry Klotz, Loew's theatre, Canton, Ohio. Norman Wrobel, RKO, Cincinnati, Ohio. Chris Christos has purchased the Jeff theatre, Chicago. Daisy Mae Peterson, Lincoln, Goshen, Ind.

Happy Birthday: Lynn Smith, Edward I. Selette, Jack Litto, Bernard Buchanan, Joseph Rosenfield, J. Warren Sever, Archie Connolly, Warren A. Slee, Melvin L. Blackledge, Charles E. August, Raymond E. Salisbury, Samuel Shafer, Frank B. Sitton, Gene Lutes.

L. A. Stein, I. W. Wyte, Ralph C. Fretz, W. C. Lewellen, Ray Williams, Wilbur Neustein, Victor J. Rosen, Bert Nix. H. B. Fox, R. W. Eberhard, Pat Notaro, C. Arnold Skelly, Robert Heining, James W. Grantham, Benrie Beach, Sumy Lando, Milton L. Kaiser, Elmer Amidon, Stanley Lambert, Ewell Bingham.

Paul W. Greer, Max King, Jr., Abraham L. Lowenstein, Jack Matlack, Lee J. Euring, D. McC. Weekley, Harold Blumenthal, Lloyd Murphy, Norman C. Rolfe, Richard Ludwig, William Reiser, Marvin E. Samuelson, Joe Scanlon, Edward Jacobson, Frank Robeson, P. J. Rubertan, Sam Rothchild, Lawrence Taureg, P. T. Williams, Ronnie Friedman.

Hauschild Instructs Kiddies On Theatre Behavior

In connection with his date on "Atlantic City" at the Schine Arcade theatre, Cambridge, Md., Thor Hauschild went after his colored patronage by distributing tinted heralds featuring a cut of Louis Armstrong together with appropriate tiein copy.

Another stunt arranged by Thor was a tieup with the Chamber of Commerce and the Police Department for a special kiddie show which featured a "Crime Doesn't Pay" subject. Taking advantage of the opportunity, the youngsters were trained in the gentle art of conduct within the theatre; how to empty the place at the end of the show in an orderly manner, and fire drill procedure.

Alger Holds Merchant Contest For "Gaslight" Date

Through a tieup effected with cooperating local merchants, Jack Alger at the Majestic theatre, LaSalle, Ill., offered a 90-day pass to his theatre to those finding the correct number of times the word "Gaslight" appeared under the scene mats which appeared over the signatures of the cooperating stores. This in connection with the picture of that name. In addition, contestants were required to write a slogan for the Sixth War Loan Drive.

Delbridge Lands Co-op On "Together Again"

Tommy Delbridge at Loew's Vendome Nashville, Tenn., promoted a co-op ad from Cain-Sloan company in connection with his date on "Together Again." Tom also grabbed a large window on the main stem from the same store with photos and blowup of the Irene Dunne hat. Radio coverage was also landed over Stations WLAC and WSIX Monday through Friday.

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Canadian Group Urges Federal Control of Films

In view of the "collapse of negotiations" for a conciliation code in Canada, H. L. Romberg, secretary of the Ontario Council of Independent Exhibitors of Canada, announced in Toronto last Thursday that his association would seek "full Government control of our business. The conciliation code is dead in Canada," he said.

Adoption of the code for self-regulation in the Dominion has been in negotiation for the past year. Mr. Romberg said the exhibitor unit had gone on record in favor of retention of the Wartime Prices and Trade Board after the war and for the strict interpretation of the board's regulations governing rental contracts indefinitely.

"We feel a lot of exhibitors are paying more for films than they should under the law and this practice should stop," he said.

The situation had reached a point where actual survival of independents was at stake, Mr. Romberg said, pointing out that the Ontario Council had made a sincere effort to bring about self-regulation of the film business on a satisfactory basis but this had been fruitless.

He recalled that Canadian independents had called off a conference with Dominion officials at Ottawa more than a year ago, to urge Government action, when it seemed that a solution of trade problems could have been settled within the industry.

Dimout Has Little Effect on Grosses

Theatres continued this week under the dimout of lobby and marquee lighting without complaint by the public and with little effect on business. However, theatres in many areas were affected by severe winter weather, by snow and by flood. And some were hampered still by lack of coal.

In Boston, during last week's cold spell, several suburban houses were forced to suspend matinees. No theatres of that area, however, were forced to close, although coal was scarce. The Boston area dimout is expected to save about 2,000,000 tons of coal a year.

In Cleveland, theatres have returned to normal operation. They had closed Monday of last week. Cautious use of fuel had returned the city to normal in heating.

Mayor Bernard G. Samuels of Philadelphia this week lifted the ban on shipment of rice coal to amusement places. However, not more than seven days' supply may be delivered at one time.

Meanwhile, the WPB Monday amended its dimout order to include display advertising and promotional lighting.

Buys Hartford Site for House

Joseph M. Chernoff has purchased a site in Hartford, Conn., for the erection of a post-war theatre.

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THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

It's in the Bag

***UA-Manhattan Prod.*—Fred Allen Entertains**

Starting with the opening flash of title on the screen—after which he takes over to address the audience in a riotous kidding of the people named in the credit titles as they are run off—and ending with a final word of wit spoken into the camera at the close of the picture, Fred Allen and guests provide herewith the laughingest 90 minutes experienced here this year. The picture's sure-fire for everywhere films are seen or radio is heard.

It's Allen's picture, conforming at all points to the Allen blueprint for laughter, but present and accounting for much of the merriment and a wealth of billing-power are Jack Benny, William Bendix, Robert Benchley, Don Ameche, Rudy Vallee, Victor Moore, Jerry Colonna, Binnie Barnes, John Carradine and one Minerva Pious, who is the "Mrs. Nussbaum" of the Allen radio programs and even more effective on the screen than on the air. Under Jack H. Skirball's production and Richard Wallace's direction, and using a script accredited to Jay Dratler and Alma Reville based on a treatment by Lewis R. Foster and Allen plus an assist by Morrie Ryskind—all these parties taking a round ribbing from Allen—the stars, guest stars and supporting players have the time of their lives and impart the same to the audience.

The tale, utilized as a framework for the unbroken succession of gags that proceed without letup, concerns a murder and a will and five chairs, bequeathed to Allen, one of which contains $300,000 in currency. Allen sells the chairs before he knows about the money, then goes out to retrieve them from respective buyers, shadowed and frequently caught up with by the actual murderers.

Allen's sequence with "Mrs. Nussbaum," who explains why she bought one of the chairs, is among the funniest footage ever filmed.

His visit to Benny's home, masquerading as president of the Jack Benny Fan Club of Nutley, N. J., is better fun than the two comedians have purveyed in any of their radio meetings.

His dressing-room sequence with Ameche, Vallee and Moore, who portrayed themselves as reduced from past greatnesses to membership in a bar-room quartette, is a classic in the field of personalized humor.

These three are highlights—other witnesses may select others from the dozens of hit bits—of a picture that is wish-fullfillment for (1) radio fans who've wanted to see Allen in action, (2) listeners who've wished his 30-minute program were thrice as long, and (3) anybody and everybody anywhere who wants to laugh, with mind as well as belly, until he's no longer able to raise a chuckle.

Previewed at the Ambassador Hotel theatre, Los Angeles, to a press and trade audience which howled. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 90 min. PCA No. 10575. General audience classification.

Fred Floogle.....Fred Allen
Jack Benny, William Bendix, Don Ameche, Rudy Vallee. Binnie Barnes, Robert Benchley, Jerry Colonna, John Carradine, Gloria Pope, William Terry, Minerva Pious, Sidney Toler, George Cleveland, John Miljan, Ben Walden, Emory Parnell.

The Enchanted Cottage

***RKO Radio*—Triumph in Escapism**

Escapism—not the tinsel thing the word has come to mean in trade usage, but that emotional state for which psychologists use the term—is the theme and essence of this superlative picture into which its off-screen and on-screen creators have poured not only all the ingredients of realistic romance, but also the prerequisites of commercial success. It is a natural, both as box office merchandise and as entertainment, for all types of theatres and audiences.

For the marquee there are the names of Robert Young, Herbert Marshall and Dorothy McGuire, and a showman may go as far as he likes in comparing the present work of these with their past best. For certain sectors of the audience there may be billing value, also, in the name of Sir Arthur Wing Pinero, who wrote the play. Other interest attaches to the name of Harriet Parsons (daughter of Louella O.), whose first feature production this is. But the picture is not one to be judged by marquee strength alone; it is of the kind that grows as it goes, prospering by word-of-mouth and expanding its sphere of interest each time it passes through the projector.

As brought up-to-date in the script by Dewitt Bodeen and Herman J. Mankiewicz, the play presents the case of a discharged soldier, facially disfigured, who seeks to hide himself from the pitying eyes of family and fiancee. Accepting only the friendship of a girl who is herself unbeautiful, and finally of a musician who is blind, he undergoes psychic regeneration which culminates in his marriage with the girl, after which each sees the other as fair and believes that love has effected physical change. When disillusionment comes, they survive it and enter upon normal lives no longer embarrassed by their appearance. It is no narrative to be judged by synopsis, but a splendid one as presented by the camera.

Performances by all — somewhat especially by Mildred Natwick, Richard Gaines and Spring Byington, in addition to the principals—are superb individually and superbly coordinated by Director John Cromwell. Jack J. Gross is executive producer.

Previewed at the Pantages theatre, Hollywood, where a Tuesday night audience loved every minute of it. Reviewer's Rating: Excellent.—W. R. W.

Release date, Block 3. Running time, 92 min. PCA No. 10533. General audience classification.

Laura .....Dorothy McGuire
Oliver .....Robert Young
John .....Herbert Marshall
Mildred Natwick, Spring Byington, Hilary Brooke, Richard Gaines, Alec Englander, Mary Worth.

Bring on the Girls

***Paramount*—Shore Leave in Technicolor**

Start with a sailor worth $200,000,000 who is looking for a girl to love him for himself alone, give him a personable guardian who's not so exacting and allow them enough shore leave to find two beautiful girls in a plush night club in Florida. This is the nub of the joke in "Bring on the Girls," but it fails even to suggest the extravagant color and lavish production of the film. These, and the cast headed by Eddie Bracken, Sonny Tufts, Veronica Lake and Marjorie Reynolds, are the picture's principal assets, and should be quite strong enough to insure its success.

The audience at New York's Paramount theatre, where this film was previewed, promised with sighs and squeals that Sonny Tufts would be another idol of the teen-age brigade. He shuffles through his part as legal guardian of the millionaire with ease and humor and tosses in two songs which set up more than a murmur in the Broadway home of Frank Sinatra. Not the crooning type, he switches from song to patter in easy style, hitting a good swing beat and pointing up the words with a twist of the shoulders and a nod of the head.

Eddie Bracken is again the butt of the comedy—gullible, shy and not especially notable for either brains or brawn. He's almost taken over by the cigaret girl but finally decides that the heiress is a safer bet. They have so much in common.

Throughout the film, in the night club, at the sailor's palatial Florida home or in the recreation hall, dances and songs have a way of cropping up more or less unexpectedly. A standout in the dance department is Johnnie Coy whose toes tap out an intricate rhythm while his body twirls with firm grace and amazing speed. The tunes by Jimmy McHugh and Harold Adamson are a big help, too, matching fast swing with clever lyrics.

Production and direction, by Fred Kohlmar and Sidney Lanfield, point up comedy and spectacle with about equal emphasis and effectiveness. Karl Tunberg and Darrell Ware wrote the screenplay from an original story by Pierre Wolff.

Seen at an afternoon sneak preview in the Paramount theatre, New York, where the younger members of both sexes were highly amused. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date. Block 4. Running time, 92 min. PCA No. 9970. General audience classification.

Teddy Collins.....Veronica Lake
Phil North.....Sonny Tufts
J. Newport Bates.....Eddie Bracken
Sue Thomas.....Marjorie Reynolds
Grant Mitchell, Johnnie Coy, Peter Whitney, Alan Mowbray, Porter Hall, Thurston Hall, Lloyd Corrigan, Sig Arno, Joan Woodbury, Andrew Tombes, Frank Faylen, Huntz Hall, William Moss, Norma Varden, Spike Jones and his orchestra.

Circumstantial Evidence

***20th Century-Fox*—Home Style Melodrama**

William Girard and John Larkin, producer and director, respectively, have turned out a sound piece of merchandise, trimmed down to 67 minutes of story and solid enough to serve as the mainstay of the bill of fare. For marquee billing it has Michael O'Shea and Lloyd Nolan giving even, likeable performances, and for exploitation there's

a hatchet murder before witnesses that was really an accident.

While the theme is melodramatic, the outstanding qualities of the film are its homeliness and warmth. The characters are all simple townsfolk —a factory foreman and his son, a letter carrier who watches over the boys' club on the side, a policeman, a housewife, a baker and the neighborhood kids. The hot-headed foreman quarrels with the baker over his boy, grabs the youngster's hatchet and brings it down, as the store clerk and two customers scream.

The man's friends accept his word that he never struck the blow but are unable to make any headway against three witnesses. He is convicted of murder. A stay of execution is won by a clever demonstration in the boys' gym just as the man is breaking jail. After a breath-taking contest with searchlights and prison safeguards he gets back undetected.

Action hews closely to the story line. Some sequences take only a minute's screen time with a few lines of dialogue, but transitions are natural Performances, too are without flourish, and the more effective for it. Trudy Marshall, Billy Cummings, Ruth Ford, and Byron Foulger are prominent in a good supporting cast.

Credit for the unusual story treatment should be divided among Nat Ferber and Sam Duncan who wrote the original, Samuel Ornitz who made the adaptation and Robert Metzler who supplied the screenplay.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, March, 1945. Running time, 67 min. PCA No. 10526. General audience classification.

Joe Reynolds.....Michael O'Shea
Sam Lord.....Lloyd Nolan
Trudy Marshall, Billy Cummings, Ruth Ford, Reed Hadley, Roy Roberts, Scotty Beckett, Leon Tyler, Marvin Davis, Harry McKim, Hugh Maguire, Byron Foulger, William Frambes.

Strange Illusion

PRC—Psychological Mystery

A mounting sense of uneasiness and excitement is skillfully conveyed to the audience by this polished production for which Leon Fromkess takes personal production credit. Director Edgar Ulmer's handling of the dream sequences, usually difficult to put over, is particularly deft. The film rates among the best in its category.

James Lydon carries the major acting load in a role tailor-made for his talents: that of a sensitive, almost neurotic boy who becomes obsessed by the dream with which the picture opens. In it he hears the voice of his dead father, warning him that his mother and sister are in danger. The mother, portrayed by Sally Eilers, has become engaged to a handsome stranger, a role to which Warren William does full justice. The son, however, haunted by his dream, becomes suspicious of his mother's suitor, and, pursuing his hobby of criminology, proceeds to unearth any amount of damaging evidence against the man. An exciting, suspenseful finish rounds out the film with a punch.

Adele Comandini wrote the screenplay, basing it upon an original by Fritz Rotter. Regis Toomey and Mary McLeod are among those in the supporting cast who deserve special mention.

Previewed at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, March 31, 1945. Running time, 86 min. PCA No. 10544. General audience classification.

Paul Cartwright.....James Lydon
Brett Curtis.....Warren William
Virginia Cartwright.....Sally Eilers
Regis Toomey, Charles Arnt, George H. Reed, Jayne Hazard, Jimmy Clark, Mary McLeod, Pierre Watkin, John Hamilton, Sonia Sorel, Vic Potel.

The Body Snatcher

RKO Radio—Horror Tale

Val Lewton, who has a way with weird and occult tales, has found one to his liking by an old master, Robert Louis Stevenson, and produced it with all the modern staging and lighting effects which have won him and the horror picture a considerable following. For menace he chose another master, Boris Karloff, and added Bela Lugosi and Henry Daniell for support. The result has both novelty and chills, a highly desirable combination in the horror market.

The setting is Edinburgh more than a century ago when the practice of medicine was not the highly respected profession it has since become. The idea of dissection to teach surgery and healing was suspect, and subjects hard to come by. A teaching physician, already driven from practice by his involvement in a scandal some years before, is supplied by a soft-spoken, leering cabby who does his grave-digging by night and a little murder if hard pressed. His vicious taunting of the doctor arouses the suspicions of a young student who accepts some of the arrangements for the sake of medicine, but rebels at murder and finally breaks away. The doctor, driven to kill because the cab-driver refuses to let the past die, finds himself unable to escape his victim, or perhaps his conscience. In a mad drive with a corpse on a stormy night he hears the dead man's taunts and plunges over a cliff.

Karloff gives an excellent portrayal of the evil cabby and Daniell almost matches him as the harassed doctor. On the lighter side, the cast includes good supporting performances by Bela Lugosi, Russell Wade and Sharyn Moffett.

Philip MacDonald and Carlos Keith adapted the Stevenson story to the screen and Robert Wise directed it skillfully. Jack J. Gross was executive producer.

Seen in a New York projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 77 min. PCA No. 10563. Adult audience classification.

Gray.....Boris Karloff
MacFarlane.....Henry Daniell
Bela Lugosi, Edith Atwater, Russell Wade, Rita Corday, Sharyn Moffett, Donna Lee.

Pan-Americana

RKO Radio—Romance and Rhythms

Although lacking name-power for top billing, and long for secondary placement, this tuneful touring of the Latin American countries by a group of American journalists with a romance in their midst accounts for itself pleasantly in point of entertainment and does its bit, not at all ostentatiously, for inter-American amity. It's especially strong in the production-number department, presenting many acts and ensembles performing Latin rhythms, a circumstance in its favor with respect to the junior generation.

Lawrence Kimble's screenplay, based on a story by Frederick Kohner and producer-director John H. Auer, shows Phillip Terry, Audrey Long, Robert Benchley and Eve Arden as staff members of a New York magazine who tour Latin America in quest of material for a Pan-American edition. Terry and Miss Long are principals in a romance that arrives, after suitable and not entirely routine deviations, at the usual destination. Meanwhile, the party tours the Latin American nations, with principal stops in Mexico, Cuba and Brazil.

Production numbers, several of them extraordinary and all characteristic of their settings, feature Rosario and Antonio, Miguelito Valdes, Harold and Lola, Louise Burnett, Chinita Marin, Chuy Castilion, Padilla Sisters, Chuy Reyes and orchestra and Nestor Amaral and his samba band.

Sid Rogell was executive producer.

Previewed at the Pantages theatre, Hollywood, to a Thursday night audience which appeared pleased. Reviewer's Rating: Good.—W. R. W.

Release date, Block 3. Running time, 84 min. PCA No. 10312. General audience classification.

Dan.....Phillip Terry
Jo.....Audrey Long
Robert Benchley, Eve Arden, Ernest Truex, Marc Cramer, Isabella.

Fog Island

PRC—Shudders in the Shadow

This personally-produced Leon Fromkess production is a spine-tingling mystery with all the trimmings—trap doors, secret passage-ways, and a central character who is more than a little stir-crazy, as one of the other players aptly remarks.

Pierre Gendron wrote the screenplay, basing it upon a story by Bernardine Angus. It concerns a financier who seeks revenge upon those who ruined him and, in particular, upon the man who murdered his wife. Uncertain just which one of his associates is the murderer, he invites them all to spend a quiet weekend with him on a fog-shrouded island. The weekend turns out to be far from quiet, as the host, five of the guests, and the butler all meet violent ends. Only the financier's step-daughter and the man she loves are spared.

The cast is uniformly good. George Zucco, as the ruined financier, contributes a fine, blood-curdling characterization. Jacqueline DeWit adds an amusing portrayal of an astrologist. Jerome Cowan, Lionel Atwill and Ian Keith are also worthy of mention. The young lovers—Sharon Douglas and John Whitney—are pleasing in the only sympathetic roles.

Terry Morse directed with a fine feeling for suspense. The musical score also contributes much to the eeriness of the film.

Previewed at the studio. Reviewer's Rating: Good.—T. B.

Release date, February 15, 1945. Running time, 70 min. PCA No. 10626. General audience classification.

Leo Grainger.....George Zucco
Alec Ritchfield.....Lionel Atwill
Kavanaugh.....Jerome Cowan
Sharon Douglas, Veda Ann Borg, John Whitney, Jacqueline DeWit, Ian Keith, George Lloyd.

Keep Your Powder Dry

MGM—Three Girls in Khaki

Three lovely stars don khaki for this first full-scale screen treatment of the Women's Army Corps, and exhibitors may well find it a made-to order combination. Heading the list is Lana Turner, looking quite as attractive as ever and doing a bit more acting than usual. Matching her step for step are Laraine Day and Susan Peters and a company of trim Wacs whose appearance should dispel any lingering doubts about the uniform. Their importance to a nation at war, however, is not made clear in the film.

The story which Mary C. McCall, Jr. and George Bruce have written for them broadly traces the careers of civilians from varying backgrounds through basic training to their final acceptance as officers. But it is more particularly a story of rivalry between two girls, a cruel and petty battling for superiority which is resolved only when they discover that the Corps is greater than either of them.

The opposition of these two themes—for the girls are certainly not meant to be representative of the thousands of women who have joined the Army—considerably lessens the dramatic impact of the film, while the familiarity of the larger framework robs it of suspense.

On the credit side are competent performances, some bright lines of dialogue, occasional humorous incidents and a touching sequence which illustrates the tragic import of the war. Laraine Day as the colonel's daughter who resents the spoiled heiress for personal as well as military reasons is especially good. Miss Turner, as her rival, and Miss Peters, the constant peacemaker, give effective if not always believable characterizations. Among the supporting players, Agnes Moorehead, Bill Johnson and Jess Barker stand out.

Production values, under the supervision of George Haight, are satisfactory, and direction by Edward Buzzell maintains steady pace.

Seen in the home office projection room. Reviewer's Rating: Average—E. A. C.

Release date, March, 1945. Running time, 93 min. PCA No. 10596. General audience classification.

Valerie Parks.....Lana Turner
Leigh Rand.....Laraine Day
Ann Darrison.....Susan Peters
Agnes Moorehead, Bill Johnson, Natalie Schafer, Lee Patrick, Jess Barker, June Lockhart, Martin Linden, Tim Murdock.

Betrayal from the East

RKO Radio—Spy Melodrama

Drew Pearson's introduction to this film states that it is based on fact and should be an object lesson for all Americans. While this gives a sobering air of authenticity to the picture, the plot remains one that should be familiar to all who have watched the recent crop of espionage dramas on the screen. This one has been directed smoothly by William Berke and capably acted by Lee Tracy and Nancy Kelly. It has the added advantage of a sleek group of Oriental villains who will arouse no sympathy, and a tough hero who is neither too noble nor too cunning.

The story itself, based on Alan Hynd's novel, is good melodrama with a satisfactory amount of suspense. Interest lies quite as much in the duplicity of our Pacific enemies as in the fate of the characters.

It opens some time before the Pearl Harbor

attack when the Japanese were scheming to insure our helplessness after the initial blow. Two newspaper men learn part of the secret and are killed. A former Army man is approached by a Japanese friend and undertakes to obtain our plans for defense of the Panama Canal. Working with an attractive agent from Army Intelligence, he fools them long enough to discover their ringleaders, but loses his life.

The scene shifts rapidly from San Francisco to Los Angeles to Panama, and the action is well paced. Interest lags a little toward the end when the climax has been reached, but credulity is rarely strained too far.

Herman Schlom produced the film. Kenneth Gamet and Arbrey Wisberg wrote the screenplay.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, Block 3. Running time, 82 min. PCA No. 10313. General audience classification.

Eddie Carter.....Lee Tracy
Peggy Harrison.....Nancy Kelly
Richard Loo, Abner Biberman, Regis Toomey, Philip Ahn, Addison Richards, Bruce Edwards, Hugh Hoo, Sen Young, Roland Varno, Louis Jean Heydt, Jason Robards.

Frisco Sal

Universal—Barbary Coast

Pacific Street on the Barbary Coast in the era of the Nineties is the setting for this musical drama, which includes several songs and dance routines, spectacular bar room fights, romance and a dash of comedy. Susanna Foster's exquisite voice adds charm to the picture. The bar room brawls, with the typical smashing of chairs and tables and breaking of bottles, are swift and violent.

The story is of a demure young girl with a New England background coming to the wild and wicked Barbary Coast in search of her brother, whom she has not seen in 12 years. Susanna Foster, as Sally, meets Dude, played by Turhan Bey, the owner of the "First Dollar", the leading night spot on the Coast, and her beautiful voice makes her the hit of the show. He falls in love with her, but Sally believes that Dude murdered her brother and refuses to accept his proposal of marriage. But eventually she marries him and finds out that Rio, the operator of a "mission" racket, is her brother. She seems to have brought goodness and light with her because Dude and Rio, formerly arch enemies become friends and plan to follow the straight and narrow. Excess footage detracts some from the effectiveness of the story.

Musical numbers sung by Miss. Foster are excellent. Especially worthy of note is her rendition of "Beloved". Collette Lyons, the leader of the chorus, sings "Percy" and "I Just Got in". She and Andy Devine add a spark of comedy.

Curt Siodmak and Gerald Garaghty wrote the original screenplay. It was produced and directed by George Waggner.

Seen in the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, February 23, 1945. Running time, 94 min. PCA No. 10629. General audience classification.

Sally .....Susanna Foster
Dude .....Turhan Bey
Rio .....Alan Curtis
Andy Devine, Thomas Gomez, Collette Lyons, Samuel S. Hinds, Fuzzy Knight, Billy Green, Ernie Adams, George Lloyd, Bert Fiske.

Having Wonderful Crime

RKO Radio—Comedy with Crime

Pat O'Brien, George Murphy and Carole Landis are the marquee names in this Robert Fellows production of a stage play by Craig Rice which had a long run on Broadway some seasons back. Although the three work hard to give the screen version animation and humor, and succeed in several sequences, the film as a whole suffers from a confused story line. Eddie Sutherland's direction keeps things moving, but with a general effect of jerkiness.

Howard J. Green, Stewart Sterling and Parke Levy collaborated on the screenplay, which presents Miss Landis and Murphy as a pair of newlyweds whose hobby is crime detection. Together with their best friend—Pat O'Brien as a lawyer who loves the ladies—they become involved in the disappearance of a magician who later turns up, dead, in a trunk. The three friends, believing that the trunk in their possession may incriminate them, set to work to find the murderer.

The locale is a lakeside summer resort, which allows ample opportunity for comedy episodes involving bathing beauties, overturned canoes, and Miss Landis sliding down a laundry chute. For those who are amused by such things and are not too much concerned about plot, "Having Wonderful Crime" ought to fill the bill satisfactorily.

Seen at the Pantages theatre, Hollywood, where an audience which had come to see "The Woman in the Window" received the secondary offering with mild amusement. Reviewer's Rating: Average.—T. B.

Release date, Block 3. Running time, 70 min. PCA No. 10125. General audience classification.

Michael J. Malone.....Pat O'Brien
Jake Justus.....George Murphy
Helene .....Carole Landis
Lenore Aubert, George Zucco, Anne Berens, Richard Martin, Charles D. Brown, William "Wee Willie" Davis, Blanche Ring, Josephine Whittel.

The Chicago Kid

Republic—Racketeer Melodrama

The racketeering formula, which has not changed since prohibition days, is studiously followed in "The Chicago Kid" to its predestined end. A defiant young man looking for revenge joins a ruthless gang in robbery and murder and finds his wealth and power meaningless. The screenplay by Jack Townley, based on an original story by Albert Beich, strives for timeliness by including electrical equipment frozen by government order in the loot, but the plot remains familiar and somewhat dated.

There's more than the usual amount of action, however, and in the beginning at least, a measure of suspense. The young man changes from a conscientious bookkeeper, buying a home for his father's return from prison, to a gang leader planning a series of warehouse holdups to ruin the man he considers responsible for his father's disgrace and death. The transformation is swift and complete in spite of the girl who loves him and the man who trusts him.

When he discovers that his father was guilty of the original crime and more, he is too deeply entangled to break away and recovers some shreds of honor in the final gunplay.

Donald Barry, lately of Republic's Western series, plays the title role energetically, but arouses little sympathy. Otto Kruger gives a good performance as his employer.

Frank McDonald directed the film and Eddy White was associate producer.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, not set. Running time, 66 min. PCA No. 10528. General audience classification.

Joe Ferrill.....Donald Barry
John Mitchell.....Otto Kruger
Tom Powers, Lynne Roberts, Henry Daniels, Chick Chandler, Joseph Crehan, Jay Novello, Paul Harvey. Addison Richards, Kenne Duncan.

Sagebrush Heroes

Columbia—Western with Songs

To those who like their Westerns packed with action, this one may seem a trifle slow. The customary gunplay is missing, but punch is supplied by several hand-to-hand fights in which Charles Starrett, as the "Durango Kid," comes off victorious.

The story, on the other hand, is novel for this type of drama. Luci Ward's original screenplay is laid in the present, and concerns an unscrupulous character who runs what is purported to be a ranch for the rehabilitation of delinquent boys. When Starrett becomes friendly with one of these boys, however, he discovers that the ranch is merely a cover for a prosperous cattle-rustling racket which the rancher has set up and that the boys, far from being treated with kindness and understanding, are being systematically starved and maltreated. Aided by his companions, Cannonball and Jimmy, portrayed by Dub Taylor and Jimmy Wakely respectively, the "Durango Kid" plants microphones around the ranchhouse, thereby tricking the rancher into damaging admissions which lead to his arrest and imprisonment.

Several song numbers have been so spotted that they do not interfere with the telling of the story. Jack Fier produced, and Benjamin Kline directed.

Seen at the Hitching Post theatre, Hollywood, where a small matinee audience took it sitting down. Reviewer's Rating: Average.—T. B.

Release date, Feb. 1, 1945. Running time, 54 min. PCA No. 9889. General audience classification.

Steve Randall.....Charles Starrett
Cannonball .....Dub Taylor
Constance Worth, Elvin Field, Bobby Larson, Forrest Taylor, Jimmy Wakely, Ozie Waters, Joel Friedkin, Lane Chandler, Paul Zaremba, Eddie Laughton, Johnny Tyrell.

The Spell of Amy Nugent

PRC—Spiritualism, Watered

Intellectually pretentious, rather confused, and acted erratically, this inexpensively mounted English picture has few aspects of attraction for American audiences. Possibly the selling point is spiritualism, about which it revolves, but there is no conclusion. It is neither an "expose" nor a vindication.

It is a simple story, involving characters in the English country upper classes, and of somewhat limited appeal. Derek Farr, horsy, handsome and adored by his mother, Winifred Davis, loses by death his fiancee, Diana King ("Amy Nugent"). Even the silent love of his mother's favorite, Vera Lindsay, fails to compensate; and he turns to spiritualism, of which Frederick Leister is a most persuasive, and successful practitioner. Mr. Leister evokes for Farr the voice of his beloved; and, later, her fugitive, shimmering materialization.

These manifestations in some unexplained manner, however, are said to be bad for Farr; his manner changes from pleasant to surly; his school professor friend, Felix Aylmer, calls for advice an authority on spiritualism, Hay Petrie, and Mr. Petrie fears it is a devil which has possessed Farr. Petrie fails to cast out this devil. But Miss Lindsay, calm, unafraid, and intense in her love, one night talks Farr back to sanity. The spell of his dead fiancee seems to have been broken, and the picture ends.

Petrie, English character actor, is ineffective. Aylmer does his usual quiet, convincing job, and has some excellent lines on spiritualism. Miss Lindsay and Mr. Farr are just too English. The speech of all the players is difficult to understand. The Irish gardener, Gibb McLaughlin, is a caricature.

Miles Malleson wrote the screenplay. R. Murray-Leslie produced for Pyramid Amalgamated Pictures, Ltd., with Keith Drayson as associate, and John Harlow directed.

Reviewed in a New York projection room. Reviewer's Rating: Fair.—Floyd Elbert Stone.

Release date, February 10, 1945. Running time, 60 min. PCA No. 03371. General audience classification.

Laurie Baxter.....Derek Farr
Diana Hilton.....Vera Lindsay
Frederick Leister, Hay Petrie, Felix Aylmer, Marion Spencer, Diana King, W. G. Fay, Winifred Davis, Enid Hewit, Gibb McLaughlin, Joyce Redman, Cameron Hall, Irene Handl, Stafford Hilliard.

SHORT SUBJECTS

FIVE STAR BOWLERS (RKO)

Sportscope (54,305)

The five champions demonstrating their skill on the alleys are Nelson Burton of St. Louis, Mo.; Ned Day of West Allis, Wis.; Buddy Bomar of Chicago; Harold Asplund of Denver, and George Young of Malverne, L. I. Their expert form and perfect timing are caught by the slow motion camera as they illustrate the champion's approach to common bowling problems.

Release date, December 29, 1944 — *8 minutes*

BIRTHDAY BLUES (RKO)

Leon Errol (53,703)

It was just one of those days. Errol arrives home with a crate of fruit which earns him an introduction to the blonde next door and then discovers it is his wife's birthday. He's without present or excuse and dashes out on a pretext only to be met by a salesman offering a fur coat for $80. He grabs it first and finds out about it later. It was stolen from the blonde neighbor. Trying to return it without fuss, he's caught by her husband and has to make explanations all around.

Release date, February 16, 1945 — *17 minutes*

SHORT SUBJECTS CHART

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COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
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6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	2298
6410	Woo, Woo! (Herbert)	1-5-45	....
6403	Three Pests in a Mess (Stooges)	1-19-45	....
6430	Snooper Service (Brendel)	2-2-45	....
6431	Off Again, On Again (Howard)	2-16-45	....
6432	Two Local Yokels (Clyde)	3-2-45	....
6404	Booby Dupes (Stooges)	3-17-45	....
6433	Pistol Packin' Nitwits (Brendel)	4-4-45	....
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6501	Dog, Cat and Canary	1-5-45	2298
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6701	Mutt'n Bones	8-25-44	2139
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6703	Goofy News Views	3-23-45	....
	FOX & CROW (Color) (Average 7 Minutes)		
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6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	3-2-45	....
6753	Kukunuts	3-30-45	....
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6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin' Band	12-8-44	2206
6954	Kern Kobblers	2-2-45	....

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, prior to July, 1944, see pages 2068 and 2069.

Prod. No.	Title	Rel. Date	P.D. Page
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6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	....
6655	No. 5 Tico, Tico	1-1-45	....
5657	Christmas Carols (R)	12-8-44	2206
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6657	No. 7 I'll Walk Alone	3-15-45	....
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6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
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6856	No. 6	1-26-45	....
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6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	2298
6805	Kings of the Fairway	2-2-45	....
6806	Rough and Tumble	3-2-45	....
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5603	A Peekoolyer Sitcheeayshun	8-11-44	2054
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6601	Perkuliar Piggy	10-13-44	2167
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M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
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PARAMOUNT

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R4-1	Rhythm on Wheels	10-6-44	2122
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RKO

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53,203	Swing Vacation	12-1-44	2240
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20TH CENTURY-FOX

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5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	3-2-45	2240
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5257	Canyons of the Sun	1-5-45	2282
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5301	Girls Preferred		2258
5302	Steppin' Pretty	1-19-45	....
	TERRYTOONS (Color) (7 Minutes)		
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	1-12-45	2258
5510	Port of Missing Mice	2-2-45	....
5511	Ants in Your Pantry	2-16-45	....
5512	Raiding the Raiders	3-9-45	....
5513	Post War Inventions	3-23-45	....
5514	Fisherman's Luck	3-30-45	....
5515	Mighty Mouse and the Kilkenny Cats	4-13-45	....
5516	Mother Goose Nightmare	5-4-45	....
5517	Smoky Joe	5-25-45	....
5518	The Silver Streak	6-8-45	....
5519	Aesops Fable— The Mosquito	6-29-45	....
5520	Mighty Mouse and the Wolf	7-20-45	....

Prod. No.	Title	Rel. Date	P.D. Page
	MARCH OF TIME (Average 18 Minutes)		
V10-13	British Imperialism	8-11-44	2031
	1944-45		
V11-1	Post-War Farms	9-8-44	2083
V11-2	What to Do With Germany	10-6-44	2122
V11-3	Uncle Sam, Mariner?	11-3-44	2167
V11-4	Inside China Today	12-1-44	2194
V11-5	The Unknown Battle	12-28-44	2240
V11-6	Report on Italy	1-26-45	2290
	DRIBBLE PUSS PARADE (9 Minutes)		
5901	Sea Food Mamas	10-20-44	2183
	2-REEL SPECIAL		
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

	WORLD IN ACTION (21 Minutes)		
....	Zero Hour		1970
....	Fortress Japan	8-10-44	2042
....	Inside France		2122
....	When Asia Speaks	11-17-44	2182
....	Balkan Powder Key		2282
	DAFFY DITTIES (Color)		
....	The Cross-Eyed Bull		2167
....	The Flying Jeep		....
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amigo		....

UNIVERSAL

	LANTZ COLOR CARTUNES (Average 7 Minutes)		
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
9236	Chew Chew Baby	2-5-45	....
	SWING SYMPHONIES (Average 7 Minutes)		
9231	Abou Ben Boogie	8-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
9237	Siliphorn King of Polaroo	3-19-45	....
	PERSON—ODDITIES (Average 9 Minutes)		
8381	Spinning a Yarn	8-7-44	2067
	1944-45		
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
9373	ABC Pin-Up	1-15-45	2282
9374	Pigtail Pilot	1-22-45	2282
	VARIETY VIEWS (8 Minutes)		
8361	Bear Mountain Game	8-14-44	2031
	1944-45		
9351	From Spruce to Bomber	8-25-44	2122
9352	Dogs for Show	11-8-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	White Treasure	1-29-45	2282
9355	Your National Gallery		2258
	NAME-BAND MUSICALS (Average 15 Minutes)		
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	....
9126	Swing Serenade	2-28-45	....
	TWO-REEL SPECIAL (21 Minutes)		
9112	Lili Marlene	12-13-44	1946
	1943-44		
8110	World Without Borders	1-17-45	2269

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 20 Minutes)		
9004	Devil Boats	9-12-44	2006
9006	Musical Movieland	9-9-44	2114
	1944-45		
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
1003	Pledge to Bataan	2-3-45	2290
1004	Coney Island Honeymoon	3-31-45	....
	FEATURETTES (20 Minutes)		
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-17-45	....
1107	Navy Nurse	3-3-45	....
	SPORTS PARADE (Color) (Average 10 Minutes)		
9512	Champions of the Future	11-18-44	2174
9513	Bluenose Schooner	8-5-44	2067
	1944-45		
1501	California Here We Are	12-16-44	2227
1502	Birds & Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	2282
1504	Bikes and Skis	2-10-45	2298
1505	Cuba Calling	3-10-45	....
	MELODY MASTER BANDS (10 Minutes)		
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	2282
1607	Musical Mexico	3-24-45	....
	BLUE RIBBON MERRIE MELODIES (Average 7 Minutes)		
9313	Isle of Pingo Pongo	8-19-44	2067
	BLUE RIBBON HIT PARADE (Color)		
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Feila With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	2298
1308	I Only Have Eyes for You	3-17-45	....
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
9712	Plane Daffy	9-16-44	2130
9713	Birdy and the Beast	8-19-44	2067
9714	From Hand to Mouse	8-5-44	2054
9715	Goldilocks and the Jivin' Bears	9-24-44	2130
9716	Lost and Foundling	9-30-44	2130
9717	Booby Hatched	10-14-44	2167
9718	The Stupid Cupid	11-25-44	2183
9719	Stage Door Cartoon	12-30-44	2240
9720	Odor-able Kitty	1-6-45	2240
	1944-45		
1701	Draftee Daffy	1-27-45	2282
1702	Trap Happy Porky	2-24-45	2208
1703	Life with Feathers	3-24-45	....

Prod. No.	Title	Rel. Date	P.D. Page
	"BUGS BUNNY" SPECIALS (Color) (7 Minutes)		
9725	Buckaroo Bugs	8-26-44	2067
9726	The Old Grey Hare	10-28-44	2174
	1944-45		
1721	Herr Meets Hare	1-13-45	2282
1722	Unruly Hare	2-10-45	2298
	VITAPHONE VARIETIES (Average 10 Minutes)		
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174
1404	Overseas Roundup	3-17-45	....

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OFFICIAL U. S. VICTORY FILMS		
The War Speeds Up		2090
It's Murder		2139
Target Japan		2167
V.I—Robot Bomb		2183
Brought to Action		2269
What's Your Name		2282
BRITISH MINISTRY OF INFORMATION		
Naples at War		1946
The Volunteer		2258
CANADIAN NATIONAL FILM BOARD		
Canadian Landscape		1982
Hen Hop		1982
UNRRA		1982
A Friend for Supper		2206
MISCELLANEOUS		
Cameramen at War (Astor)		1946
Iran (Artkino)		1982
Moscow Circus (Artkino)		2139
Cossacks on the Danube (Artkino)		2139
Before They Are Six		2139
(Pictorial Films)		
Labor Front (Brandon Films)		2206
57,000 Nazis in Moscow (Artkino)		2206
Jobs After the War		2206
(Newsreel Dist.)		
WAR ACTIVITIES COMMITTEE		
.... Battle for the Marianas		2114

SERIALS

COLUMBIA

5140	The Desert Hawk (15 episodes)	7-7-44	2018
	1944-45		
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape	4-20-45	....

REPUBLIC

384	Haunted Harbor (15 episodes)	8-26-44	2067
	1944-45		
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-18-45	....

UNIVERSAL

9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9681	The Master Key (13 episodes)		....

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2323. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct. 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
....	Tonight and Every Night	Feb. 22,'45
....	Leave It to Blondie	Feb. 22,'45
....	The Crime Doctor's Courage	Feb. 27,'45
....	A Guy, A Gal, A Pal	Mar. 8,'45
....	Rough, Tough and Ready	Mar. 22,'45
	SPECIAL	
....	A Song to Remember	Mar. 1,'45
....	Rough Ridin' Justice	Not Set
....	Return of the Durango Kid	Not Set
....	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Beth Barrels Blazing	Not Set
....	Blazing the Western Trail	Not Set
....	Counter-Attack	Not Set
....	Lawless Empire	Not Set
....	Thousand and One Nights	Not Set
....	Rockin' in the Rockies	Not Set
....	The Fighting Guardsman	Not Set
....	Escape in the Fog	Not Set
....	The Power of the Whistler	Not Set
....	Over 21	Not Set
....	Eve Knew Her Apples	Not Set
....	Kiss and Tell	Not Set
....	Ten Cents a Dance	Not Set
....	Boston Blackie Booked on Suspicion	Not Set

MGM

Prod. No.	Title	Release Date
	Block 9	
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44
	SPECIAL	
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.,'45
	Block 10	
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
....	Keep Your Powder Dry	Mar.,'45
....	National Velvet	Not Set
....	The Picture of Dorian Gray	Not Set
....	Ziegfeld Follies	Not Set
....	Son of Lassie	Not Set
....	Anchors Aweigh	Not Set
....	Gentle Annie	Not Set
....	The Clock	Not Set
....	Thrill of a Romance	Not Set
....	Hold High the Torch	Not Set
....	Valley of Decision	Not Set
....	Without Love	Not Set
....	Our Vines Have Tender Grapes	Not Set
....	Weekend at the Waldorf	Not Set
....	Alter Ego	Not Set
....	Twice Blessed	Not Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set
....	Early to Wed	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	A Wave, A Wac and a Marine	Nov. 3,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	They Shall Have Faith	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Feb. 23,'45
....	Fashion Model	Mar. 2,'45
....	G. I. Honeymoon	Mar. 9,'45
....	China's Little Devils	Mar. 30,'45
....	Docks of New York	Not Set
....	Stranger from Santa Fe	Not Set
....	The Scarlet Clue	Not Set
....	In Old Mexico	Not Set
....	Flaming Frontier	Not Set
....	County Fair	Not Set

PARAMOUNT

Prod. No.	Title	Release Date
	Block 1	
4401	Rainbow Island	....
4402	Till We Meet Again	....
4403	National Barn Dance	....
4404	Our Hearts Were Young and Gay	....
4405	Dark Mountain	....
	Block 2	
4406	And Now Tomorrow	....
4407	Man in Half Moon Street	....
4408	Frenchman's Creek	....
4409	One Body Too Many	....
4410	Ministry of Fear	....
	Block 3	
4411	Here Come the Waves	....
4412	Dangerous Passage	....
4413	For Whom the Bell Tolls	....
4414	Practically Yours	....
4415	Double Exposure	....
	Block 4	
....	Bring On the Girls	....
....	The Unseen	....
....	Salty O'Rourke	....
....	High Powered	....
	SPECIAL REISSUE	
4432	Sign of the Cross	....
....	Incendiary Blonde	Not Set
....	Road to Utopia	Not Set
....	Murder, He Says	Not Set
....	Two Years Before the Mast	Not Set
....	Kitty	Not Set
....	A Medal for Benny	Not Set
....	Out of this World	Not Set
....	Miss Susie Slagle	Not Set
....	Duffy's Tavern	Not Set
....	The Love Letters	Not Set
....	The Lost Weekend	Not Set
....	Affairs of Susan	Not Set
....	The Virginian	Not Set
....	Scared Stiff	Not Set
....	Hold That Blonde!	Not Set
....	One Exciting Night	Not Set
....	Masquerade in Mexico	Not Set
....	Cross My Heart	Not Set
....	The Flaming Bride	Not Set
....	You Came Along	Not Set
....	Follow That Woman	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues Gallery	Dec. 6,'44
....	Oath of Vengeance	Dec. 9,'44
....	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	Hollywood & Vine	Mar. 1,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Shadows of Death	Mar. 24,'45
....	Strange Illusion	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Phantom of 42 St.	Not Set
....	Enemy of the Law	Not Set
....	Enchanted Forest	Not Set
....	Gangster's Den	Not Set
....	Ladies of the Night	Not Set
....	Stranger in the Family	Not Set

RKO

Prod. No.	Title	Release Date
	Block 1	
501	None But the Lonely Heart	....
502	The Master Race	....
503	Tall in the Saddle	....
504	Goin' to Town	....
505	My Pal, Wolf	....
	SPECIAL	
581	Casanova Brown	....
582	The Woman in the Window	....
583	Belle of the Yukon	....
584	It's a Pleasure	....
551	The Princess and the Pirate	....
591	The Three Caballeros	....
	Block 2	
506	Girl Rush	....
507	Falcon in Hollywood	....
508	Murder, My Sweet	....
509	Nevada	....
510	Experiment Perilous	....
	Block 3	
511	What a Blonde	....
512	Pan-Americana	....
513	Having Wonderful Crime	....
514	Betrayal from the East	....
515	The Enchanted Cottage	....
....	The Brighton Strangler	Not Set
....	Wonder Man	Not Set
....	Isle of the Dead	Not Set
....	Two O'Clock Courage	Not Set
....	China Sky	Not Set
....	Hotel Reserve	Not Set
....	Zombie on Broadway	Not Set
....	Tarzan and the Amazons	Not Set
....	West of the Pecos	Not Set
....	Invisible Army	Not Set
....	Body Snatcher	Not Set
....	Along Came Jones	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
....	Sing Your Way Home	Not Set
....	Those Endearing Young Charms	Not Set
....	George White's Scandals of 1945	Not Set
....	Man Alive	Not Set
....	Most Dangerous Game	Not Set
....	First Man in Tokyo	Not Set

REPUBLIC

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
406	Lake Placid Serenade	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
3317	Great Stagecoach Robbery	Feb. 15,'45
411	Song for Miss Julie	Feb. 19,'45
....	Flame of Barbary Coast	Not Set
....	The Great Flamarion	Not Set
....	Hitchhike to Happiness	Not Set
....	The Chicago Kid	Not Set
....	Vampire's Ghost	Not Set
....	Steppin' In Society	Not Set
....	The Phantom Speaks	Not Set
....	Earl Carroll Vanities	Not Set
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	Three's a Crowd	Not Set
....	Johnny March	Not Set
....	A Sporting Chance	Not Set
....	Utah	Not Set
....	Lone Texas Ranger	Not Set
....	Sheriff of Cimarron	Not Set
....	Tell It to a Star	Not Set
....	Captain Tugboat Annie	Not Set
....	Gangs of the Waterfront	Not Set
....	Corpus Christi Bandits	Not Set
....	Road to Alcatraz	Not Set
....	New Faces of 1945	Not Set
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	Bells of Rosarita	Not Set
....	Desperadoes of Dakota	Not Set
....	The Amazing Mr. M.	Not Set
....	Scotland Yard Investigator	Not Set
....	Santa Fe Saddlemates	Not Set

20TH-FOX

Prod. No.	Title	Release Date
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead—Son of Flicka	Mar.,'45
519	Circumstantial Evidence	Mar.,'45
	SPECIAL	
530	Wilson	Not Set
	(tentative)	
....	Nob Hill	Apr.,'45
....	Where Do We Go From Here?	May,'45
....	Billy Rose's Diamond Horseshoe	Not Set
....	A Royal Scandal	Not Set
....	Bon Voyage	Not Set
....	San Demetrio	Not Set
....	Bell for Adano	Not Set
....	Molly and Me	Not Set
....	Bullfighters	Not Set
....	Captain Eddie	Not Set
....	Col. Effingham's Raid	Not Set
....	State Fair	Not Set
....	Two-Faced Quilligan	Not Set
....	The Dolly Sisters	Not Set
....	Caribbean Mystery	Not Set
....	Junior Miss	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Dark Waters	Nov. 10,'44
....	3 in a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	G. I. Joe	Not Set
....	The Great John L.	Not Set
....	Spellbound	Not Set
....	Brewster's Millions	Not Set
....	Delightfully Dangerous	Not Set
....	It's in the Bag	Not Set
....	Hold Autumn in Your Hand	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	Guest Wife	Not Set
....	Paris—Underground	Not Set
....	Captain Kidd	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
9037	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,45
9002	Here Comes the Co-eds	Feb. 2,'45
....	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
....	Frisco Sal	Feb. 23,'45
....	Sudan	Mar. 2,'45
....	See My Lawyer	Mar. 9,'45
....	House of Fear	Mar. 16,'45
....	I'll Remember April	Mar. 23,'45
....	Swing Out Sister	Mar. 30,'45
....	Honeymoon Ahead	Apr. 13,'45
....	Salome, Where She Danced	Apr. 20,'45
....	I'll Tell the World	Apr. 27,'45
....	The Naughty Nineties	May 4,'45
....	Blonde Ransom	May 11,'45
....	Penthouse Rhythm	May 18,'45
....	That's the Spirit	May 25,'45
....	Patrick the Great	Not Set
....	The Frozen Ghost	Not Set
....	Beyond the Pecos	Not Set
....	Renegades of the Rio Grande	Not Set
....	Jungle Captive	Not Set
....	Fairy Tale Murder	Not Set
....	The Beautiful Cheat	Not Set
....	Song of the Sarong	Not Set
....	Easy to Look At	Not Set
....	Night in Paradise	Not Set
....	Senorita from the West	Not Set
....	Invitation to Death	Not Set
....	Lady on a Train	Not Set
....	Strange Confession	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
411	Objective Burma	Feb. 17,'45
412	Roughly Speaking	Mar. 3,'45
413	Hotel Berlin	Mar. 17,'45
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Conflict	Not Set
....	Rhapsody in Blue	Not Set
....	The Horn Blows at Midnight	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	The Corn is Green	Not Set
....	Escape in the Desert	Not Set
....	Christmas in Connecticut	Not Set
....	Of Human Bondage	Not Set
....	God is My Co-pilot	Not Set
....	Pillow to Post	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	This Love of Ours	Not Set
....	Mildred Pierce	Not Set
....	Three Strangers	Not Set
....	Too Young to Know	Not Set
....	Shadow of a Woman	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2320-2321, issue of Feb. 17, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2322, issue of Feb. 17, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	.....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	RKO	....	Gary Cooper-Loretta Young	Not Set	....	.....	....	2278	....
Alter Ego	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	.....	....	2310	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. '5,'44	2030	1899	2218
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	.....	....	2250	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	.....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2302
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug.12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	....
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	May 11,'45	....	.....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	.....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	....	Boris Karloff-Bela Lugosi	Not Set	77m	Feb. 17,'45	2318	2310	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2302
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	.....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2302
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	.....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	....	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	2279	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2302
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	.....	....	2259	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randloph Scott-Ruth Warrick	Not Set	....	.....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	.....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	.....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	.....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	.....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	.....	....	2259	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	.....	....	2007	....
Counter-attack (formerly One Against Seven)	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	.....	....	2216	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Stephen Crane	Feb. 27,'45	....	.....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous (formerly High Among the Stars)	UA	....	Ralph Bellamy-Connie Moore	Not Set	....	.....	....	2250	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2302
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	.....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	.....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Not Set	....	.....	....	2279	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	.....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	.....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	.....	....	2092	....
Escape in the Fog	Col.	....	William Wright-Nina Foch	Not Set	....	.....	....	2310	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	.....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	.....	....	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	.....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	.....	....	1994	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	70m	Feb. 17,'45	2318	2203	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Sir Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2302
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	.....	....	2259	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	.....	....	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	.....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	.....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	.....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	.....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....

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•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	....	.....	....	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	....	Lynn Merrick-Ross Hunter	Mar. 8,'45	....	.....	....	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2302
Hangover Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb.. 2,'45	88m	Feb. 3,'45	2297	2242	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	.....	....	2259	....
Her Lucky Night	Univ.	....	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
High Powered	Para.	....	Robert Lowery-Phyllis Brooks	Block 4	....	.....	....	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	58m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	.....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	.....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	....
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Mar. 1,'45	....	.....	....	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2302
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	Apr. 13,'45	....	.....	....	2278	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Raymond Massey	Mar. 17,'45	....	.....	....	2250	....
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Mar. 16,'45	....	.....	....	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	....	.....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	....
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Mar. 23,'45	....	.....	....	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Apr. 27,'45	....	.....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2302
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	....
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	.....	....	2242	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	....	.....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Not Set	90m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	.....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
Johnny March	Rep.	....	Richard Arlen-Cheryl Walker	Not Set	....	.....	....	2278	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	.....	....	2259	....
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keep Your Powder Dry	MGM	....	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2302
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	55m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2302
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LAKE PLACID Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2302
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Feb. 22,'45	....	.....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	61m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother,The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	....
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Madonna of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	T. Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	.....	....	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2262
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	.....	....	2259	....
Ministry of Fear	Para.	•4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me (formerly Molly, Bless Her)	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	.....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2302
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	.....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	123m	Dec. 9,'44	2213	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	May 4,'45	....	.....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	.....	....	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	Apr.,'45	....	.....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	.....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	.....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	.....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	May 18,'45	....	.....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	.....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	110m	.....	....	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	.....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Not Set	....	.....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2302
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	.....	....	....	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	.....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995

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Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	124m	Feb. 3,'45	2297	1983	....
Rough, Tough and Ready	Col.	....	Chester Morris-Victor McLaglen	Mar. 22,'45	....	.....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Not Set	....	.....	....	2131	....
•Rustler's Hideout	PRC	446	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 20,'45	....	.....	....	2230	....
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Block 4	....	.....	....	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	.....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Mar. 9,'45	67m	Feb. 10,'45	2309	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Mar. 24,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	....	Sunset Carson-Linda Stirling	Not Set	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	....	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2302
Song for Miss Julie, A	Rep.	411	Anton Dolin-Alicia Markova	Feb. 19,'45	....	.....	....	2250	....
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Not Set	....	.....	....	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	113m	Jan. 20,'45	2277	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	.....	....	2093	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1968	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	60m	Feb. 17,'45	2319	....	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	.....	....	2278	....
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 15,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	86m	Feb. 17,'45	2318	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,44	56m	Nov. 11,'44	2174	2032	....
Sudan (color) (formerly Queen of the Nile)	Univ.	....	Maria Montez-Jon Hall	Mar. 2,'45	....	.....	....	2203	....
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	....
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	Mar. 30,'45	....	.....	....	2259	....
TAHITI Nights	Col.	6025	Dave OBrien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	.....	....	2250	....
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2072	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	May 25,'45	....	.....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	....	.....	....	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	..
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	...	
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2302
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	.....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Those Endearing Young Charms	RKO	....	Robert Young-Laraine Day	Not Set	....	.....	....	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	Not Set	....	.....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2302
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Feb. 22,'45	91m	Feb. 10,'45	2309	2092	....
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	.....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	....
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	.....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Block 4	....	.....	....	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
•Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	.....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	....	.....	....	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2302
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
•When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	.....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	56m	.....	....	2186	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	.....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 8,'44	56m	.....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2262
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2302
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	.....	....	2242	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2262
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOUTH On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	....	.....	....	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	.....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2322.

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Salty O'Rourke
The Unseen
High Powered
A Song for Miss Julie
Docks of New York
Flight from Folly
Great Stagecoach Robbery
Youth on Trial
Waterloo Road

(In News Section)

God Is My Co-Pilot

LEGISLATORS

and investigators, local, state and national make industry their target

BACKLOG

of unreleased product 189 as films shortage and long runs delay schedules

RAW STOCK

crisis is international; WPB looks at world map—Canada gets some 16mm

BRITISH

exhibitors demand Government relief from obligations of the Quota Law

ITALIAN

industry struggles to avoid chaos; inflation booms theatre grosses

HOLLYWOOD CHAMPIONS RECEIVE HERALD-FAME AWARDS

VOL. 158, NO. 8 FEBRUARY 24, 1945

Entered as second-class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of M[illegible], 187[illegible] [illegible]lished weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription pri[illegible] [illegible] a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1945 by Quigley Publishing Compan[illegible]*

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DON DeFORE · ROBERT MITCHUM
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AND

SPENCER TRACY

as LIEUTENANT COLONEL JAMES H. DOOLITTLE

Sat.-Sun. Feature At 1:00 3:30-6:00 & 8:30

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Ladies and Gentlemen:—

We complied with the War Labor Board instructions and have turned off our gas.

We were open last evening and everyone enjoyed "Thirty Seconds Over Tokyo."

Large crowds are attending this picture. We all know that large crowds make heat. This body heat with the insulation of the theatre, will make this theatre reasonably comfortable. Tell your friends that Thirty Seconds Over Tokyo will be shown at this theatre continuously Saturd a y and Sunday at 1:00, 3:30, 6:00 and 8:30 p. m.

READ THIS AD
From Lyric Theatre, Lancaster, Ohio
in Lancaster Eagle-Gazette

We Are Open

Ladies and Gentlemen:—

We complied with the War Labor Board instructions and have turned off our gas.

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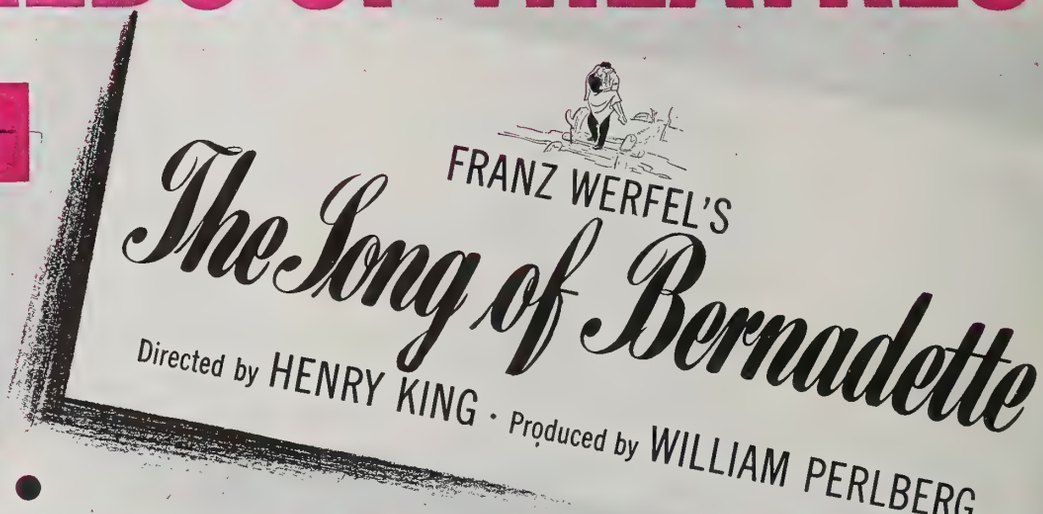

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MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 158, No. 8 | February 24, 1945

YEAR of ORDEAL

THE motion picture is being swept into the maelstrom of war-born world problems at an ever-quickening rate. The screen has grown to greatness only to find itself enmeshed with the endless problems of the state of flux in the whole of human society.

Power politics, external and internal, exert forces today immediately affecting the course of this industry and its relation to its customers.

The ramifications are as endless as those of the business itself. They are reaching from the high places of 10 Downing Street, the White House and the Kremlin down to screens of American hamlets, to service shows right up under the fighting fronts and the supervised programs that go to the people of the occupied and semi-occupied regions.

Russia in a pre-Yalta memorandum marked "protocol", which means "and no questions asked", gets 37,000,000 feet for this quarter. Turkey and Argentine being in the Allied nations' doghouse get none. A new consumer looms in a project to establish for Australia a "national film board" patterned on the governmental organization in Canada headed by Mr. John Grierson. The British Dominions tend to get as articulate on the screen as Britain itself.

The 16mm film grows in importance decidedly beyond its present indicated commercial significance. Its special facilities tend to bring the screen to the service of interests in many strata, including some more important than apparent.

In the hard-worn name of democracy, and in the pursuit of a bright new world for the common man, rising restraints are everywhere. While "isolation" is being cried down, the walls of nationalism so conspicuous in the years just before the war are rising in new guises.

Intricately there are in process twain, or triplex, endeavours to relate the American motion picture industry, from raw material to finished production, to a planned economy still in the process of planning, for the United States at home, ruled by the Department of Justice, for the world abroad, guided, if not ruled, by the Department of State, and for the purposes of war ruled by an assortment of authorities including preponderantly the War Production Board in control of machinery and materials. That is saying nothing the while of the controls of the Federal Communications Commission over the radio spectrum and its implications for television and the concerns therein of the theatre screen.

Also, a war censorship decides what American pictures, saying what, may go abroad.

THE international patterns of motion picture relation grow complex and tend to states of chaos in continental areas amid the confusions of war and politics. A striking picture of the perplexities as exemplified in Italy is presented in correspondence from Rome by Mr. Martin Quigley, Jr., in this issue. There areas of jurisdiction and lines of rules and precedent cross and recross as only they can in a land under reconstruction in a state of war. Also from Mr. Peter Burnup of our London Bureau comes an accounting anew of the difficulties of British exhibition under an unworkable quota law, and the strange arrangement which gives a British picture a special quota basis for the distributor and quite another and lesser quota status for the theatre.

Here at home the American exhibitor in various parts of this broad land is confronted with an assortment of waves, ripples and movements—all addressed at kinds of controls and regulations and taxes for the screen theatre. It is the subject of a detailed report by Mr. William Formby in this number.

The line of demarcation between the service of war necessity and the service of various lines of social theory grows thinner and thinner.

Meanwhile, in over-all importance to the motion picture, both at home and abroad, is the continuing problem, or problems, of the raw stock allotment, which is in the hands of the War Production Board. It involves the world scene and the empowerments of motion picture activities. America's raw stock becomes a material of world authority and significance. The situation brings the motion picture plans, ambitions and designs, of all nations, all to Washington.

■ ■ ■

THE Hollywood citizens' movement for a clean-up of the "clip joints" and assorted "hot spots" is entitled to the sympathetic support of the motion picture. Ill-will and hostility, spread over the land by imposition on the flow of uniformed visitors and their friends by shady exploiteers, make a bad name for the city in which the motion picture must inevitably share. Hollywood means motion picture as precisely as Wall Street means capital. Neither can afford "clip joints".

■ ■ ■

ABOUT WORDS

CLOSE considerations of semantics apply to that decision of Mr. William K. Hollander, of Balaban & Katz, Chicago, to rephrase General MacArthur's historic promise, "I shall return", into "I will return". Mr. Hollander was looking for a feeling of force in promoting the showing of Warners' short, "Pledge to Bataan", at the Apollo.

One may differ. The word "will" does of course denote determination, drive, power. It implies an effort, which in turn intimates a degree of condition.

But "shall" states simple futurity. It is cold statement of fact, assertion beyond even intimation of question. It is General MacArthur's announcement on ice—therefore, the most positive expression possible in the circumstances. "I shall return" is an unemotional statement of utter certainty.

General MacArthur has substantiated his calm assertion. He has indeed returned.

* * * *

The unluckiest trademark in the traffic of war has been "Spam", a canned pork product, nourishing and so admirably fitted for rough-and-ready transport that the troops on all fronts have had lots of it. They have had so much, in fact, that for months "Spam" was the subject of soldier paper gripes, cartoons and letters home.

For a while it seemed that "Spam" was more of a concern to G.I. Joe than the fighting side of the war. At long last the subject wore itself out and one would have supposed we'd had the last of it.

The other day a cable from London announced that the Ministry of Works had authorized a special priority for the repair of a studio stage temporarily used as a warehouse and "damaged by the weight of 'Spam', sugar, etc.".

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Goldwyn on Mission

SAMUEL GOLDWYN arrived in London this week on the first lap of a special mission for the Foreign Economic Administration.

Peter Burnup, HERALD London correspondent, reported by cable Wednesday that Mr. Goldwyn, wearing the uniform of a colonel of the U. S. Army, reiterated that he was there solely to represent the FEA. He said that he wished to visit France and also Germany if "developments were favorable." He began work at the U. S. Embassy in London Wednesday, Mr. Burnup reported.

Leo T. Crowley, FEA administrator announced in Washington last Thursday Mr. Goldwyn had been appointed to undertake a special job for the Government agency. No one at FEA would say why Mr. Goldwyn was being sent to Europe, but in other Washington circles it was suggested his trip concerned European film supplies and the Kodak plant near Paris, which was taken over by the Allies when the Germans were routed.

The U. S. Army is said to have already contracted for $10,000,000 worth of X-ray film to be produced by the French Kodak plant this year.

Phil Reisman, vice-president in charge of foreign distribution for RKO Radio, arrived in London last week just in time for the company's United Kingdom sales conference. Mr. Reisman is planning to go to France and is awaiting transportation-permits from the French Government. Bound for England in March will be Spyros Skouras, president of Twentieth Century-Fox, accompanied by Murray Silverstone, vice-president in charge of foreign distribution, and Arthur Silverstone, foreign department representative in London.

Stubborn

ALTHOUGH the temptation is great to construe an Associated Press dispatch from London as a tribute to the appeal of motion pictures, the truth probably is that it proves the English are just as stubborn *en queue* as are their American cousins. The dispatch relates the landing in a tobacconist shop of a German V-bomb that killed several persons and demolished the shop. "But," adds the dispatch, "the explosion failed to disperse a line near by waiting for admission to a motion picture theatre."

Warner Policy

INQUIRIES at the company's annual stockholders meeting in Wilmington, Del., Monday about the dividend policy of Warner Bros. Pictures, Inc., brought from officials the explanation that it was "the intention of the management to continue to apply available cash receipts to reducing the company's outstanding debt." It was announced that no dividends would be paid. The officials said that "the program of debt reduction is directed toward the ultimate goal of placing the common stock on a sound dividend basis."

A net reduction of $2,853,000 was reported in the consolidated funded debt since Sept. 1, 1944, bringing the total funded and other long-term debt to approximately $46,800,000. A net profit of $2,350,000, after taxes, for the quarter ended Nov. 25, 1944, was announced as an official estimate. Equivalent to 63 cents a share on the outstanding common, the new figure compares with $1,981,730 in 1943.

Samuel Carlisle, Stanleigh P. Friedman, Charles S. Guggenheimer, Samuel Schneider and Morris Wolf were reelected directors at the meeting, which lasted less than an hour and was moderately attended. Jacques Kopstein was turned down again on his attempt to buy several old Warner films. Last year, he offered $1,000,000, raising the figure this year to $2,000,000. Officials rejected the new offer when it was shown that some $2,000,000 had been grossed by the pictures last year under company distribution.

In Gratitude

INFORMAL public morning ceremonies in Washington at the Shrine housing the Declaration of Independence and the Constitution of the United States and an evening lecture by Byron Price, Director of Censorship, on "The Bill of Rights in Wartime," marked the presentation by Barney Balaban, president of Paramount Pictures, Inc., to the Library of Congress on Wednesday of one of the originals of the Bill of Rights. The document, dated Sept. 25, 1789, was one of the 14 copies engrossed at the order of the first Congress, and was one of the 13 copies submitted by that Congress to the original states. Mr. Balaban purchased the copy in 1943 for the Library as a token of gratitude for the freedom his Russian-born parents found as immigrants to this country. Postmaster General Frank C. Walker, Supreme Court Justices Robert H. Jackson and Felix Frankfurter, and Luther H. Evans, acting librarian, were among the officials present.

The Navy Prefers

MEN in the Navy know what they want. They have asked for 50 top Hollywood films of past years, putting at the top of their request list "Lives of a Bengal Lancer," "Mutiny on the Bounty," "Holiday Inn" and "Ruggles of Red Gap." In cooperation with the industry, the Navy has arranged for new prints of the old films. Captain T. J. O'Brien, U. S. N., Navy welfare director, and Captain Gene Markey, U. S. N. R., director of Navy photographic services, conducted the survey which showed film preferences of the Navy personnel for the request series.

Other pictures to be shown include: "Mr. Deeds Goes to Town," "Roberta," "San Francisco," "The Awful Truth," "Old Chicago," "Union Pacific," "Barbary Coast," "You Can't Take It With You," "Alexander's Ragtime Band," "Road to Singapore," "It Happened One Night," "Top Hat," "Boom Town," "Stage Coach," "Hurricane" and "One Hundred Men and a Girl."

Love from Mother

LOUELLA PARSONS, Hollywood columnist, in her piece for the International News Service Syndicate February 16, said:

"I've seen a great picture—as fine a one as I've ever seen in my 30 years as a reviewer, and I'm not even blushing when I tell you it's 'The Enchanted Cottage', produced by Harriet Parsons for RKO. I'm proud of my child, and I feel she deserves the praise given her in the reviews of the trade papers."

William R. Weaver, MOTION PICTURE HERALD's Hollywood editor, liked it too. His review, rating it "Excellent," appeared in Product Digest last week.

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STATE Department to use films to inform public on Dumbarton Oaks Page 14

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BRITISH exhibitors up in arms over onerous quota obligation Page 32

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INDUSTRY breakfast starts film's annual Red Cross campaign Page 37

AUSTRALIA prepares plans for a national film board like that in Canada Page 38

BYRNES curfew order affects 200 key theatres in nation Page 48

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Front Line Circuit

STARTING in business three days after the bombing of Pearl Harbor, the Hollywood Victory Committee, channelling to training and battle fronts what one distinguished writer has termed "the munitions of morale," has supplied entertainers for an average of 35 free appearances a day during the three-year period covered by its current annual report. And the average for 1944 was 48 per day.

In all, 3,564 performers have made 37,979 appearances, traveling an estimated 4,000,000 miles to do so. In addition to purely entertainment appearances at training camps and in the foreign theatres of war, the statistics include appearances in War Bond drives, in radio transcriptions for troops overseas and in radio broadcasts, and in connection with the war-effort undertakings of governmental agencies and a wide variety of patriotic causes.

Pictures which have dealt with the travels of Hollywood personalities to the scene of war or training, or with other Hollywood contribution of entertainment to the cause of war, have been criticized by a certain variety of film critic on the basis that they have disclosed Hollywood in the act of patting itself on the back. It takes a particularly certain variety of critic to criticize statistics.

Coverage

SEVENTEEN hours and thirty minutes—an all-time record—was the elapsed time between the start of the Marines' invasion of Iwo Jima, and distribution of newsreel pictures of that invasion, in San Francisco. The pictures were made from a Navy plane; the films were flown to Guam, there developed, and transmitted to San Francisco by naval radio. They were then distributed to the wartime still photograph pool. The pictures were of Marine barges heading for shore.

Newsreels of the Crimea conference were shown in theatres throughout the country Wednesday. The shots included scenes of the countryside at Yalta as well as the historic meeting of the Big Three. Footage of the Roosevelt-Churchill conference at Malta was included.

"Tempest" Typed

AFTER almost four hundred years of cozy, albeit at times violent, snuggling in the category of a play, "The Tempest," by William Shakespeare of Stratford-on-Avon in England, has been classified as a musical. The American Federation of Musicians Local 802 of New York, N. Y., so niched it this week in demanding a raise for the players in the band and an increase of instrumentalists from 12 to 16. Ruling that the classic, as presented at the Alvin theatre in New York, really was a musical by David Diamond with lyrics by William Shakespeare, the union argued that the production had enough music in it to warrant the extra musicians. For a play, musicians get $65 a week, for a musical, $95.

The producers claimed the union ruled without even seeing the show, and said that the Boston local gave it the status of a play. The New York local appealed to James Caesar Petrillo, AFL president, in Chicago, whose office had announced the ruling was a local affair that did not call for pressure from the boss. An indignant citizen, John Haynes Holmes, suggested in a letter to the *Herald-Tribune* that the producer dismiss the orchestra and produce the play without music. "Of course," he warned, "this might mean that Vera Zorina's two snatches of song might be interpreted by Petrillo to be grand opera, and an orchestra and chorus be demanded."

In Minneapolis, meanwhile, Stanley E. Hubbard, president of radio station KSTP, threw in the towel in his battle with Petrillo. Agreeing to employ musicians whom he described as not necessary, Mr. Hubbard explained that his action was dictated by the fact that "Petrillo has demonstrated to the world that he has more power" than the National War Labor Board. In the heat of the 11-month controversy, a Minneapolis court issued a warrant for Petrillo's arrest if he ever came to town.

"An important victory," Petrillo declared in New York.

Decree Companies Defend Clearance and Arbitration

Washington Bureau

The five major company signers of the Consent Decree will defend the industry's present clearance system and the Arbitration Boards, and will contend that the clearance changes demanded by the Department of Justice would "work havoc" in the industry. The distributors indicated their position Wednesday in a letter to Robert Wright, Assistant Attorney General, in answer to the Government's request of February 5 to Federal Judge Henry Goddard in New York for changes in the Decree with respect to clearance. Argument on the proposed changes will be heard by Judge Goddard March 5.

The letter, signed by counsel for Paramount, Warner Brothers, Loews, Inc., RKO Radio Pictures and Twentieth Century-Fox, offered no counter-proposals.

"We believe that on the whole arbitration is the most satisfactory method of solving clearance disputes which in their very nature are complex and depend upon a number of factors involving business judgment," the letter said.

"Very often the rights of exhibitors who are not parties to the decree are vitally affected. It was an appreciation of these circumstances which formed the basis for those provisions of the consent decree which made clearance disputes subject to arbitration in the manner provided. . . .

"We were surprised to find in the government's memorandum the assertion that the arbitration provisions of the consent decree expired three years after its date and are now in effect only by agreement of the parties," the company counsel commented. "There is no doubt in our minds but that section VIII of the decree is still in full effect. . . .

"As we have said, the problems are complex and vary according to local situations. By its very nature clearance cannot be measured with precision but must rest on the business judgment of exhibitor and distributor. . . . We will contend that it is apparent from the decisions that the members of the appeal board and the arbitrators have been assiduous in performing their duties and have provided adequate relief wherever their judgment differed from the business judgment of the distributors and exhibitors which they reviewed."

Sea Horses?

TO PREVENT any misunderstanding on the part of Western-conscious exhibitors or film patrons, Paramount has changed the title of "Western Approaches," the British Ministry of Information film, to "Atlantic Adventure."

CBS Persistent

COLUMBIA Broadcasting System filed a brief Wednesday with the Federal Communications Commission in Washington reiterating its contention that the FCC should grant allocations for commercial television in the higher frequencies. In January, the FCC allotted only 12 six-megacycle channels for low frequency television transmission and allocated the ultra high bands for experimental television. CBS will present its position before the commission during oral arguments held February 28.

NBC and other television interests also have prepared briefs in connection with the hearing in Washington next week. CBS believes the public should be given better telecasting in the shortest possible time, "but before large investments are committed to low-definition television." It supports the FCC's own proposal that the FM (frequency modulation) band be moved to higher frequencies, but recommends that no frequencies be assigned to the proposed theatre television and subscription radio services (pig whistle radio).

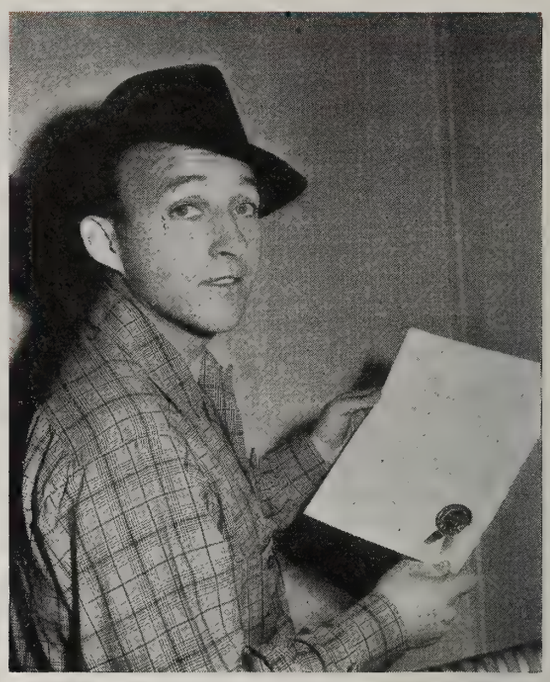
Sharp Rise

IF THERE is such a thing as a little steel formula in Mexico it comes wrapped in an elastic band. Word arrives from Chiapas, Mex., that the State Labor Board for industry workers has approved a wage increase of 160 per cent, the highest in industry history.

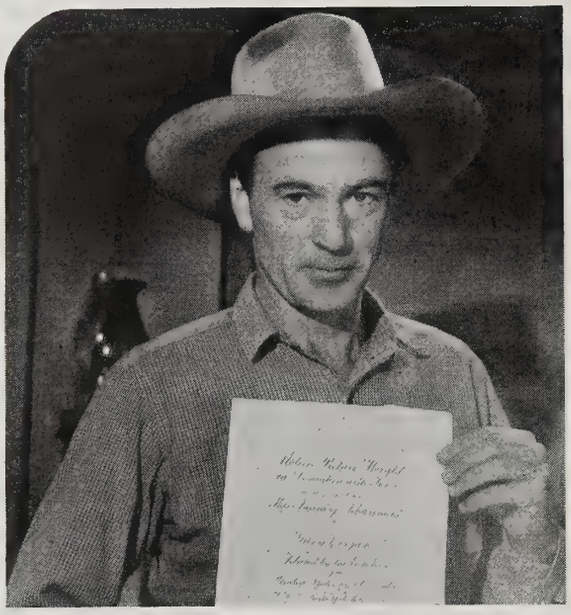
MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Rockefeller Center, New York City, 20. Telephone Circle 7-3100; Cable address "Quigpubco, New York." Martin Quigley, President; Colvin Brown, Vice-President; Red Kann, Vice-President; Theo. J. Sullivan, Secretary; Terry Ramsaye, Editor; James D. Ivers, News Editor; William G. Formby, Field Editor; Ray Gallagher, Advertising Manager; Chicago Bureau, 624 South Michigan Avenue, Chicago, 5; Hollywood Bureau, Postal Union Life Building, Hollywood, 28. William R. Weaver, editor; Toronto Bureau, 242 Millwood Road, Toronto, Ontario, Canada, W. M. Gladish, correspondent; Montreal Bureau, 265 Vitre St., West, Montreal, Canada, Pat Donovan, correspondent; London Bureau, 4 Golden Square, London W 1, Hope Williams Burnup, manager; Peter Burnup, editor; cable Quigpubco London; Melbourne Bureau, The Regent Theatre, 191 Collins St., Melbourne, Australia, Cliff Holt, correspondent; Sydney Bureau, 17 Archbold Rd., Roseville, Sydney, N.S.W., Australia, Lin Endean, correspondent; Mexico City Bureau, Dr. Carmona y Valle 6, Mexico City, Luis Becerra Celis, correspondent; Buenos Aires Bureau, J. E. Uriburi 126, Buenos Aires, Argentina, Natalio Bruski, correspondent; Rio de Janeiro Bureau, R. Sao Jose, 61 C. Postal 834, Rio de Janeiro, Brazil, Alfredo C. Machado, correspondent; Montevideo Bureau, P. O. Box 664, Montevideo, Uruguay, Paul Bodo, correspondent; cable Argus Montevideo. Member Audit Bureau of Circulations. All contents copyright 1945 by Quigley Publishing Company. Address all correspondence to the New York Office. Other Quigley Publications: Better Theatres, Motion Picture Daily, International Motion Picture Almanac, and Fame.

Stars of Hollywood Receive Herald–Fame Award

Hollywood's champion stars, producers and directors, elected by the exhibitors of the nation in the thirteenth annual MOTION PICTURE HERALD-*Fame* poll, are shown on these pages receiving their official scrolls of award. The presentations took place in Hollywood.



BING CROSBY, Number One



GARY COOPER, Number Two

BOB HOPE, Number Three, is congratulated by Cecil B. DeMille.

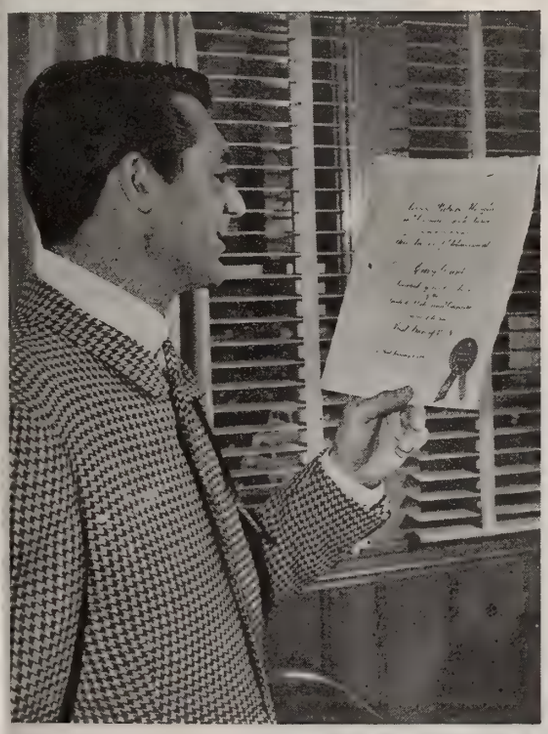
BETTY GRABLE, Number Four

Louis B. Mayer accepts the scroll for Spencer Tracy, Number Five, from Martin Quigley.

GREER GARSON, Number Six

Red Kann, Harry Warner, Martin Quigley and Jack Warner, who receives the scroll for Humphrey Bogart, Number Seven.

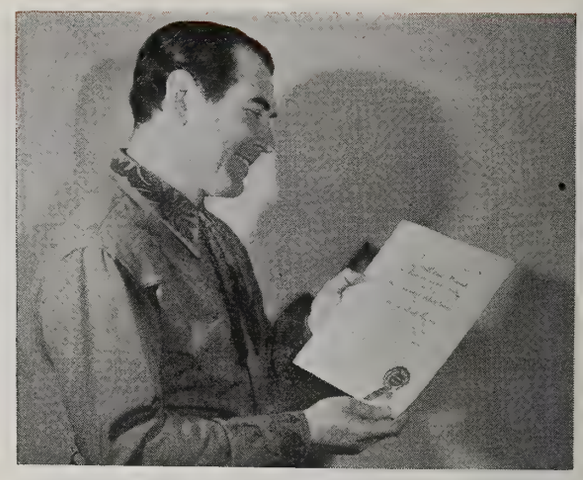
BUD ABBOTT, LOU COSTELLO, Number Eight



CARY GRANT, Number Nine

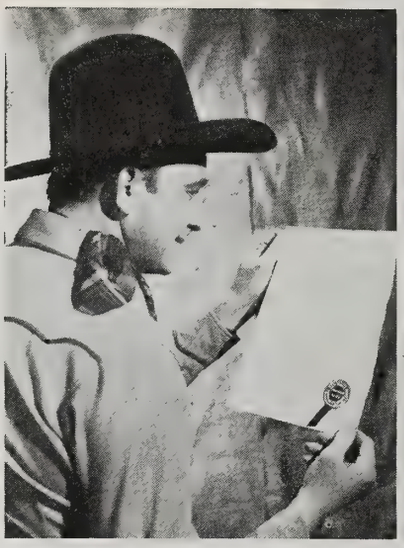
BETTE DAVIS, Number Ten

Joint presentation to three Republic Western award winners: left to right, Red Kann, George "Gabby" Hayes, Number Four; Roy Rogers, Number One; Don "Red" Barry, Number Seven, and Herbert J. Yates. Seated are James R. Grainger, president of Republic, and Dale Evans, leading lady for Roy Rogers.



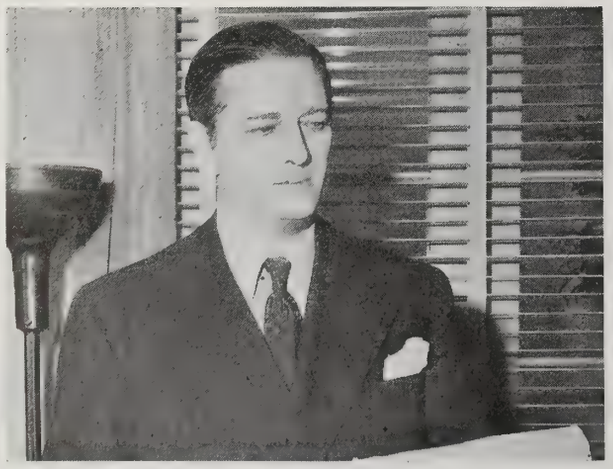
JOHNNY MACK BROWN, Number Six

CHARLES STARRETT, Number Eight, is congratulated by Jack Fier, Columbia producer. Colbert Clark, associate producer of western films in which Starrett has starred, looks on.



TEX RITTER, Number Ten

MICHAEL CURTIZ, Champion of Champions Director in Fame *listings over the 13-year period.*



HUNT STROMBERG, Champion of Champions Producer in Fame *listings.*

FRED KOHLMAR, Champion producer of 1943-44.

BILLS AND THREAT OF BILLS SOUND INDUSTRY ALERT

Run Scale from Taxes to Probes; Could Reach Far Into Trade

by BILL FORMBY

Exhibitors looked up from the war news this week to discover that the last fortnight had brought them a bundle of sound and fury —perhaps signifying much—from legislative halls and committees, national and local. Occasional fragments of glad tidings intruded timidly, and for the most part the attacks were aimed entirely without geographical pattern toward their prime target—the motion picture industry.

Insisting upon attention, and varying degrees of concern, were such proposals as a 10 per cent tax on grosses, immediate rebuilding of projection booths with no materials available, a plan by a U. S. Senate Committee to investigate monopoly, prohibition of designated playdates, a slap at "stand-by" musicians and other union "make-work" practices, scrutiny of capital gains corporate structures—stars becoming producers, and a "grade-labeling" measure requiring a five-second flash on the screen showing date of production.

Asking Whether Independents Frozen Out by Monopolies

The monopoly investigation, presumably to encompass production and exhibition, would be carried out by the Senate Small Business Committee, according to word from Washington. Preparation was believed to have been started under the direction of counsel Dewey Anderson, which rooted it in a background of experience. Mr. Anderson, it will be recalled, formerly was with the Temporary National Economic Committee which investigated the industry before the war. The new purpose was to determine whether there were any independents being driven out of the business by monopolies. Senator James E. Murray, of Montana, is chairman.

From Los Angeles came word that the Treasury Department intended to subject to a "rigorous scrutiny" many capital gains corporate structures it suspected were established for the purpose of reducing earning positions of parent companies to spread high-bracket taxes. There was no indication that the industry was being especially singled out for investigation. It was clear, however, that the trade was being studied along with others. During recent months, a number of important stars have formed their own production units, and producers who previously had been under contracts to studios have gone into production.

Treasury Concerned Over Many New Companies

Harry C. Westover, who is the Collector of Internal Revenue for the Southern California district, said that the Treasury was becoming increasingly concerned over the number of corporations formed and thereafter disbanded in all businesses.

The bill aimed at "make-work" practices of certain labor unions, and the reduction of "stand-by" musicians was introduced in Washington by Representative Monroney of Oklahoma. If passed, it would halt the hiring by theatres of an extra local orchestra when out-of-town bands were used for stage shows. This, observers interpreted as another arm in the Congressional "pincer's movement" against James C. Petrillo and his American Federation of Musicians. It has been union practice to force the employment of musicians to stand idle when special, or regular, stage attractions feature traveling musical groups. It could possibly affect the employment of two or more projectionists in a booth where such employment was not directly required for safety reasons.

NATIONAL—Senate committee plans investigation of monopoly. Treasury warns of "rigorous scrutiny" of capital gains corporate structures. House considers curbs on union "stand-by" and "make-work" practices.

CALIFORNIA—"Grade labeling" proposed by enforced screen display of production date for each film. New Indoor Recreation Commission. Enforced display of United States and California state flags.

COLORADO—Two per cent service tax, which applied to admissions over five cents, repealed.

CONNECTICUT—Exhibitors plan opposition to several measures.

GEORGIA—House bill proposes Sunday shows by local option.

INDIANA—Senate committee studies prohibition of designated playdates and specified length of run.

IOWA—Regulation of theatre construction proposed with immediate changes in the face of lack of materials.

MASSACHUSETTS—House bill asks ten per cent tax on gross, and another would tax exhibitors $1 per reel for film exhibited.

NEBRASKA—Two per cent sales tax asked.

NEW YORK—Hearings on Ives-Quinn anti-discrimination employment bill continue.

OHIO—Limitations demanded on working hours for women, and on employment of minors.

PENNSYLVANIA—Church and reform groups to seek ban on Sunday shows. Anti-discrimination emplomyent bill introduced.

TENNESSEE—Public to vote in Lebanon on retaining Sunday shows.

Sounds Warning Against State and Municipal Taxes

A warning against state and municipal taxes was sounded by Ed L. Kuykendall, president of the Motion Picture Theatre Owners of America. He deplored the failure of the industry to get together on the recent plan for joint approach to local legislation, holding the distributors to blame. This, and other developments, were punctuated by an estimate that 85 per cent of the return from Federal admission taxes in the 1943-44 fiscal year came from theatres. Joseph D. Nunan, Commissioner of Internal Revenue, said that $177,993,776 of the $205,289,025 collected during the Government's fiscal year ended June 30, last, came from that source.

Out in Nebraska, a state that did not have a sales tax or income tax, and did not have any bonded indebtedness, a two per cent sales impost bill was introduced in the unicameral Legislature at Lincoln. Sales under 15 cents were exempted.

In Iowa, theatre showmen, urged by Leo F. Wolcott, president of Allied Theatre Owners of Iowa-Nebraska, opposed a pending bill in the House regulating theatre construction. Introduced at the instance of organized labor, the measure was supported by the projectionist union of the International Alliance of Theatrical Stage Employees. It outlined plans for new theatres after the war, but provided that existing facilities be improved immediately to the same degree. The hitch was that no materials were available to make the changes. Mr. Wolcott charged that its enactment would force the closing of half of the theatres in the state. It covered booth size, ventilation, electrical equipment and wiring, and prohibited anyone under 18 from operating projection machines. Exhibitors complained that it exempted traveling motion picture operators, churches, schools, clubs and halls.

Iowa Theatres Already Taxed Almost Fourth of Gross

In the same state, exhibitors heard reports of a new measure to license distributors at the rate of $1,000 yearly and to tax them $1 per reel on prints. It was pointed out that theatres in the area already were taxed 22 per cent of their gross.

Traditionally opposed to the exhibition of pictures on Sunday, the State of Georgia would allow local option by cities or counties if a bill passed in the Senate by a vote of 35 to eight were enacted. It would permit motion pictures theatres to operate between 2 and 11:30 P.M. Ten per cent of the registered voters in any locality could by petition force an election. The measure was introduced by Senator Homer L. Causey, of Alma.

The Indiana Senate Judiciary Committee was due to consider a bill passed by the House that would outlaw designated playdates. Introduced by Rep. A. B. Thompson, an exhibitor of North Vernon, Ind., it passed the House after an amendment had removed a proscription against percentage contracts. Remaining, however, was a provision prohibiting distributor specification of the length of engagements. It was anticipated that an attempt would be made to restore the ban on percentage deals. It carried a fine of $5,000 for violation.

Exhibitors in Massachusetts recently were concerned over the special message by Gov. Maurice J. Tobin, indicating that more than $32,000,000 in additional revenue must be raised by taxation this year. He cited the loss of some $6,000,000 expected to result from the elimination of racing. Apparently the showmen had good cause for anxiety. A proposal was introduced this week for a 10 per cent tax on admission to theatres and other amusement spots.

Massachusetts Legislature Asked to Tax Exhibitors

Moreover, the Massachusetts Legislature has been petitioned for taxation of exhibitors at the rate of $1 per reel. Proceeds, estimated to average about $8,130,375 yearly, would be used to care for ill, wounded and disabled veterans, old age assistance and the care of widows and orphans of veterans. Louis T. Capelle, of Dorchester, who introduced the bill, said that if it

(Continued on following page, column 1)

Bills and Threats Of Bills Sounding Industry Alert

(Continued from preceding page)

did not meet with the approval of legislators he might substitute a graduated scale of taxation based on seating capacity. The State also had a suggestion for the taxing of legitimate theatre ticket agencies at $10,000, instead of $100 annually. Brokers would be denied licenses unless they posted $10,000 surety bonds each to prevent overcharges.

The State Federated Legislative Committee in Pennsylvania, representing 12 church and reform groups, indicated its intention of seeking a ban on Sunday films through the state legislature. A measure prohibiting discrimination in employment by race, color or creed was introduced on Tuesday.

California Proposes That Films Be Grade-Labeled

California moved in to disturb the usual industrial tranquility with a proposal that films be grade-labeled. The vintage of the film would be flashed on the screen for at least five seconds, giving the exact date of production. An item known as AB-1441 would set up a new agency to be known as the California Indoor Recreation Commission. Showmen saw a possibility that this might apply to motion picture theatres.

In Connecticut, showmen awaited the scheduling of committee hearings on several industry bills. A joint conference of the Connecticut Motion Picture Theatre Owners and Allied Theatre Owners of Connecticut was planned to study the measures and develop a unified plan of action.

Supplying a ray of light, the two per cent service tax which applied to all admissions over five cents was repealed by the Colorado Legislature, the impost to expire on February 28.

The voters of Lebanon, Tenn., headed for an election to decide whether Sunday motion pictures, started at the request of military officials during war maneuvers in the area, were to be continued. A resolution by the city council provided for the election, but did not set the date.

Ohio Would Regulate Feminine Employment

Legislation had been introduced in both houses of the Ohio General Assembly to regulate the employment of women and minors. A bill introduced in the House by Rep. Mary Sotak, of Cleveland, would modify the present law by setting an eight-hour day and a 48-hour week, and fixing 18 as the minimum employment age. A permit would be necessary for work beyond the prescribed maximum. Simultaneously, a bill introduced in the Senate by Sen. Fred Reiners, of Cincinnati, provided extension of the existing law for two years. Opposed by organized labor, the present law fixes a limit of 10 hours a day and a 50-hour week for women, with 18 years as the minimum employment age. Employers are required to inform the State Director of Industrial Relations when it is necessary to engage in work for a greater number of hours.

In New York, hearings continued in Albany on the Ives-Quinn bill after it had been strongly supported by Governor Dewey. It would prohibit discrimination in employment against workers because of race, creed, color or national origin and would apply to all industries.

STARS, BARS AND BEARS IN CALIFORNIA AIR

An item, known as SB-634, dropped into the California legislative hopper at Sacramento this week provided the flying of an American flag and a California Bear flag over every theatre and amusement place, railroad station, bank or hotel more than four stories high. It was not clear from the punctuation whether theatres of less than four stories would be exempted.

And there was the matter of AB-1441. It would set up a new agency to be known as the California Indoor Recreation Commission. Showmen saw a possibility that this might apply to film theatres, although no particulars on its proposed function were released.

Distributors Ask Arthur Dismissal

Motions to dismiss the injunction and damage suit filed by Harry C. Arthur, Jr., and the St. Louis Amusement Company against the Government Consent Decree, four major distributors and the American Arbitration Association, were filed last Wednesday in the U. S. District Court, St. Louis.

The distributor defendants allege the action was brought in St. Louis to supersede the New York suit with the intent of making the Federal Court there in effect a court of appeal from the New York decision. Federal Judge Henry W. Goddard, December 20, in New York, denied Mr. Arthur's motion to intervene in the Consent Decree suit there.

The distributors' motion charges that the suit is deficient in that the U. S. Government is not made a party to the litigation and that the plaintiff, by previously submitting to the jurisdiction of the American Arbitration Association, is now prevented from bringing the action.

In a separate motion, the American Arbitration Association charges the suit is a collateral attempt to attack the New York decision, is in error in not making the Government a party to the suit, and that the plaintiffs' petition does not set out facts sufficient to entitle them to relief.

The motions will be heard by Federal Judge Richard M. Duncan when he returns from Washington, to which he has been temporarily assigned. Judge Duncan is expected back in St. Louis within a month.

Ohio Bills Would Prohibit Bingo and Similar Games

Bingo and similar games, currently making appreciable inroads into theatre attendance in various sections of Ohio, would be prohibited under bills introduced in the Senate. A measure offered by Senator Carl Sheppard, of Akron, would make gambling a common felony, with a penalty of one to five years' imprisonment, while another bill by Senator George Shurz, of Newcomerstown, would prohibit games of chance entirely, with a fine of $50 to $500, and jail terms of 10 days to six months. A bill also was offered to outlaw Bingo and other games, now permitted when conducted by churches or charitable institutions.

Army Film in Release

"Weapon of War," the Army Pictorial Service's cartoon film on Nazi divide-and-conquer propaganda methods, soon will be released in the Boston, New Haven and Philadelphia areas, the War Activities Committee has announced. The film is distributed on a regional basis, the New York and Los Angeles areas having been covered to date. It runs five and one half minutes.

U. S. to Use Film to Inform Public on Dumbarton Oaks

The U. S. Government intends to use motio pictures in conjunction with a press and radi campaign to inform the people of the Unite States about the Dumbarton Oaks Conferenc Archibald MacLeish, Assistant Secretary of Stat in charge of public and cultural relations, an nounced in Washington last week.

Mr. MacLeish said the campaign would b waged during the next two months to give th public a chance to acquire complete understandin of the Dumbarton Oaks proposals before the fu United Nations conference convenes in Sa Francisco April 25.

He said the State Department film now in pro duction at Twentieth Century-Fox studios, which Edward R. Stettinius, Jr., Secretary o State, would offer introductory and explanato remarks, "attempts to show how the world pea organization will look in operation if it is pu into effect."

The picture would be ready for general relea in March, he announced, adding, "we hope to hav it shown throughout the United States so that th people may know."

Mr. MacLeish indicated there was a possibili that a Walt Disney cartoon would be made t supplement the Dumbarton Oaks film.

He outlined plans for the screen-press-radi campaign, following debates last week on Dum barton Oaks in Congress, during which Repre sentative George H. Mahon of Texas said th 138,000,000 Americans "have never seen or rea the Dumbarton Oaks proposals."

In New York last Sunday night, at the Waldor Astoria Hotel, Mr. MacLeish made his first publ address since his appointment as assistant Secre tary of State.

He was the guest of honor at the dinner hel by the Independent Citizens Committee of th Arts, Sciences and Professions. He shared th platform with speakers Jo Davidson, sculptor Edward G. Robinson and Franchot Tone, scree actors, and Dr. Harlow Shapley, Harvard Un versity astronomer.

Senators Claude Pepper of Florida, Wayn Morse of Oregon and Congresswoman Hele Gahagan Douglas of California, participated in round-table discussion following the dinner.

Kulick Named PRC Head of Domestic Distribution

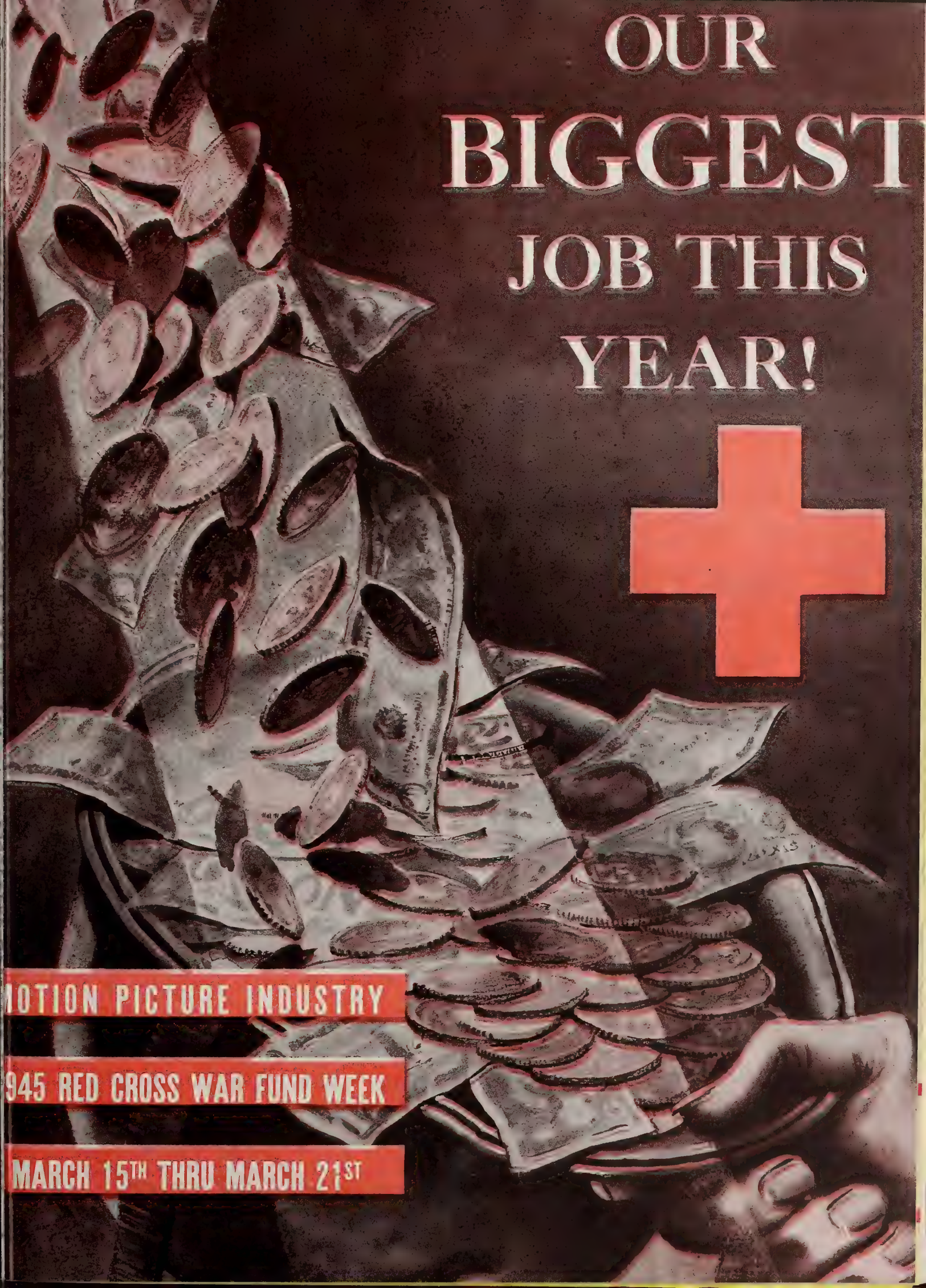
The appointment of Bert Kulick, recently place on inactive duty as lieutenant commander in th Navy, as PRC general manager of domestic di tribution, was announced Monday by Leon Fron kess, president, now visiting the New York offic Simultaneously he announced the appointment Morris Safier, former sales executive of Warne Bros. and recently midwest division manager United Artists, as western division sales manag of the company.

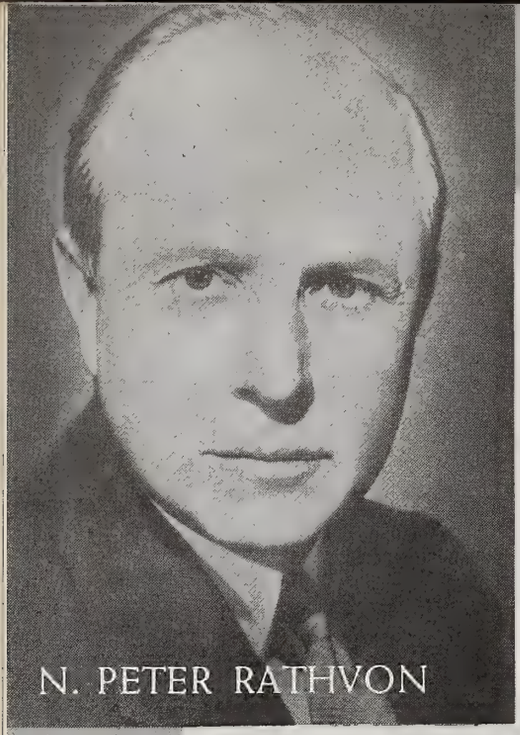
Mr. Kulick, who will make his headquarters New York, also will act as sales manager. M Safier will have charge of sales in all PRC ex changes from Chicago west and will make h headquarters at the PRC studio in Hollywoo Leo J. McCarthy, who has been general sal manager for the past year, will remain with th company in its production department at th studio.

Prior to the new appointments, Jack Adams, Jr was named southern division manager. Befo returning to the studio, Mr. Fromkess is expecte to announce the purchase of additional exchange

Silver Joins Republic

Milton Silver has joined the Republic adve tising department as assistant to the director advertising, Charles Reed Jones, the company an nounced this week. Mr. Silver has been associate with National Screen Service and Universal.


OUR
BIGGEST
JOB THIS
YEAR!
IOTION PICTURE INDUSTRY
945 RED CROSS WAR FUND WEEK
MARCH 15TH THRU MARCH 21ST



N. PETER RATHVON

"Again the Red Cross has calle

national committees have been o

to take collections in your theatre. But . . .

than ever before. No matter what the fortu

the Red Cross in 1945 will be vastly expa

the 1944 Red Cross collection must be top

"The great responsibility I feel as National

exchange area Chairman. We are confident

responsibility in your community."

N. P. Rathvon

NATIONAL CHAIRMAN, MOTION PICTURE INDUSTRY 1945 RED CROSS WAR FUND

pon our industry. Again

ized. Again you are asked

year the need is greater

of war may be, the job of

. The splendid results of

by a substantial margin.

irman is shared by every

you, too, will share this

A COLLECTION AT EVERY SHOW

OTION PICTURE INDUSTRY 1945 RED CROSS FUND WEEK

MARCH 15 THRU MARCH 21

YOUR PRESS BOOK

has been sent to you by first class mail. In its pages you'll find everything you need for a great campaign —excepting your own steam! If you haven't received your copy, check with National Screen Service.

YOUR TRAILER

Is a terrific heart punch. It stars **INGRID BERGMAN** and was directed by Jacques Tourneur. You get it free. Run it at every performance.

YOUR FREE POSTERS

and other display material . . . all wrapped up in a kit ready to go to work for you.

YOUR ACCESSORIES

streamer, valance, badges, slide, etc., available at low cost from National Screen.

This advertisement contributed by Columbia Pictures Metro-Goldwyn-Mayer · Monogram Pictures · Paramount Pictures · Republic Pictures · RKO Radio Pictures · 20th Century-Fox · United Artists · Universal Pictures · Warner Bros.

ON THE MARCH

by RED KANN

FAITHFUL reader may remember a two-part serial published in this space late July and early August. It delved into, and sought to explain, how Audience Research, Inc., probed, analyzed and digested public reactions and trends in motion pictures for producer guidance—and at a fee. Faithful reader may have believed, scoffed or discounted. But Dr. George Gallup, who is another name for Audience Research, thought otherwise. He sent his compliments via letter.

When *Photoplay* Magazine decided to restore the breath of life to its gold medal awards, Gallup was retained for the job. Objective: most popular picture, most popular actor, most popular actress in 1944. By this time, of course, it is in the public domain that "Going My Way" won for the picture, Bing Crosby for the actor and Greer Garson for the actress.

On the heels of this now comes galloping a Gallup presentation of conclusion, all flowing out of his research. These conclusions are interesting. They are also challengeable if you want to challenge and have something better with which to do it. They are believable and, consequently, acceptable if you want to believe and accept, but there are no compulsions whatsoever. Besides, there are some here in Hollywood who think the doctor is very hot stuff and there are others who do not think so at all.

Some of the Findings

HOT stuff or cold stuff, here are some of the highlights of Audience Research's research:

First, attractions released early last year were not penalized through methods governing interviewing procedures. Films not seen by at least a third of those interviewed when the final roundup was launched in December were declared ineligible for the 1944 awards. Pictures which played first engagements early that month or had opened earlier "under special circumstances"—not defined, but evidently referring to advanced prices runs—also were ruled ineligible.

"Going My Way" bowled over everyone everyhere. In Gallup's polling experience it was the first time the same picture was top choice among all major types of audiences by gender, by income, by age, by frequency of theatre attendance and by size of community. Trailing were "Story of Dr. Wassell," "A Guy Named Joe," "Mrs. Parkington," "Laura," "See Here, Private Hargrove," "Destination Tokyo," "Two Girls and a Sailor," "Since You Went Away" and "The Sullivans." But ranking as the most popular in one major audience group or another were a dozen others: "The Lodger," "Gung Ho," "Home in Indiana," "Madame Curie," "The White Cliffs of Dover," "Lost Angel," "Up in Arms," "The Purple Heart," "Gaslight," "Mr. Skeffington," "Dragon Seed" and "Song of Russia."

How did the male vote for the top ten go? Gallup's answer is this: "Going My Way," "The Story of Dr. Wassell," "Destination Tokyo," "A Guy Named Joe," "See Here Private Hargrove," "The Sullivans," "Mrs. Parkington," "The Lodger," "Gung Ho" and "Home in Indiana." On the other hand, the female vote varied. Thus: "Going My Way," "Mrs. Parkington," "Laura," "A Guy Named Joe," "The Story of Dr. Wassell," "Since You Went Away," "Two Girls and a Sailor," "Madame Curie," "The White Cliffs of Dover" and "Lost Angel."

Second and third selections among males were war pictures; not so with female. Aside from "Going My Way," however, the next five among males did have war themes. Nevertheless, women do not reject war pictures. Five of their top ten draw from the war although in no case among these five is it exclusively war or largely combat. The selections among women, furthermore, appear to be based on dramatic or emotional situations growing out of the war rather than on the war itself. Gallup attaches significance to a conclusion that strong personal stories figures largely in four of the five war-theme attractions voted by women. These are "A Guy Named Joe," "The Story of Dr. Wassell," "The White Cliffs of Dover" and "Since You Went Away." And, finally, in this particular category, there are only four attractions which appear in both male and female lists: "Going My Way," "Dr. Wassell," "A Guy Named Joe" and "Mrs. Parkington."

Suggesting an answer to what youngsters prefer is a breakdown by age groups. The 12-through-17 bracket picked "Hargrove" as No. 2, "Joe" third and thereafter "Tokyo," "The Sullivans," "Two Girls and a Sailor," "Dr. Wassell," "Up in Arms," "The Purple Heart" and "Home in Indiana." The 18-through-30 group put "Laura" in second spot and "Joe" in third along with the younger bracket. Thereafter, there isn't much resemblance, with "Wassell" third, "Mrs. Parkington" fourth and then "Tokyo," "Since You Went Away," "Lost Angel," "Madame Curie" and "Gaslight." Those over 30 reflect still another approach with "Mrs. Parkington" No. 2. "Wassell" No. 3 and thereafter "The White Cliffs," "Madame Curie," "Joe," "Since You Went Away," "Mr. Skeffington," "Dragon Seed" and "Hargrove." A conclusion, hardly new, is that the youngest group is strong for action and comedy and those above 30 for dramas of emotion and sentiment. "Hargrove," interestingly enough, is the only comedy recorded in the top ten voted in the more mature division.

More of the Findings

THOSE who attend their picture shows frequently moved "Joe" into second position after the unchallenged "Going My Way." Third by this approach was "Wassell," then "Mrs. Parkington," "Tokyo," "Gaslight," "Since You Went Away," "Two Girls and a Sailor," "Up in Arms" and "The Sullivans." The average goer, however, did not agree. His No. 2 selection went to "Mrs. Parkington" and while he concurred with the frequent goer on "Wassell" for third, the paths separated from that juncture. Mr. Average Goer named "Joe," fourth, "Laura" fifth and these others: "Two Girls and a Sailor," "Madame Curie," "Up in Arms," "The Sullivans," "Destination Tokyo."

Demonstrating what a horse race public tastes either are, or can be, is the chronology of the infrequent patron. He liked "Laura" second best after "Going My Way" and voted the rest of his top ten in this remaining order: "Joe," "Wassell," "Curie," "Hargrove," "Parkington," "Tokyo," "Dragon Seed" and "Two Girls and a Sailor."

Where are you now? For that matter, where are we? Dr. Gallup makes matters very complex.

Warners to Offer Monthly Series Of War Shorts

A new series of one-reel film under the title of "Overseas Roundup" to be issued monthly by Warner Bros. from footage supplied by the Army, Navy and Marine Corps was announced in Hollywood last Friday by Jack L. Warner, executive producer. The aim of the series is to bring the public a pictorial report on how service men overseas live, work and play in the hours between fighting.

The new series is the result of discussions between Warners and representatives of military services, "and is designed to fill a growing demand for information on this phase of the war," Mr. Warner said in his announcement.

"Since Pearl Harbor," he declared, "millions of American men and women have had to work out a new way of life in military establishments all over the world. They have had to adapt themselves to strange surroundings, languages and customs. . . . How these millions of Americans have been living in their new surroundings and how they have transplanted American ways to the far corners of the earth is the great human story of the war that Warner Bros. will report in monthly issues of 'Overseas Roundup.'"

A separate division of the short subject department under Gordon Hollingshead has been created at the studio to produce the series.

Subjects to be featured in first issues include Tarawa as it is today, polished up after battle devastation; a G. I. rodeo staged in Burma for Canadian troops, How G. I.'s improvised garbage cans to build laundry with automatic washing machines, as well as entertainment and humor staged by and for G. I.'s on the various fronts.

Two New WAC Subjects To Be Released in March

Two new 10-minute subjects scheduled for March release were announced last week by the War Activities Committee. Both films deal with vital home front problems. The first, "The Story With Two Endings," tells of runaway prices after World War I, and gives advice on methods of combating this problem. The picture was made by, and will be released through, 20th Century-Fox, beginning March 1. "The Enemy Strikes" is a War Department subject which includes captured German film. It details the effects of complacency at home prior to von Rundstedt's breakthrough in Europe. Universal will distribute for the WAC. The release date is March 15.

Schwartz Elected President Of Cleveland Exhibitors

Ernest Schwartz has been elected president of the Cleveland Motion Picture Exhibitors Association, to serve his 12th consecutive term. All other officers also were reelected by acclamation as follows: Albert E. Ptak, vice president; George W. Erdmann, secretary; James E. Scoville, treasurer; Edward Bleier, Sun theatre, was added to the board of directors.

Nizer To Discuss Germany On Tour of Army Bases

Louis Nizer, film attorney and author of the book, "What to Do With Germany," left New York Monday on a bomber to visit Army bases and address soldiers and officers on the theme of his book, on an assignment from the Orientation Division of the Army.

Has Five Sons in Service

When Don Sardinas, Jr., assistant to C. C. Ryan, purchasing agent for Warner Bros. distribution department, is inducted into the Army February 27, it will make five sons in the service for Don Sardinas, Sr., of the foreign title department at Warners.

20th Century-Fox
has made it
THE PERFECT
MOTION PICTURE

DOROTHY McGUIRE

as KATIE . . .

who forgot that loving a man was thinking with your heart!

Betty Smith's A

PEGGY ANN GARNER

as ***FRANCIE . . .***

the little girl who dreamed . . . with her eyes wide open!

S IN B

DOROTHY McGUIRE
as KATIE
who forgot that loving a man was thinking with your heart!
JAMES DUNN
as JOHNNY
who sang 'cause singing was the laughter of the angels!
JOAN BLONDELL
as AUNT SISSY
who wasn't bad . . . she was only friendly!
PEGGY ANN GARNER
as FRANCIE
the little girl who dreamed . . . with her eyes wide open!
TED DONALDSON
NEELY
LLOYD NOLAN
as McSHANE

Betty Smith's A TREE GROWS IN BROOKLYN

PULL
THIS PAGE
ALL THE WAY OUT

. . . A Picture So Great!

. . . And Yet Just A Part Of

THE YEAR'S GREATEST

BOX-OFFICE CELEBRATION

KEEP SELLING WAR BONDS

30th Anniversary

20th CENTURY-FOX

20th Century-Fox

Presents

Betty Smith's

A TREE GROWS IN BROOKLYN

DOROTHY McGUIRE · JAMES DUNN · JOAN BLONDELL

PEGGY ANN GARNER · TED DONALDSON · LLOYD NOLAN

JAMES GLEASON · RUTH NELSON

JOHN ALEXANDER · B. S. PULLY

Directed by ELIA KAZAN · Produced by LOUIS D. LIGHTON

Screen Play by Tess Slesinger and Frank Davis

Adapted from the Novel by Betty Smith

WPB ALLOCATING FILM TO WORLD: 16MM FOR CANADA

Whole Pattern of Industry Involved; U. S. Dearth Seen Delaying Release

The industry of the screen sat in assorted states of tentativity while the War Production Board in Washington considered problems of allocation, to the producers of Hollywood and to national film interests around the world. Many allotments had been made, as reported a fortnight ago, and others were in negotiation. This week it became known that the National Film Board of Canada had received allotment of 9,200,000 feet of 16mm stock. Also allotments have been made for India and Australia. The capacity of American plants to produce 230,000,000 feet of standard film a quarter became the most important fact in the motion picture world.

Producing companies had not yet received official notice or directives formalizing the verbal decisions of that Washington meeting of February 1 and 2. That meant, incidentally, that meanwhile the limitation of 285 prints per feature was not precisely in effect yet. That was of no moment, however, in view of the raw stock shortage which made extended print orders impossible.

Exhibition was beginning to get concerned. The raw stock shortage already was reported to be delaying the release of several features.

The whole pattern of the industry seemed involved.

When formal documents do issue from WPB, which may be any time now, it is to be expected that they will be in the form of amendments to the standing official order L-178, which is never supplanted but continues under revision from time to time as developments indicate.

by W. M. GLADISH
in Toronto

Four per cent of the U. S. total output of 16mm film stock for the first quarter period of 1945 has been allocated to the Canadian Government, it was announced this week by the Canadian National Film Board.

Approximately 9,200,000 feet of the U. S. total capacity of 230,000,000 feet of 16mm film will go to Canada for the first three months through the quota arrangement with the War Production Board in Washington.

[Meanwhile, at mid-week, it was expected that the WPB would release an official statement in Washington giving facts and figures concerning the 16mm film supply for the first quarter and indicating what the 16mm industry could expect for the second quarter.]

Bulk of Quota Earmarked For Military Use

According to an official of the National Film Board, approximately 6,900,000 feet of the 9,200,000 quota to Canada is ear-marked for military use, with a further one-seventh, or 1,300,000 feet, to be devoted to the forthcoming Eighth Canadian Victory Loan campaign.

The National Film Board has the responsibility of sub-dividing the quota among the Canadian Services and for essential Government needs. "No film stock is used in Canada for printing civilian films without some war application or training value," the NFB executive said, adding that "Government requirements, of course, have been drastically curtailed."

The Canadian Government quota is made available, in portion, to commercial laboratories such as Associated Screen News, Limited, with priorities for any military training films or essential Government films they produce. The NFB said, in this connection:

"The 16mm. printing capacity in Canada is kept busy with essential military and Government orders for which we also allocate the film." It was also declared that the Canadian Wartime Prices and Trade Board, which negotiates with the War Production Board at Washington, "must satisfy the WPB that Canadian film usage is fair and in line with U. S. practice."

Claim Canadian Allocation Should Be Double

The claim was made that, on a population basis as between the Dominion and the U. S., the Canadian allocation should be about double the actual quota to the Canadian Government, the assertion holding that American Armed Services are using 50 times the film stock allocated to the Canadian Services. It was emphasized, however, the WPB had been "generous" and "all essential Canadian military needs have been met."

The official belief was expressed that the 16mm. supply situation was not so critical as that for 35mm. films, and that the most essential 16mm. requirements for the armed forces and for government campaigns had been maintained both in Canada and the United States.

It was admitted by the spokesman there was probably a natural desire on the part of civilian organizations, whose film supply had been curtailed, to be anxious regarding the quota for the Dominion in comparison with that accorded to American film-using agencies.

Demand Out-Runs Higher Capacity

In Washington Tuesday, a WPB official said that despite the fact that the capacity of the film manufacturing industry was being expanded to provide increased production, the additional facilities could not yet keep pace with rising requirements for some types of film. As an indication of the increase in production of 16mm and 35mm positive film, it was pointed out that in 1941 the output was about 90,000,000 feet, figured on 16mm size, per quarter, but was currently running at the rate of 230,000,000 feet per quarter.

At the 16mm Industry Advisory Committee meeting with WPB executives last week in Washington, the board said that military demands for 16mm stock had been carefully scaled downward and would run at approximately the same level as for the past few months. It was emphasized, however, that there were heavy requirements from other Government agencies, including the Office of War Information, Public Health Service, Office of Education, the Red Cross, and other organizations which have priority rights.

Army and Navy original estimates of requirements called for 142,000,000 linear feet for the current quarter, which was 8,500,000 feet more than the manufacturers' present capacity, the board observed.

The supply of 16mm for home movies last year was only about 1,000,000 feet a quarter and the WPB warned that a reduction of not less than 25 per cent would be necessary in the current quarter for this use.

16mm Producers Have Never Had Quota Plan

The 16mm producers and distributors have never been placed on a quota system because of the difficulties of administration which the board did not want to have to undertake unless absolutely necessary. The industry, therefore, was given an estimated footage to take care of its needs, the stock being distributed through regular business channels without ratings.

For the past year, however, nearly all of the producers have been making films for the Navy, Marine Corps or other Government agencies and have received footage for this purpose from the individual agencies. Comparatively little industrial or other commercial production was undertaken during 1944.

Vanguard Announces Two Sales Appointments

Two new appointments and a new sales arrangement for Vanguard Films, Inc., were announced this week by Neil Agnew, vice-president. Milton Kusell, former New York district manager of Paramount Pictures, will be eastern supervisor of sales. Cresson Smith, former sales executive, long identified in the field in executive capacities with United Artists and more recently with RKO, will be west coast supervisor of sales with headquarters in Los Angeles. Sam Horowitz will continue his middle west and southern supervision of sales with headquarters in Chicago. This setup marks the formation of divisional sales control and will eliminate the former post of domestic general sales manager as all sales will be supervised by Mr. Agnew. The new appointments will be effective March 1.

St. Louis Exhibitors To Sue Unions for Film Strike

Louis K. Ansell, chairman of the St. Louis Motion Picture Exhibitors Committee, said last week that the committee would bring suit against the unions responsible for the film strike there last December, during which about 75 per cent of the theatres in St. Louis and St. Louis County were closed. At that time the committee estimated damages to the closed theatres as a result of the strike would amount to approximately $200,000. Unions which will be named defendants, according to present plans are the projectionists and Film Exchange Employes' locals B-1 and F-1.

Bell Heads Airline Unit

Ray Bell, former Loew and MGM publicist, has been elected chairman of the publicity committee of the Air Traffic Conference of America. This group embraces the publicity and public relations directors of the 19 U. S. airlines operating domestically and internationally. Mr. Bell is director of public relations for Pennsylvania-Central Airlines.

BRITISH EXHIBITORS IN ARMS OVER QUOTA OBLIGATION

Cannot Meet Requirements, Demanding Government Provide Quick Relief

by PETER BURNUP
in London

Mounting concern that independent exhibitors in particular will be totally unable to fulfill their forthcoming Quota obligations marks the deliberations of local branches of the Cinematograph Exhibitors' Association.

The 1938 Quota Act has another three years to run. Were it not for the exigencies of war, exhibitors would by now be called upon, under that statute, to show a Quota of 22½ per cent of British pictures, rising to 25 per cent in the last two years of the Act's operation. As it is, compelled to action by the collapse of local production from the start of the war, the Board of Trade designed an emergency order, under the country's Defence Regulations, to relieve the exhibitor unable to obtain suitable British product.

900 Exhibitors Defaulted On Quota in Year

This reduced the statutory minimum Quota of English films demanded of the exhibitor to 15 per cent in each of the years 1942-45. But under an order lately approved by Parliament, the percentage increases to 17½ next year, with a further rise to 20 per cent in the succeeding 12 months.

Protests the "independent": We can't carry on that way. It has been officially disclosed that last year upwards of 900 exhibitors defaulted on Quota; although, it is fair to say, consequential prosecutions were few and far between. But that isn't the whole of the story. Motivated ostensibly by an intention to improve the quality of British production—that mirage of world-sales persistently bemusing film promoters this side—the Government introduced the principle of "double" and "treble" Quota into its legislative pattern.

It was ordained originally that before a film could count for Quota its makers should have spent at least £7,500 (about $30,000) on its production, with a further over-riding provision that of that sum at least £1 per foot should have gone on labor costs. Subsequently, and in its pursuit of high-grade quality, the Government said to producers and distributors: Make your pictures more costly, spend more in labour costs and we'll allow your one film to count as two or three when it comes to the count of your National Quota.

Fine for Distributor But Is Exhibitor Headache

That was precisely what the doctor had ordered for the film maker and his opposite number, the distributor. But it just meant another and more virulent headache for the exhibitor, still compelled to fill his Quota on a footage basis. Particularly if he happened to be that lone wolf, the small independent theatre operator.

The case of the circuits in this regard doesn't very much matter. They have the first pick of the market in any event. They have the advantage, moreover, of being part of what the Monopoly Report knows as those vertically integrated combines; which is to say that they have their own particular rake-off and interest in the production end of the business.

Moreover, as the sideline observer hereabouts is prone persistently to appreciate, the test of money isn't necessarily synonymous with excellence; to the contrary, in fact, on the showing of certain considerably boosted, nevertheless execrable examples of moviecraft lately proffered on Wardour Street's stalls.

It is precisely on account of the present tendency—encouraged, as it is, by the British Government—towards the production of costlier but fewer films that the "independent" exhibitor is worried; is, in fact, kicking up a vehement shindy at his local branch meetings; threatens even more drastic, maybe violent, action if something isn't done in his behalf.

There's a lot to be said in the case of Independent against Combines; to the defendant in which present suit might very well be joined the State and Government of this Realm.

That threat, for example, of a world film famine. Maybe the incidence of screen shortage, present and to occur in the near future, as it relates to the British independent exhibitor, is not fully appreciated in New York.

This department has lately engaged in considerable market research.

Numbers of marketable films offered the 5,000-odd effective cinemas in Britain in the course of the last two years are as follows:

		British	American	Total
1943	New films	66	357	423
	Reissues	48	53	101
		114	410	524
1944	New films	59	369	428
	Reissues	48	65	113
		107	434	541

Precise, prolonged analysis of production schedules announced or privately inspected—shows that in the present year British showmen are likely to be offered 59 English-made features, 333 American-produced.

Now, those numbers, in the present setup, just simply aren't enough to go round. Moreover, there is in the offing that threatened raw stock cut which must inevitably be reflected in the aggregate production offerings.

Two Main Trends of Theatre Grievance Discernible

Discernible in those provincial debates which we have lately attended are two main trends of grievance, namely:

(a) The tendency to production of bigger pictures.

(b) The increased Quota obligation.

As to (a); it's an old grouch. In Britain's smaller towns there's no sense in opening your theatre until 5:30 in the evening. Audiences, particularly in wartime when everyone is in some kind or another of job, simply don't appear until that hour. Also, they want to get home reasonably early, so you play them out with "The King" not later than 10:30. There are hundreds of such theatres which make the bread and butter of film men.

Claim the theatre men concerned, the industry must cater for us just as it does for the big town men. Which is to say—precisely as the Monopoly Report advocated—you have to produce, along with your "Gone With the Wind," "For Whom the Bell Tolls," et al, a sufficiency of workmanlike films not exceeding 90 minutes in running time.

To the outsider looking it, it's a good point; one by which film makers here and in Hollywood might well profit.

As to (b); by all the showings, whatever legislation the Government contemplates—or may contemplate when ultimately it makes up its mind—is in for a rough passage if the present Quota pattern is continued.

Independent exhibitors loathe the very sound of its name; declare they will fight tooth and nail against the principle's continuance.

Rank Believed Opposed To Quota Principle

American distributors here, momentarily and not unnaturally, remain discreetly aloof from the noisy debates, although there is no doubt of their private inclinations.

Maybe, the answer is to be found in the attitude of J. Arthur Rank. Credited privately to the country's film chief is the opinion that he'd rather fight the country's screen battles without the aid of artificially instituted devices like the present Quota; that he would rather sit around an Anglo-American peace table and just hammer out a respectable form of reciprocity.

Military Ceremonies at London Opening of "Winged Victory"

Colorful military ceremonies featured the invitational premiere of Moss Hart's "Winged Victory," Twentieth Century-Fox production, at the Tivoli theatre, London, recently, according to information received this week by Murray Silverstone, vice-president in charge of foreign distribution.

The special ceremonies were staged to honor both the RAF and the U. S. Army Air Forces, with 700 American officers and enlisted men as hosts to their counterparts of the Royal Air Force. Among the notables in the audience were Generals Doolittle, Kepner, Caughan, and Partridge, representing the U. S. Army Air Force; and Commander Brabner and other RAF officers.

One of the highlights of the occasion was the presentation to General Doolittle of an enormous birthday cake, commemorating the third anniversary of the presence of the U. S. Eighth Air Force in England. Following the premiere, a reception for the distinguished guests was held.

Report Rank's Visit Here To Last Several Months

J. Arthur Rank's American visit will run at least two months, starting with his planned arrival in the United States in mid-May, but it was thought likely in London last week that his Washington conversations would extend for four months. It is imperative, however, that Mr. Rank be back in England by September 1. Mr. Rank will be accompanied on his visit by G. Woodham-Smith and John Davis. They will proceed to Washington for discussions on post-war Anglo-American film reciprocity agreements, a move which has British Governmental approval.

Max Milder Named President Of Warner International

Max Milder has been named president of Warner International Corporation, it was learned last week. He is also Warners' managing director for the United Kingdom. There was no president named when the company's foreign subsidiary corporation was set up a few months ago.

Report on Chaotic State Of Italian Films; Theatre Booms with Inflation

by MARTIN QUIGLEY, JR.
in Rome

EVERY phase of motion picture activity in Italy is in a state of greater or lesser chaos, though parts of the country have been liberated for a year and a half, and Rome, the capital, for eight months.

Martin Quigley, Jr.

American motion pictures are distributed by the Film Section of the Allied Military Headquarters' Psychological Warfare Branch. This joint British-American, military-civilian, agency started film exhibition for the Italian public shortly after the first Allied troops landed in Sicily and has continued operations behind the lines as the battle zone advanced up the peninsula of Italy. Emphasis naturally has been on obtaining the widespread distribution and results have been successful. Other problems concerning the motion picture in Italy for today and the future have been left to other agencies.

Theatres in liberated areas of Italy are enjoying heavy attendance. Many theatres are taking in each week ten times as much money as in the same period before the war. This is fine business which, however, should be viewed in relation to the currency inflation here. The fact that American films, exhibited after an absence of five years, are tremendously popular surprises no one.

While the factors of distribution and attendance are fundamental in normal times for judging business conditions, at present in Italy both these favorable circumstances must be qualified.

Distribution by PWB Film Unit Temporary War Measure

Distribution by the PWB Film Section is a temporary war expedient and will be more or less abruptly halted at some future date. Already the PWB has discontinued its daily newspaper in Rome and some of its radio activity. No one knows when the PWB will close down the Film Section. The decision must be made at a high level of military and policy command. Probably in the end the action will be taken only on orders from London and Washington. Guesses at the termination date run from the near future to six months or more after the end of the war in Europe.

The Italian cinemas are crowded with a new type of customer. Virtually the only ones who can attend the theatres are those Italians dealing, directly or indirectly, in the black market, and the Allied Forces and their friends. Most of the other Italians do not have enough money to go to the theatre because what resources they possess must be used to try to acquire necessary food and clothing.

Family patronage of the motion picture theatre has been especially hard hit and may be said to have ceased to exist. Admission prices have been increased substantially, though not in as high a ratio as many other prices. For example, the price of some foods has multiplied as much as 100 times.

Italian motion picture patrons are generally well satisfied with the film fare provided since the liberation. There is a certain tendency to be wary of what the Italians consider propaganda—they had more than 20 years of it. The hope is expressed in some Italian circles that newer films may be shown and that there be a sufficient number of prints to cover the more important cinemas in a shorter period of time. The most severe criticism has been directed against the dubbing and subtitles made in the United States. It is said that the Italian used in both is not always in keeping with the language customs in Italy. Outside the larger cities many of the patrons do not read or read so slowly that they cannot follow the picture action and comprehend the subtitles at the same time.

The greatest single handicap to a more extensive distribution of films is a lack of adequate transportation. The PWB, of course, uses military transport but even then does not service all available theatres on a normal basis. The lack of transport in Italy is one of the prime reasons alleged for continuing the PWB film distribution in areas liberated long ago and now administered by the new Italian Government.

High Transportation Cost Borne by Exhibitors

However, Italian distributors, without military transport are managing to get films delivered by using the many private truck and commercial car routes which cover almost all liberated areas. This is done at great cost in money and in time but theatre business is so good that extremely high transportation costs are readily absorbed by the exhibitor.

The Film Section of the PWB theoretically has a monopoly on the distribution of Allied pictures in Italy. In practice a number of variations of the theory exist. The most important of these, in point of divergence from the standard ban on commercial film activities, is the distribution of Russian product.

A company called G.D.B. after its head, Giovanni de Bernardinis, has been set up to distribute Russian films. The distribution is on a commercial basis and is independent of the PWB. Also pre-war Columbia, RKO Radio, United Artists and Universal pictures are being distributed by Italian distributors, several of whom have distributed German films. In most cases the same Italian firms which handled the product before the war are distributing American films. The newer pictures of those four American companies are handled by the PWB.

The four American companies which had their own offices in Italy—Metro-Goldwyn-Mayer, Paramount, Twentieth Century-Fox and Warner Bros.—are not permitted to distribute any of their product, old or new, or to start contract negotiations with exhibitors.

The English and American executives of the PWB Film Section are respectively Mr. Steven Pallos, associated for many years with Korda, and Lt. Pilardi Levi, a native of Rome, who worked for Twentieth Century-Fox before emigrating to the United States, of which he is now a citizen. The staff of the Film Section is quite large, with work carried on from a headquarters and branches in cities throughout liberated areas of the country. Many of the members of the staff have had some film experience, but none of the executives of former American distributing companies is included. The son of Filippo del Giudice, managing director of J. Arthur Rank's Two Cities Productions in England, is a member of the PWB Film Section staff in Italy.

Distribution Revenues Go To Property Custodian

The revenues collected from exhibitors for films distributed by the PWB, less expenses of the film section, are turned over to the American Property Custodian Branch of the Allied Military Government. The PWB receives 60 per cent of the revenue obtained by the Italian distributors of pre-war Columbia, RKO, United Artists and Universal product, less certain extra distribution expenses granted to the Italian distributors by the PWB. This money collected by the PWB also goes to the AMG Property Custodian. The American officer currently in charge of these matters at the AMG is Major Paul D. Shriver.

The AMG Property Custodian also directs affairs of the four American companies which had their own Italian firms or branches. In the winter of 1942, after the Italian declaration of war on the United States, the Fascist Government appointed two sequestrators to take over the assets of the four companies.

Fascist Official Controlled Three U. S. Companies

A Fascist official, Gino Pierantoni, was given control of Paramount, Twentieth Century-Fox and Warner Bros.; another, Asvero Gravelli, got Metro-Goldwyn-Mayer. Since the time of the Allies' arrival in Rome last June, no action affecting the American companies may be taken without the direction of the AMG. The sequestrators have not been removed from their positions to emphasize the responsibility of the Italian Government and to simplify procedure.

The AMG permits the use of the Italian lires credited to the various American companies from the distribution of their pictures, either by the PWB or Italian distributors, for the payment of salaries to employees of the American companies and also would allow expenses of dubbing films in Italy. Other uses of the funds, such as purchase of theatres and real estate, would require the prior approval of a U. S. Treasury license obtained in Washington.

The uncertain value of the lira—the official rate is 100 lires to the dollar, and black market

(*Continued on following page, column 1*)

ITALIANS CRITICAL OF U. S. DUBBING AND SUBTITLES

"The most severe criticism [of American pictures] has been directed against the dubbing and subtitles made in the United States. It is said that the Italian language used in both is not always in keeping with the language customs in Italy. Outside the larger cities many of the patrons do not read or read so slowly that they cannot follow the picture action and comprehend the subtitles at the same time."

Report on Chaotic State of Italian Film Business

(Continued from preceding page)

transactions up to 370 or more lires to the dollar are reported—makes doubtful the real worth of the fund of more than 100,000,000 lires credited to the U. S. companies. How and at what future date all or part of the fund may be transferred into dollars is not known in Italy now and may not be for a few years.

Up to the present time the new Italian Government has given little attention to the film business. While Fascist laws are not being enforced, no specific action has been taken in regard to the many laws on the statute books affecting American film distribution in Italy. Before American commercial distribution can begin in an orderly fashion, the Italian Government will have to make clear its position regarding U. S. motion pictures.

Fascist laws discriminating against American motion pictures include a monopoly of importation and distribution of foreign films, high, graduated dubbing taxes, a ban on American newsreels, substantial cash prizes to local producers, as well as special rebates of theatre admission taxes, and many other restraints, administered through numerous Government agencies.

In addition to the motion picture laws, the Fascist Government itself was very much in the film business through the ownership of Istituto Nazionale LUCE, newsreel and propaganda short producer, which in turn owns Ente Nazionale Industria Cinematografica (ENIC), a large distributing and theatre-owning company, and other film interests. As with the old laws, the new Italian Government has inherited the film properties of the Mussolini regime. ENIC is still in operation, directed by a trustee appointed by the Bonomi government. At the moment LUCE's activities have been halted entirely by the PWB and the AMG in the liberated areas of Italy. What the new Italian Government's policy with respect to both these firms, and other film interests, will be is not yet clear.

Italian production has been severely crippled by the fact that the Germans, and the Italian Fascists who fled to the north of Italy or to Spain, carried away most of the equipment. Cinecittà, principal Italian studio, is now a refugee camp without film production facilities or equipment. Dubbing and certain laboratory facilities in Italy are still in working order. The raw stock situation is extremely acute, with the price about 30 cents a metre. However, a few Italian pictures are in production.

Producers in Dark on Italian Government's Film Plans

The local producers do not know whether they will receive the old film prizes and tax rebates provided in the Fascist film legislation or what steps, if any, the new Italian Government will take regarding motion pictures.

American motion picture companies must solve the problems of the changeover from PWB distribution to commercial film distribution. Some new transport methods by car and truck are indicated as the Italian railroad situation is certain to be bad for years on account of war damage. Cooperation might also be required in determining the handling of the vast backlog of American films made during the years in which there was no distribution in Italy. Some Italians in the film business currently are speculating about possible joint American film distribution activities.

Present indications are that the Italian market for the American motion picture will continue to be good—in terms of lires. What this will mean in dollars in the future is much less certain. The answer depends on what recovery Italy makes from the ruins of the war and a generation of Fascism.

BRITISH TRADE EDITOR RETIRES

S. G. Rayment, editor of Kinematograph Weekly, London, signing his final page on his retirement after an association of twenty-five years with that British trade journal. He was editor during eighteen of these twenty-five years. His place has been taken by A. L. Carter (left of group) as Editorial Manager. During Mr. Rayment's quarter of a century association with Kine Weekly he has achieved for himself and for his publication a position of influence and respect. In the United States as well as in all the nations of the British Commonwealth he has merited conspicuous recognition for the furtherance of sound and level-headed policies. The good wishes of his many friends throughout the world of motion pictures will accompany him in his days of retirement.—M. Q.

Daily Herald, London

30 Warner Exploiteers Will Publicize "Hotel Berlin"

The largest field staff utilized by Warner Bros. on a film in recent years will be assigned to "Hotel Berlin," with a total of 30 exploiteers sent out to publicize the picture. In addition to the regular field staff under Mort Blumenstock, head of advertising and publicity in the east, several men from the home office and studio will be sent to exploit premieres in leading cities. A special press book for the campaigns in key situations is being prepared to supplement the regular press book.

The national trade showing of "Hotel Berlin" has been set by Warner Bros. for Monday, March 12. The film, based on Vicki Baum's best seller, will have its world premiere at the New York Strand early in March, following "Objective, Burma."

Loew's and Universal Win Infringement Awards

Loew's and Universal were awarded $1,200, plus $1,000 counsel fees, in New York Federal Court by Judge Samuel Mandelbaum, against Sanfrebob Theatre Corporation, and Nathan Steinberg, owner and manager of the Grand theatre, New York, for the unauthorized playing of three films over and above the number of times contracted for. The infringement took place in 1944. The films involved were "You're a Sweetheart," Universal, with the award $400, plus $500 counsel fees, and "Tortilla Flat" and "San Francisco," MGM, awards on both films being $800 plus $500 counsel fees.

Palumbo Tuckahoe Trustee

Leonard Palumbo, assistant to G. R. Keyser, foreign advertising and publicity manager for Warner Bros., has been designated for a two-year term as a Village Trustee of Tuckahoe, N. Y., his home.

Calls Censor Unnecessary At Cleveland Forum

Film censorship has outlived its usefulness and is unnecessary, Emanuel Gebauer, teacher at John Hay High School, told a forum group February 16, sponsored by the Motion Picture Council of Cleveland. Charging the Ohio censor board was living in a pre-scientific era, he urged approval of films on hygiene, venereal disease and the like. He questioned the qualification of censors to determine what other people might see. Delbert Woodford of the State Department of Education defended state censorship as necessary to maintain a high moral standard. However, he agreed there might be a time when censorship would be unnecessary.

"Call of the Wild" Reissue Set by 20th Century-Fox

"Call of the Wild," starring Clark Gable and Loretta Young, produced originally for Twentieth Century by Darryl F. Zanuck, will be re-released by Twentieth Century-Fox as one of its 30th anniversary celebration pictures, it was announced Monday by William J. Kupper, general sales manager. The film was produced prior to the merger of Twentieth Century and Fox. William Wellman directed the picture.

"Seeing You" Sets Opening Day Record in San Francisco

All time gross and attendance records for opening day business at the 4,651-seat Fox theatre, San Francisco, were broken by Dore Schary's "I'll Be Seeing You," starring Ginger Rogers, Joseph Cotten and Shirley Temple, according to Selznick International. The picture, directed by William Dieterle, drew $6,287 for the opening day without benefit of any midnight show.

Kennedy Wins Navy Cross

The late Navy Lieutenant Joseph Patrick Kennedy, Jr., has been posthumously awarded the Navy Cross for "extraordinary heroism" on the mission on which he met his death, when his Navy bomber exploded in the air. Lieut. Kennedy, who was 29 at the time of his death, last Aug. 12, was the son of Joseph P. Kennedy, former American Ambassador to Britain, and former film executive.

11 COMPANIES HAVE RECORD BACKLOG OF 189 FILMS

Highest for Three Years; Raw Stock and Decree Affect Release Plans

With the second half of the 1944-45 season nder way, 11 major companies have a larger acklog of films completed and awaiting reease than at any similar period in the last three ears—a total of 189.

Affecting distributors' plans for releasing roduct during the balance of 1944-45 are sevral factors:

1. **The raw stock shortage and the Govrnment's order freezing the number of rints to be made for each feature at 285.**
2. **The continued war boom box office upetting first run release by long holdovers and xtended runs and resulting in slower releasng this season then in previous years.**
3. **The uncertain fate of the Consent Deree and the recent Government motion for limination of clearance between theatres ot in competition with each other.**

The War Production Board ceiling on prints as not yet been made a directive and distributors are awaiting the official order, meanwhile pplying for their raw stock quotas for the rst quarter of 1944-45.

Last year at this time, company backlogs otaled 126 and in 1942-43 the films completed r in work amounted to 144.

Totals Reflect Decrease Of Feature Pictures

For the period September through March of 944-45, distributors released or were schedled to release 225 features, compared with 239 istributed in the same period in 1943-44, and 70 in the previous season. These comparaive figures reflect the gradual decrease in feaures produced by the companies since the war, ictated by raw stock conservation.

This year, Republic has the biggest backlog n the company's history. It leads the distributors with a total of 29 features completed r in work. compared with 12 on the Republic acklog last year and four in 1942-43. The ompany's expansion program of last year, inluding increased production and advertising nd publicity budgets for top features is partly esponsible for the heavy production schedule.

Eleven Completed of 29 On Republic Backlog

Of the 29, 11 are completed, 15 editing and hree are shooting. Some of the top features nclude: "Earl Carroll Vanities," "Flame of Barbary Coast," "The Great Flamarion" and "New Faces of 1945."

Release dates have been set up to February 28, but the print problem will probably have ome effect on Republic's schedule thereafter.

According to an RKO official, the company had planned to release three of the pictures n block three, "What a Blonde," "Pan-Americana" and "Betrayal from the East," immediately after the recent trade shows, but raw tock shortages for print-making will delay release until the end of March or early April.

"The Enchanted Cottage" also has been held p for distribution, partly because of the print problem and partly due to the fact that its star, Dorothy McGuire, appears in Twentieth Century-Fox's current "A Tree Grows in Brooklyn," and RKO thought it advisable to present the picture some time after initial distribution of the Twentieth-Fox feature.

On the RKO roster are "Wonder Man," Samuel Goldwyn's Technicolor production starring Danny Kaye; "Along Came Jones," starring Gary Cooper and Loretta Young, produced by International Pictures; "Spanish Main," Technicolor, with Paul Henreid and Maureen O'Hara; "China Sky" and "George White's Scandals of 1945."

Releases and Backlogs

Company	1944-45 Released Sept.-Mar.	1943-44 Released Sept.-Mar.	1942-43 Released Sept.-Mar.	1944-45 Completed or in work	1943-44 Competed or in work	1942-43 Completed or in work
Columbia	27	23	29	17	16	22
Metro-Goldwyn-Mayer	21	21	22	19	14	24
Monogram	21	17	23	6	—	—
Paramount	20	17	21	23	26	18
PRC Pictures	23	20	22	6	—	1
RKO Radio	21	21	28	20	9	15
Republic	22	25	26	29	12	4
Twentieth Century-Fox	19	21	30	14	14	13
United Artists	6	17	17	19	5	13
Universal	33	34	34	14	13	17
Warner Bros.	12	23	18	22	17	17
TOTAL	225	239	270	189	126	144

Totals in first three columns include specials, Westerns and reissues.

MGM Foresees Problem on Prints for Next Block

At MGM it was observed that although the company had sufficient prints on hand for its tenth block, having made the prints in November and December, according to its accustomed policy of printing at least two months ahead of release schedule, print problems are bound to arise concerning the next block of films, not yet set, and it is possible that a few smaller features will be released later than originally planned.

On MGM's "National Velvet," which went into release recently, there are a sufficient number of Technicolor prints available because Metro made the prints early in January, before the WPB made known its requests for raw stock curtailment, a company executive observed. The picture is getting pre-release engagements and is sold as a "special."

According to a Metro sales official, the company plans to retain a larger number of prints at the home office in its print pool, in order to send out needed prints to trouble spot areas where an account must be served immediately and where the exchange in the territory cannot supply the print. Heretofore, MGM had a pool of about 30 prints at the home office. It is planned to increase the number to 50.

On the MGM production roster are four of the company's top-budget productions in Technicolor, "Son of Lassie," "Hold High the Torch," "Ziegfeld Follies" and "Anchors Aweigh," the latter two musicals. These films are not yet completed and with the jam at Technicolor laboratories continuing to give distributors further print headaches, it is indicated they will not soon be ready for release.

Prints for Paramount's fourth block are available, according to a company executive, but not in sufficient number for all four films in the block. No prints have been made yet for any of the pictures on the backlog. "Incendiary Blonde," Technicolor production starring Betty Hutton, and "Road to Utopia" are completed, but release awaits solution of the print problem. The company announced Tuesday it would release 28 pictures this season. Last year Paramount released 33.

Twentieth Century-Fox has set dates for "Nob Hill" and "Where Do We Go from Here?" in April and May, respectively, but the prints orders have not yet been completed. The company does not believe release dates will be postponed due to the raw stock cuts and is planning to cut down prints on smaller films in order to get through its top features.

UA Sets No Release Dates Beyond January 19

United Artists, with a backlog of 19 pictures completed or in work, including six Rank pictures, did not set any release dates beyond January 19. The company is expected to announce release plans for at least two films on the backlog. Since the WPB change of allocations from distributor to independent producer, independents are to make application for their quotas directly to the board. Several producers have completed productions for UA.

Warners have set release dates through March 17 and have sufficient prints for the pictures thus scheduled. Beyond that, a company official said, "we will have to wait and see what happens."

Several of the company's backlog of 22 were completed last year. "God Is My Co-Pilot," one of the top-budget pictures, had its premiere in Georgia this week. No dates have been set for "Devotion," or "Saratoga Trunk," which may not be released this season; "Rhapsody in Blue," "The Horn Blows at Midnight," "The Animal Kingdom," "My Reputation," "Cinderella Jones" or "The Corn Is Green."

Box Office Champions for Month of January

HOLLYWOOD CANTEEN

(Warner Bros.)

Produced by Alex Gottlieb. Directed by Delmer Daves. Original screenplay by Delmer Daves. Musical numbers created and directed by LeRoy Prinz. Photographed by Bert Glennon. Cast: Jack Benny, Joe E. Brown, Eddie Cantor, Joan Crawford, Bette Davis, John Garfield, Barbara Stanwyck, Jimmy Dorsey and Band. Release date, December 30, 1944.

MEET ME IN ST. LOUIS

(Metro-Goldwyn-Mayer)

Produced by Arthur Freed. Directed by Vincente Minnelli. Screenplay by Irving Brecher and Fred F. Finklehoffe, based on the book by Sally Benson. Musical program by Hugh Martin and Ralph Blane. Director of photography, George Folsey. Technicolor director, Natalie Kalmus. Cast: Judy Garland, Margaret O'Brien, Mary Astor, Lucille Bremer. Release date, January–March, 1945.

TO HAVE AND HAVE NOT

(Warner Bros.)

Executive producer, Jack L. Warner. A Howard Hawks production. Directed by Howard Hawks. Screenplay by Jules Furthman and William Faulkner, from the novel by Ernest Hemingway. Photographed by Sid Hickox. Cast: Humphrey Bogart, Walter Brennan, Lauren Bacall, Dolores Moran, Hoagy Carmichael. Release date, January 20, 1945.

CAN'T HELP SINGING

(Universal)

Produced by Felix Jackson. Associate producer, Frank Shaw. Directed by Frank Ryan. Music by Jerome Kern; lyrics by E. Y. Harburg. Screenplay by Lewis R. Foster and Frank Ryan. Story by John Klorer and Leo Townsend, based on "Girl of the Overland Trail" by Samuel J. and Curtis B. Warshawsky. Cast: Deanna Durbin, Robert Paige, Akim Tamiroff, David Bruce. Release date, December 29, 1944.

THE KEYS OF KINGDOM

(Twentieth Century-Fox)

Produced by Joseph L. Mankiewicz. Directed by John M. Stahl. Screenplay by Joseph L. Mankiewicz and Nunnally Johnson, from the novel by A. J. Cronin. Director of photography, Arthur Miller. Music, Alfred Newman. Cast: Gregory Peck, Thomas Mitchell, Vincent Price, Rosa Stradner, Roddy McDowall. Release date, January, 1945.

THIRTY SECONDS OVER TOKYO

(Metro-Goldwyn-Mayer)

Produced by Sam Zimbalist. Directed by Mervyn LeRoy. Screenplay by Dalton Trumbo. Based on the book and Collier's story by Captain Ted W. Lawson and Robert Considine. Directors of photography, Harold Rosson, Robert Surtees. Musical score, Herbert Stothart. Cast: Spencer Tracy, Van Johnson, Robert Walker, Phyllis Thaxter. Release date, January, 1945.

Western Pennsylvania Unit Supports Allied Board

Endorsement of the position assumed by the board of Allied States Association of Motion Picture Exhibitors in regard to the Consent Decree and the activity of the War Activities Committee of the Motion Picture Industry featured a recent general membership meeting in Pittsburgh of the Allied Motion Picture Theatre Owners of Western Pennsylvania. The board, in session at Columbus, Ohio, January 24 called upon distributors to give favorable consideration to the Government's Decree modification proposals, and urged that the War Activities Committee confine its endeavors exclusively to movements calculated to further the industry's war effort. Morris M. Finkel, president, presided.

Cinema Lodge Will Honor Brandt February 27

Cinema Lodge, B'nai B'rith will honor Harry Brandt, New York exhibitor, at a joint open meeting with the recently-formed Cinema Ladies' Auxiliary of B'nai B'rith in the Cosmopolitan Room of the Pythian Temple in New York Tuesday evening, February 27.

Mr. Brandt will be cited for his leadership in the undertakings of the industry's War Activities Committee in furtherance of the war effort. He will be presented with the Cinema "Honor Scroll" by S. H. Fabian, WAC theatres division chairman. The two previous recipients of the scroll were Barney Balaban and Samuel Rinzler.

The Cinema Auxiliary will be formally accepted into Cinema Lodge at the meeting and the officers, Mrs. Ann G. Blackman, president; Mrs. Bessie Lefkowitz, vice-president; Bess Rosenthal, treasurer, and Mrs. Ethel R. Greenfield, recording secretary, will be installed. Membership in the Auxiliary is open to all women in the film and allied entertainment industries as well as wives and other feminine members of the families of Cinema members.

Chicago Censor Approves All Films in January

The police censor board in Chicago gave the industry in January a clean bill of health for the sixth consecutive month. During January, the board reviewed 70 films, and made no rejections or adult classifications.

Film Producers Engage Ernst

Morris Ernst has been engaged as eastern counsel for the Society of Independent Motion Picture Producers. He met with members of the society at a meeting in Hollywood February 15, then entrained for New York.

Dubbed 'Gaslight' Is A Hit in Mexico

MGM's version of "Gaslight," dubbed in Spanish, now in its eighth week at the Metropolita theatre, Mexico City, is playing to a greater num ber of people than ever had witnessed an MGM feature in that country, Sam Burger, special travel ing representative for the company, reported i New York last week. Mr. Burger just returne from a four-month trip to South America.

He attributed the success of "Gaslight" to th fact that it had much greater entertainment valu for Mexicans in the dubbed version than with th use of subtitles. "Dragon Seed," dubbed in Spanish, also had opened in Mexico City with the sam results, he said.

MGM now has 18 pictures dubbed in Spanish fo release throughout Latin America. The compan plans to dub shorts, newsreels and trailers in ad dition to its features.

United Artists will dub from five to seven o its current program in Spanish and already ha started on David O. Selznick's production, "Sinc You Went Away." MGM's New York dubbin facilities at the Lopert studios would be used fo some of the UA pictures, a company official an nounced this week.

Others scheduled are: "Hold Autumn in You Hand," David Loew production; "Guest in th House," Hunt Stromberg; "I'll Be Seeing You Selznick, and "Brewster's Millions," Edwar Small. In addition, Charles Chaplin's "The Gre Dictator" will be dubbed in French, UA havin been assured by the overseas film division of th Office of War Information that raw stock will b made available.

Four Industry Members Serve On Clothes Gathering Unit

Four members of the industry have accepte invitations to serve on the United National Clothing Collection Committee, it has been announce by Henry J. Kaiser, national chairman. They are Edward Arnold, executive vice-president, perma nent charities committee, motion picture industry Jean Hersholt, president, American Denmark Re lief; Louis B. Mayer and Spyros Skouras, pres dent, Greek War Relief Association.

Serving on the national committee are mo than 60 outstanding Americans who will guide th April drive for 150,000,000 pounds of serviceab used clothing for destitute millions in war-ravage countries. Mr. Kaiser said the committee had bee invited to attend the initial meeting at the Whit House February 27, when plans for the nation wide campaign will be discussed.

The United National Clothing Collection is spon sored by more than 50 voluntary war relief agen cies which have joined the United Nations Re lief and Rehabilitation Administration to help a estimated 125,000,000 needy in war-devastate countries.

Selznick Seeks to Halt Miss Leigh Stage Role

David O. Selznick is seeking, through counse an injunction in British High Court, London, re straining Vivian Leigh from appearing in the stag play, "Skin of Your Teeth," alleging that he reputation will be damaged by playing in a rol described as unsuitable to her and thereby, Mr Selznick's worldwide property in Miss Leigh "personal capabilities."

Mr. Selznick has Miss Leigh under a seven year contract, founded on her work in "Gone Wit the Wind." Miss Leigh has been in England fo the past two years, chiefly working in Gabrie Pascal's "Caesar and Cleopatra." Her husban Laurence Olivier, who is financing the play, op posed her appearance in Mr. Selznick's films an is now insisting that she appear in the stage play

Furst Monogram Manager

Monogram has named Nate Furst, formerly spe cial representative, to manage the New York ex change. Jack Safer, former salesman, has bee appointed acting manager of the Washington ex change.

INDUSTRY BREAKFAST STARTS FILM RED CROSS CAMPAIGN

Meeting in New York Opens Field Caravan Tour to Prepare for Drive

Officially gearing their interests and their personnel to the highest goal in history, the leaders of the motion picture industry in the east launched the 1945 Red Cross drive Tuesday morning with a breakfast at the Waldorf-Astoria Hotel in New York. It was designed, and conducted, as the prelude to the dispatch of trade leaders to all parts of the nation to organize the field for the richest harvest in behalf of the Red Cross in its hour of greatest need. Some 1,300 persons heard from national and local campaign leaders the detailed plans for the industry's participation.

N. Peter Rathvon, national campaign chairman, and Charles Reagan, distributor chairman for the New York area, reported pledges of full cooperation from several areas. They emphasized the importance of a prompt and complete report from each theatre on collections, and urged the distribution members to impress exhibitors with the importance of audience collections at each performance.

Photo by Staff Photographer

BREAKFAST AT THE WALDORF, for the Red Cross, Tuesday morning at the opening rally in New York of the series which will prepare showmen for the National Red Cross War Fund collection in theatres March 15 through 21. Above, on the dais, Major L. E. Thompson, the campaign's national executive coordinator; William F. Rodgers, the toastmaster; N. Peter Rathvon, national chairman of the industry's participation; Colby M. Chester, national chairman of the 1945 Red Cross War Fund; Arthur L. Mayer, Red Cross Deputy Commissioner for the Pacific, especially returned from that area to aid the industry campaign, and Samuel Rinzler, New York area WAC co-chairman.

Caravan Leaders Move Quickly Into Action

Fanning out from the New York meeting, the caravan leaders and members moved rapidly. A meeting was held Friday in Boston, presided over by Major L. E. Thompson, national executive coordinator, who opened the New York gathering, and Ben Kalmenson. Another meeting was to be held Saturday in New Haven, with Mr. Thompson and Mr. Kalmenson in charge, moving to Albany Sunday and to Buffalo Monday.

Mr. Rathvon and William Scully, Universal general sales manager, were to rally eastern district showmen at meetings Friday in Washington and Saturday in Philadelphia, followed on Sunday in Pittsburgh, and Monday in Cleveland.

Following is a schedule of the other meetings which began Friday and were to cover all exchange areas with the appeal to support the theatre drive, which runs March 15 through 21.

Eastern central district meeting with Abe Montague and Si Fabian: Detroit, Friday, Cincinnati, Saturday, and Indianapolis, Sunday; southeastern district meeting with Henderson M. Richey and Henry Reeves: Charlotte, Friday, Atlanta, Saturday and New Orleans, Sunday; southwestern district meeting with R. J. O'Donnell and Tom Connors: Memphis, Friday, Oklahoma City, Saturday, and Dallas, Sunday; midwestern district meeting with Robert Mochrie and M. A. Lightman: Chicago, Friday, Minneapolis, Saturday, and Milwaukee, Monday.

Harmon and Leserman at Prairie Meeting

Prairie district meeting with Francis Harmon, Carl Leserman and Martin Smith: St. Louis, Friday, Kansas City, Saturday, Des Moines, Sunday, and Omaha, Monday; Rocky Mountain district meeting with Herman Wobber and Rick Ricketson: Salt Lake City, Friday, and Denver, Saturday; West Coast district meeting with Ned Depinet and Charles Skouras: Los Angeles, Friday, San Francisco, Saturday, Portland, Sunday and Seattle, Monday.

The New York rally was featured by appeals from Mr. Rathvon, Samuel Rinzler, New York area co-chairman; Mr. Reagan; William F. Rodgers, master of ceremonies; Arthur Mayer, Red Cross Deputy Commissioner for the Pacific, and former treasurer of the War Activities Committee of the motion picture industry. Mr. Mayer returned from the Pacific especially to participate in the campaign.

Mr. Rathvon asked for greater effort, by individual theatremen, and for participation by more than during last year's campaign.

After outlining some of his personal experiences in the Pacific, Mr. Mayer pointed out the manifold service of the Red Cross, constant companion to the service man, when well, when wounded, and when ill. He praised the Red Cross field directors, and nurses.

Mayer Sees Red Cross Waging Crusade

"This is a crusade the Red Cross is waging," Mr. Mayer said, "a crusade for construction where all about is destruction. It knows no barriers of race or color. It is not perfect, but it seeks perfection. In that effort it turns to practical business men for guidance and leadership—men, I am proud to say, from our own industry, like Stanton Griffis, and Harvey Gibson, who at a tremendous sacrifice, are doing a job of inestimable value."

Mr. Mayer suggested to the industry members that "whatever you meant to do, please do twice as much for the Red Cross; for after what they have done for millions of American boys, nothing you can do will ever be enough."

On the dais, in addition to the speakers mentioned, were Barney Balaban, Leon Bamberger, Walter Barber, Edward Bell, Joseph Bernhard, Harry Brandt, Leo Brecher, Arthur Brilant, Colby M. Chester, Max Cohen, S. H. Fabian, Bernard Kamber, Milton Kusell, Henry Kandel, Harry Lowenstein, A. Barret McCormick, Harry Mandel, Robert Mochrie, Abe Montague, Charles Moskowitz, Paul Moss, John J. O'Connor, Henderson Richey, Herman Robbins, Harry Ross, George Schaefer, Edward Schnitzer, William Scully, Spyros Skouras, Martin Smith, David Weinstock, William White, Adolph Zukor.

Organizational work for the many rallies of which the New York gathering was the first, was completed last week, in New York, at a luncheon in the University Club attended by Mr. Rathvon and industry leaders. A speakers' manual was introduced, and discussed.

Exhibitors To Receive Letters from Stars

Every participating exhibitor is to receive letters from Hollywood stars who have been at the fronts, outlining what they have seen of Red Cross work. The idea, to be tried for the first time, and disclosed at the meeting, is expected to provide exhibitors with special incentive.

The speakers' manual was prepared under direction of Henderson Richey, national Red Cross committee chairman in charge of meeting arrangements. It includes open letters to showmen, asking cooperation, and signed by Mr. Rathvon; Si Fabian, chairman of the WAC theatres division; Mr. Mayer, and Basil O'Connor, Red Cross chairman.

The Red Cross pressbook, furnished to participant exhibitors, is contained in a die-cut cardboard jacket which, when folded, becomes a Red Cross collection box.

The pressbook, too, contains messages, from Mr. Rathvon, Mr. Fabian, Mr. O'Connor and from Colby M. Chester, national chairman of the 1945 Red Cross War Fund. The book also contains praise given the service by national military and political leaders, and it points out the availability of the special trailer starring Ingrid Bergman. It includes, too, a reproduction of the citation which at the end of the campaign will be awarded every exhibitor who has given full cooperation to the drive.

AUSTRALIA TO HAVE NATIONAL FILM UNIT

British To Aid in Creation of Board, To Be Similar to Canadian Bureau

Britain's ever-increasing attention to international film trade and policy has taken another turn. The British Ministry of Information is preparing to create for Australia a national film board, similar in program and objectives to Canada's National Film Board.

The MOI will organize and send to Australia a nucleus staff some time in April or May. Once the board is established, probably in Melbourne, the capital, it will be taken over by the Australian Government and will proceed on its own.

J. L. Beddington, director of the film division of the MOI, is said to have originated the idea of England extending this helping hand to Australia.

Seeking "a John Grierson"

News of this move came this week from Alan Osbiston, supervising editor of the MOI film division, who is visiting in the U. S. He said in New York Monday he had been asked by Mr. Beddington to go to Australia and set up a crew of cameramen and technicians. Mr. Beddington is still seeking "a John Grierson" to lead the unit, according to the MOI editor. Mr. Grierson is director of Canada's board.

It will be recalled that the British Government was instrumental in aiding Canada to establish its own film agency to produce and distribute wordwide documentary pictures dealing with Canadian subjects. Since the war, the board has produced numerous films concerning the Allies and the United Nations, particularly in its series, "World in Action," which is distributed in America by United Artists.

John Grierson was the moving force in developing Canada's film program. He went to Ottawa following years of experience in England as a documentary producer for the British Government.

Organized British Film Center

He was the organizer of England's Empire Marketing Board film center. Later, when the EMB was taken over by the General Post Office, he became head of the GPO unit. Through operation of both film divisions, a large number of documentaries were produced on behalf of the United Kingdom Government, the British gas industry, the oil industry and Imperial Airways.

In 1938 he was invited by the Canadian Government to report on its film needs. While en route in 1939 to advise the Australian and New Zealand governments on Federal film projects, he was asked to become Canada's film commissioner, which post he still retains.

Mr. Osbiston, a native of Australia, who worked with Cinesound Studios in that country before he went to England, said he did not expect to return to his homeland for the MOI-Australian project until his portion of MOI's Far Eastern film program was completed, possibly sometime in May.

The film division of the Ministry, he reported, planned a total of 24 documentaries on the subject of Japan and the Far East. The documentaries will trace the history of Japan, the development of its industrialized-Fascist state, its territorial gains in the Pacific during World War II, and the United States' strategic air, land and naval campaigns in the Far East.

Mr. Osbiston's mission to the U. S. was to obtain footage of Japanese films from the War Department and the Army Signal Corps in Hollywood for use in the MOI program. At least 20,000 feet of film have been promised to MOI, he said, in fine-grain duping prints.

MOI to Aid Signal Corps

The MOI will make available to the Signal Corps unit in Hollywod working on Colonel Frank Capra's film about Japan, fine-grain dupes of footage made by the Germans some years ago in Japan, showing Japan's growing heavy industry and munitions power.

Specific emphasis in the 24-film program will be given America's contribution towards knocking out Japanese forces in the Pacific, with details of the island-hopping strategy worked out by the high command.

John Monck is in charge of the Far Eastern series. It is estimated the entire program will take 12 months to complete, but the MOI plans to have the first subjects ready for release in May. A few films in the series will be distributed in the U. S. if the subjects are considered interesting for American audiences, Mr. Osbiston said.

Meanwhile, the Overseas film division of the Office of War Information is going ahead rapidly with its own series of pictures dealing with Japan and the Far East. In addition, the OWI has available a good part of the 40 pictures given by the industry for showing in the Far Eastern territories as soon as they are liberated.

Monogram Closes Deal on Australian Distribution

Monogram Pictures has closed a long term contract with British Empire Films Pty., Ltd., of Australia, for the distribution of its product in that territory, according to Norton V. Ritchey, vice-president in charge of foreign operations.

This deal actually represents a renewal of the existing arrangement between Monogram and B. E. F., which has been Monogram's distributors in Australia for a number of years.

The first production to be released under the new agreement will be "Forever Yours". Other films included are the "Charlie Chan" series, of which Monogram already has five ready for distribution.

Loew's Transfers Rogers

The transfer of Carl Rogers, manager of the Esquire theatre, Toledo, to the Broad, Columbus, has been announced by Allen Sparrow, Loew's western division manager. Mr. Rogers succeeds Harry Klotz, transferred to Loew's at Canton, Ohio.

Municipal House Nets $7,681

The municipally owned and operated Academy of Music theatre, Northampton, Mass., recorded a net income of $7,681 in 1944. Clifford Boyd, who completed two one-year contracts, has signed a five-year contract with the board of trustees as manager.

Woman Named Booker

Virginia O'Brien, promoted to booker, becomes the first woman to serve as a booker at the Philadelphia Warner exchange. She succeeds James Reimel as booker for the Warner theatre circuit there.

Skouras Urges Free Exchange of Films for Peace

Declaring that the motion picture is an effective means of perpetuating the late Wendell Willkie's idea of "One World," Spyros Skouras, president of Twentieth Century-Fox, speaking at the "One World" dinner in New York last Sunday night advocated that "films made in lands other than our own should be shown in America."

Foreign films should be encouraged here, he said, "for the making of motion pictures abroad creates greater audiences in those countries and these increased audiences become audiences for American pictures as well."

Mr. Skouras was one of the principal speakers at the dinner, held at the Astor Hotel, under the auspices of the American Nobel Center which arranged the event in celebration of the anniversary of Mr. Willkie's birth. It presented "One World" awards to leaders of the press, radio and screen. Mr. Willkie, at the time of his death, was chairman of the board of directors of Twentieth Fox.

Accepts Award for Zanuck

Mr. Skouras accepted the award given to Darryl F. Zanuck, vice-president in charge of production for the company, who was said by the committee to deserve "much of the credit for bringing the film industry toward awareness of its responsibilities to the nation and the world," for his film "Wilson." The producer was unable to attend the dinner because of production duties at the studio.

Advocating the "free flow" of films into and out of our country "without barriers and restrictions," Mr. Skouras declared this to be "economically sound and internationally good, and the world will soon learn that what is internationally good is economically sound."

The screen has come of age since the war, he said. "But in the years to come you will see a gradual shifting in emphasis. You will see films whose sole purpose is to entertain and divert. Also, you will see many more films which not only entertain but at the same time enlighten and instruct.

"They will be pictures which are not divorced from reality," Mr. Skouras observed. "They will have both a point of view and a point to make. They will have something to say to a world struggling for better things.

The screen, like the press and the radio, is a "tremendous force for good," he said, "and it can "dissolving ignorance and prejudice, widening horizons of thought, opening the eyes of millions to better ways of living. Our goal must be the one world Wendell Willkie envisioned — one of freedom, prosperity and in the ways of peace and mutual understanding."

Understanding Sarnoff Theme

In accepting the award for outstanding contribution in the field of radio, Brigadier General David Sarnoff also spoke of better understanding between nations and predicted that television, improved by wartime research, would be an additional means of achieving it.

General Sarnoff urged that America must have more powerful and effective international radio broadcast programs and that "we must have sufficient world-wide circuits to carry news and pictures freely and directly to and from all corners of the earth."

Lloyd Stratton, secretary of the Associated Press, who accepted the award for Kent Cooper, president of AP, declared that American newspapers and news agencies had "a thrust never before given to lead by example" in the establishment of world freedom of the press.

The awards committee was under the chairmanship of Mrs. Hjordis Swenson. The Rev. Robert I. Gannon, president of Fordham University, presided at the dinner. Other speakers included Governor Raymond E. Baldwin of Connecticut, Russell Davenport, Charles E. Hughes, Jr., Dr. Carlos Davila and Leonard Brockington.

gallery
of
great
performances
in the
picture
that
broke
all-time
Radio
City
Music
Hall
records!—
Now a
nationwide
sensation!
★

MICKEY ROONEY *as MI TAYLOR*

"Caps his career with an inspired performance as the wanderer." —DAILY VARIETY

M-G-M's Great Technicolor Heart Drama

A CLARENCE BROWN PRODUCTION
Based on the Novel "National Velvet" by Enid Bagnold

Starring

MICKEY ROONEY

with

DONALD CRISP · ELIZABETH TAYLOR

ANNE REVERE • ANGELA LANSBURY • "BUTCH" JENKINS • ARTHUR TREACHER

Directed by CLARENCE BROWN • Produced by PANDRO S. BERMAN

SCREEN PLAY BY THEODORE REEVES AND HELEN DEUTSCH

A *Metro-Goldwyn-Mayer* Picture

★

Red Cross War Fund Week—March 15-21

MICKEY ROONEY *as MI TAYLOR*

"Caps his career with an inspired performance as the wanderer."

DAILY VARIETY

DONALD CRISP *as MR. BROWN*

"Rich in emotion, in humor, in earthy philosophy and human understanding."

MOTION PICTURE HERALD

ELIZABETH TAYLOR *as VELVET BROWN*

[illegible]

HOLLYWOOD REPORTER

"Call me Butch!"

JACKIE JENKINS *as DONALD BROWN*

"Every inch a star, with every scene in which he appears a completely natural youngster."

HOLLYWOOD REPORTER

RADIO CITY
MUSIC HALL
M-G-M's "NATIONAL VELVET" MUSIC HALL CHAMP NOW SETTING RECORDS ACROSS AMERICA! ★
". . . one of the top box-office clicks of the year." —VARIETY
". . . assurance of maximum yield in any situation." —M. P. HERALD
". . . truly superb. It will have audiences on their feet cheering." —BOXOFFICE
". . . one of the finest pictures ever to come to the screen." —SHOWMEN'S TRADE REVIEW
". . . top grosses are in store for this Technicolor corker." —FILM DAILY
". . . one of the best films to emerge from M-G-M. In top category." —THE EXHIBITOR
"...a rare treat. Rates among top grossers." —THE INDEPENDENT
". . . refreshing and original. Outstanding. Thrilling." —M. P. DAILY
". . . one of the greatest motion pictures of the year...any year." —HOLLYWOOD REPORTER
". . . bound to be an Academy Award entry." —DAILY VARIETY

HONORING OUR 21st YEAR OF LEADERSHIP
WITH A PICTURE YOU'LL BE PROUD TO PLAY

"NATIONAL VELVET"

THE HOLLYWOOD SCENE

COMPLETED

MONOGRAM
County Fair
Flaming Frontier

REPUBLIC
Santa Fe Saddlemates
Bells of Rosarita

20TH CENTURY-FOX
Caribbean Mystery

STARTED

COLUMBIA
Blonde from Brooklyn
Surprise in the Night

MONOGRAM
Come Out Fighting

RKO RADIO
Mamma Loves Papa

REPUBLIC
Scotland Yard Investigator
Girls of the Big House

20TH CENTURY-FOX
Dragonwyck

UNITED ARTISTS
Young Widow (Hunt Stromberg)

UNIVERSAL
Men in Her Diary

WARNERS
Stolen Life

SHOOTING

COLUMBIA
Over 21
Kiss and Tell (Sol Siegel)

MGM
Early to Wed
Yolanda and the Thief
Harvey Girls
Her Highness and the Bellboy
Weekend at the Waldorf

PARAMOUNT
Follow That Woman (Pine-Thomas)
Well Groomed Bride
You Came Along (Hal Wallis)
Masquerade in Mexico
Cross My Heart

RKO RADIO
First Man Into Tokyo
Most Dangerous Game
George White's Scandals of 1945
Man Alive
Those Endearing Young Charms
Spanish Main
Invisible Army

REPUBLIC
Amazing Mr. M

20TH CENTURY-FOX
Junior Miss
Two-Faced Quilligan
Dolly Sisters
State Fair
Captain Eddie
Ten Little Indians (Popular Pictures, Inc.)

UNITED ARTISTS
Paris—Underground (Bennett)
Captain Kidd (Bogeaus)

UNIVERSAL
Strange Confession
Naughty Nineties
Lady on a Train
Night in Paradise

WARNERS
Shadow of a Woman
Too Young to Know
This Love of Ours
Mildred Pierce
Three Strangers

Production Activity Gains As 10 Films Are Started

Hollywood Bureau

Production activity continued to climb last week, as 10 new pictures went into work. Five others were completed, and the shooting index stood at 47 as of the weekend, compared to 42 the previous week.

At 20th Century-Fox, cameras were trained on "Dragonwyck," a lavish period piece which Joseph Mankiewicz is directing for Producer Ernst Lubitsch. A large cast headed by Gene Tierney, Vincent Price, Anne Revere and Walter Huston is involved in the story of a New York State landowner of the 19th Century who runs his estate along feudal lines.

Hunt Stromberg put "Young Widow" into work, although so far no cast has been announced, with the exception of Ida Lupino, who is set for the title role. William Dieterle is directing.

"Stolen Life," which stars Bette Davis, with Glenn Ford, Walter Brennan and Charles Ruggles in support, got under way at the Warner studio. It's a romantic drama, and Curtis Bernhardt is directing.

"Men in Her Diary" Is Started at Universal

Universal launched "Men in Her Diary," presenting Jon Hall, Louise Allbritton, Peggy Ryan, Virginia Grey, William Terry, Vivian Austin, Lorin Raker, Eve Amber and Lorraine Miller. Charles Barton is the associate producer and director.

RKO Radio's entry for the week is a comedy called "Mama Loves Papa," with Leon Errol, Elisabeth Risdon, Paul Harvey, Edwin Maxwell, Emory Parnell, Charlotte Wynters and Ruth Lee. Frank Strayer is directing for Producer Benjamin Stoloff.

Columbia trained cameras on two, "Blonde from Brooklyn" and "Surprise in the Night." The first is a comedy with Bob Haymes, Lynn Merrick, Mary Treen and Thurston Hall, with Ted Richmond producing and Del Lord directing. The second is another in the "Boston Blackie" series, with Chester Morris, Nina Foch and Steve Cochran. Alexis Thurn-Taxis produces; Arthur Dreifuss directs.

Republic also started two, "Scotland Yard Investigator" and "Girls of the Big House." The former is a melodrama which presents Sir Aubrey Smith, Erich von Stroheim, Stephanie Bachelor and Richard Fraser, with George Blair as associate producer and director. The latter is a story of women in prison, and its cast includes Lynne Roberts, Adele Mara, Virginia Christine, Beverly Lloyd, Marie Newton and Geraldine Wall. Rudy Abel is the associate producer; George Archainbaud directs.

Monogram launched another in its "East Side Kids" series of comedies, this one titled "Come Out Fighting." Huntz Hall, Leo Gorcy, Billy Benedict and George Meeker are in the cast. Sam Katzman and Jack Dietz are the producers; William Beaudine is directing.

Recent Story Purchases Of Studios Listed

Paramount has closed a deal for rights to Norman Krasna's play, "Dear Ruth." Either Paulette Goddard or Joan Caulfield will play the older sister, with Diana Lynn or Mona Freeman the younger. Sonny Tufts has been cast for the male star role.

MGM has acquired the rights to "Young Bess," by Margaret Irwin, which is to be the Literary Guild selection for April. It's the story of Queen Elizabeth as a young girl, and Sidney Franklin will produce. Jan Lustig and Katherine Ann Porter are preparing the script.

"Mexican Merry-Go-Round," an original by Vicki Baum, has been purchased by RKO Radio and assigned to Robert Fellows for production. . . . Paramount has purchased "A Tale of Two Cafes," short story by Anthony Gibbs.

Personnel Intelligence About Hollywood

Ben Schwalb, general manager and executive assistant to Leon Fromkess, president of PRC, has been elevated to the post of executive producer. He will act in that capacity on the product of five units, including Roth-Greene-Rouse, Jack Schwarz, Alexander-Stern, Harry Gourfain, and Sam Sax, who recently concluded an arrangement to produce for the studio a musical titled "Why Girls Leave Home." William Berke will direct the feature, which is to star Lola Lane and Richard Cromwell.

Frank Butler is leaving his new post of production associate to Henry Ginsberg at Paramount to take an extended leave of absence, as recommended by his physician. Upon his return to the studio Butler will resume his work as a Paramount contract writer.

George Sanders, Geraldine Fitzgerald and Ella Raines will head the cast of "Uncle Harry," psychological murder mystery which Joan Harrison is to produce for Universal. Robert Siodmak will be the director. . . . Frederick Hazlett Brennan, well known short story writer, has been signed by MGM to a long term contract. . . . Director Walter Lang has been given a three-year contract by 20th Century-Fox.

Alan Ladd, William Bendix and Howard Da Silva will have three of the top roles in "Calcutta," an original by Seton I. Miller dealing with the adventures of the flyers who pioneered the air route over the Hump separating India and China. . . . Joseph Cotten will have a co-starring role in David O. Selznick's production of "Duel in the Sun."

At the request of the War Shipping Administration, producer Leslie Fenton will lengthen the opening sequence of his forthcoming comedy, "Pardon My Past," in which Fred MacMuray appears as a returning merchant seaman. . . . Andrew L. Stone has completed the reorganization of his producing company with the signing of C. Simpson to a year's contract as comptroller.

Eddie Foy, Jr., Signed for Columbia Comedies

Eddie Foy, Jr. has signed a contract with Columbia which calls for his appearance as star in a series of comedy shorts. . . . John Wayne has been given a five-year contract by Republic. . . . S. Sylvan Simon has been named to direct "Abbott and Costello in Hollywood" for MGM. . . . Gregory Ratoff will direct "Kitten on the Keys" for 20th Century-Fox.

Alfred Santell has signed a term deal with Republic as producer-director and will take over "Mexicana," originally on Albert J. Cohen's slate, as his first assignment. . . . Val Lewton will produce "Power of Darkness," from Marion Parsonnet's original story, for RKO Radio. . . . Jack Fier has been signed to a new contract by Columbia. He will continue as production manager on all pictures and as supervisor of the eight Westerns and four Western musicals produced annually by Colbert Clark.

Ralph Dietrich, former 20th Century-Fox producer, has joined RKO Radio and will take over the "Falcon" series from Maurice Geraghty, who is resigning his post.

BYRNES CURFEW HITS 200 KEY THEATRES

Order "Requests" Midnight Closing of All Theatres, Night Clubs and Arenas

More than 200 theatres throughout the country, including about 100 in the New York area, will forego their regularly scheduled midnight shows Monday, February 26, in compliance with the midnight curfew request of James F. Byrnes, director of War Mobilization and Reconversion.

Mr. Brynes issued the request Monday in Washington, asking that theatres, night clubs and all other places of amusement stop operation after midnight as a fuel conservation measure.

To Make No Exceptions

Only a year ago the Office of Civilian Requirements called on exhibitors in war production centers to run late shows for the benefit of night workers. War Mobilization officials pointed out, however, that "conditions have changed" and it would not be possible to make any exceptions. They explained that Mr. Byrnes' directive was aimed at conservation not only of coal but of transportation, manpower and other facilities.

Midnight closing, according to Mr. Byrnes, means lights out and doors locked by that time and not merely the end of the show.

Circuit executives in New York were not too pessimistic over the theatre curfew, pointing out that the public would cooperate by coming to theatres within the allotted hours of operation. They did not anticipate any widespread drop in national box office receipts when new schedules go into effect.

To conform to the new operating hours, New York first run theatres will have to drop portions of their programs on some days or a full show on other days, and it might be necessary to eliminate double bills or short subjects, circuit spokesmen believed. Weekly receipts will be adversely affected in all theatres which have been operating after midnight, including Broadway first runs.

On Tuesday in Washington, National Allied States Association announced it would conduct a survey to ascertain how many of its members, if any, would be affected by the Byrnes edict.

At the same time the War Production Board clamped down on the use of any and all expedients to by-pass the prohibitions of the dimout order, effective since February 1, upon the lighting of theatres and other advertising signs. The order restricts marquee lighting to 60 watts per marquee.

Ban More Interior Lighting

Board officials Monday in Washington said an increase of interior lighting to throw more illumination into show windows and under marquees is not permissible under the order. Spotlights and other devices to light signs from the interior were also ruled out.

The "request" by Mr. Byrnes is aimed at further conservation of fuel consumed for lighting and heating, and has the additional objectives of easing the manpower and transportation situations. Mr. Byrnes pointed out that violators of the "request" would be subject to denial by the War Manpower Commission of manpower ceilings.

Also, the War Production Board, the Office of Defense Transportation and the Office of Price Administration were told to "use their powers to the full extent consistent with the law in assisting the War Manpower Commission."

Places of entertainment subject to the curfew include all theatres, night clubs, dance halls, road houses, saloons, bars, sport arenas and other similar enterprises, whether public or private, except restaurants engaged exclusively in serving food.

In Washington, officials of the Office of War Mobilization Tuesday pointed to the record of the industry in participating wholeheartedly in all Government war programs, and said they had no concern over possible defiance of the request by any theatres.

Exhibitors, questioned regarding their sentiments, said they were immediately rearranging schedules where necessary, and some expressed the opinion that the order might have been drastic by decreeing the closing of all places of amusement one day a week.

Must Be Closed by Midnight

"Closing at 12 o'clock midnight" has been officially interpreted to mean that patrons shall leave in time to permit the full closing of the establishment by that time.

The curfew is expected to effect an appreciable change in the amusement habits of a sizeable portion of the people. Dinner hours are expected to be shortened, or to begin earlier, to permit an earlier start of the evening's entertainment.

Mr. Byrnes, in justifying his action, said: "Conservation measures previously taken by the Office of War Mobilization and Reconversion, including reduction of travel, the elimination of the use of electricity and outdoor advertising, the lowering of temperatures in Government buildings, and an appeal to the public to lower temperatures in homes, do not appear to suffice in view of the coal shortage."

While the measure was expected to have no effect on legitimate theatres, and only slight effect on first runs having weekend or holiday midnight shows, dance halls, night clubs and bars will be hit hardest. In Hollywood, night club owners fumed over the curfew.

Dimout Strictly Enforced

Meanwhile, strict enforcement of the dimout order was promised by authorities in New York and Philadelphia.

The New York Police Commissioner's office this week said that, despite exhibitor complaints about the dimout there, the Department would not recommend any additional lighting. It said investigations of all complaints have been made, but that not one instance had been found creating undue hardship or endangering public safety. The Independent Theatre Owners Association there had protested publicly.

Theatre men in Philadelphia were warned this week that strict adherence to the lighting restrictions should be maintained.

Another gas shortage in the Appalachian area Monday resulted in a new 48-hour restriction on the use of natural or mixed gases in theatres and other amusement places. The WPB's ban on the uses of such gases extended from 6 P.M. Central War Time to the same hour Wednesday. It applied to Ohio, Pennsylvania, New York, West Virginia, Virginia, Maryland, Kentucky and the District of Columbia.

FROM READERS

PRAISES ACCURACY OF HERALD INFORMATION

To the Editor of the Herald:

Just a few lines of praise in connection with the Motion Picture Herald, issue of December 2. I have been receiving the Herald for a year or more, now, and I sometimes wonder whether the exhibitors, producers and distributors really appreciate and realize the world of information, *accurate information*, they are able to digest by reading each issue of the Herald.

My father was formerly a newsreel cameraman in St. Louis for the old Kinograms company, and later Pathe. He also did some advertising for Spyros Skouras, and brother Charles.

So along with my regular GI duties, I have been an observer of the motion picture here, in England, France, Holland, Luxemburg, and to a certain extent in Germany. The influence of the Hollywood film on the different peoples is amazing. That, I believe, is the thing that is so important about your articles on the opening of the European market, especially the French, the "dubbing" of pictures for foreign consumption, promotion of J. A. Rank pictures in America, and articles of similar nature. Being here is almost ringside, and it is a great pleasure to read these so correctly interpreted in the Herald.

I am so proud to be an American, and I am proud too of the American Motion Picture. It's really tops in anybody's country. I am proud too of men like Spyros Skouras, who do so much in connection with the various drives. Though one realizes what a great place America is, it is brought home much more vividly when one visits these other countries.—*SGT. G. M. EARNHART, "in Belgium."*

Forms Latin American Film Press Service

Milton W. Smith, formerly with the studio publicity department of Twentieth Century-Fox, recently organized Latin American Public Relations, Ltd., with offices in New York and Mexico. The company will provide Hollywood news and gossip in Spanish and Portuguese for Latin American newspapers and periodicals. It also will supply a clipping service for Hollywood stars and studios of 500 Latin American papers. The clippings will be translated into Spanish and Portuguese as part of the service.

Father Flanagan of Boys' Town Will Speak at Omaha Dinner

Father Edward M. Flanagan, of Boys' Town, will be a speaker at a testimonial dinner in honor of Henry Monsky, of Omaha, president of the B'nai B'rith. The dinner will be attended by 2,000 Catholic, Protestant and Jewish leaders, and will be held at the Hotel Commodore, New York, as the climax of National Brotherhood Week. Mr. Monsky, an Omaha lawyer, is a trustee of Boys' Town and was the model for the jeweler character in the picture, "Boys' Town," in which Spencer Tracy portrayed Father Flanagan.

Fox West Coast Buys Two

Fox West Coast Theatres has purchased the Mission theatre in San Jose, Cal., and the California theatre in Bakersfield, for a price reported to be about $300,000. Both theatres have been operated for some years under lease by Fox West Coast.

Barker Gets St. Louis Post

Ted Barker has been named publicist for Loew's State and Orpheum theatres, St. Louis. He served as relief manager for Loew's Theatres for several months, and has been connected with the Paramount-Publix, Schine and the Century circuits.

Swirsky Shifted to Buffalo

Sidney Swirsky, United Artists salesman in the New Haven territory, has been transferred to the Buffalo exchange, while Sherman Germaine, booker in New Haven, has been named salesman.

DR. GALLUP HAS GONE INTO THIS QUESTION OF LEADERSHIP CLAIMS!

"Did I hear a claim drop?"

M-G-M DOMINATES FEATURE POPULARITY

Leo has twice as many hits as any other company!

4 OUT OF FIRST 10

('A Guy Named Joe'; 'Mrs. Parkington'; 'See Here, Private Hargrove'; 'Two Girls And A Sailor')

Next Companies 2, 2, 1, 1.

10 OUT OF FIRST 22

Next Companies 5, 2, 2, 1, 1, 1.

AND ACCLAIMED BY THE NATION!

GREER GARSON

WINS PHOTOPLAY MEDAL FOR

MOST POPULAR FILM ACTRESS

21st YEAR OF LEADERSHIP MGM

Watch For Press Book! Use It!
Red Cross Drive—March 15-31!

Loew Year Profit Is $14,517,256, Gain Over 1943

Loew's, Inc., and its subsidiaries had net income for the fiscal year ending August 31, 1944, of $14,517,256, after taxes, the company announced in its annual report to stockholders issued in New York Wednesday.

The net income was equivalent to $8.61 per share on 1,685,109 common shares outstanding. It compared with $13,422,853 for the preceding year, or $8.01 per share on 1,675,213 shares then outstanding.

Loew's reported total current working assets of $102,205,125, which included inventories of $66,165,617 and $7,957,953 in cash in foreign countries other than neutral nations in Continental Europe. Of the $7,957,953, $6,441,326 has since been received in the United States. Additional net assets in these foreign countries amounted to $11,862,450. Net assets in neutral countries in Europe amounted to $310,750.

The company's total funded debt was $31,893,507. Earned surplus amounted to $79,678,733, but the report pointed out that "no dividend or other distribution, except in the company's capital stock, nor purchase, redemption or retirement of common stock may be made, except to the extent of consolidated net earnings accrued after August 31, 1941, plus $10,000,000 (surplus thus restricted is approximately $49,900,000) and unless (after such dividend or distribution) consolidated current and working assets shall be at least twice the consolidated current liabilities."

A special meeting of stockholders has been called for March 29 to vote on the recommendation of the board of directors to split the common stock on the basis of three new shares for each share of old. The proposed amendment of the certificate of incorporation to provide a sufficient amount of common stock for the split also includes the elimination of all authorized preferred stock, none of which is outstanding.

20th-Fox Votes Dividends On Three Securities

The board of directors of Twentieth Century-Fox Film Corporation February 15 declared a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock of the corporation, payable March 15, 1945, to stockholders of record February 28. A quarterly cash dividend of 37½ cents per share on the outstanding convertible preferred stock also was declared, payable March 30 to stockholders of record February 28, 1945. A regular quarterly cash dividend of 50 cents per share on the outstanding common stock is payable also March 30 to stockholders of record February 28.

Bigelow-Sanford Shows Net Of $1,025,750 in 1944

The Bigelow-Sanford Carpet Company preliminary annual report for 1944, issued last week, showed a net profit of $1,025,750 after all charges, including $802,000 provision for taxes. This is equivalent, after preferred dividend requirements, to $2.81 each on the 308,609 common shares outstanding at the year's end. Net income for 1943, including a $650,000 refund of 1941 taxes, was $937,972, or $2.48 a share.

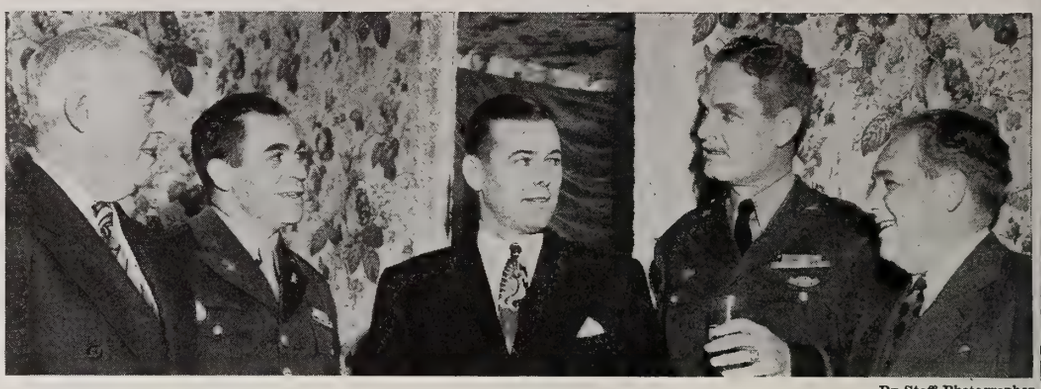
Monogram Announces Dividend

Monogram February 15 declared a 13¾ cent dividend on its 5½ per cent cumulative convertible preferred stock, payable March 15 to stockholders of record March 1.

Philco Declares Dividend

The board of directors of Philco Corporation has declared a dividend of 20 cents per share on the common stock, payable March 12, 1945, to stockholders of record February 24.

NEWSREEL VETERANS RETURN



By Staff Photographer

TWO Universal Newsreel cameramen who for almost three years have covered the war in the Mediterranean and the Pacific without respite, returned to the comfort, and the honors, of the home front last week. They were the company's guests at a cocktail lunch in the Hampshire House, New York. Above, the cameramen, Irving Smith and Earle Crotchett, in war correspondents' uniforms, flank Thomas Mead, Universal Newsreel managing director, while at the left is the company's eastern division manager, Frank McCarthy, and at the right, the vice-president and general counsel, Charles Prutzman.

Bulk of Zanuck's Stock Goes to Trust Fund

The sale of 42,000 shares of Twentieth Century-Fox common stock January 23 by Darryl F. Zanuck, as reported last week by the New York Stock Exchange, leaving the Twentieth Century-Fox vice-president and director with only 129½ common shares held directly in his name, carries no significance insofar as his association with the company is concerned, Mr. Zanuck said in Hollywood last week. He explained he maintains an irrevocable trust fund in the name of his children, to whom the large block mentioned in the report now belong under trust codicils.

St. Louis Variety Club Names Year's Committee Chairmen

Chief Barker Albert Stetson of the St. Louis Variety Club has appointed the following committee chairmen for 1945: Herbert Washburn, bookers; Henry C. Riegel, Jr., privilege men; Harry C. Crawford, side show; Sam Levin, the law; Barney Rosenthal, the heart; M. L. Plessner, the billers; Joseph C. Ansell, the payoff; Matt Schulter, ducat peddlers; Tom Canavan, the shills; Harry Crawford, back slappers; Albert Wheeler, ceremonial barkers; Benny Rader, windjammers; Tony Peluso, play boys; Andy Dietz, tent pitchers, and Louis K. Ansell, advance men.

L. & P. Theatres Acquire Locations for Theatres

L. & P. Theatres, Inc., have leased and purchased property for theatre sites in La Salle, Ill. Abner I. Klein, secretary of the L. & P. Theatres, Inc., announced that they had leased a triple store building at 620-32 First Street for a term of 25 years. They have also purchased property on which they plan to erect a 1,200 seat theatre. L. & P. Theatres, Inc., is owned jointly by Alger Theatres and Publix Great States Theatres, Inc.

Rank Owns 20 Per Cent of Universal Common Stock

J. Arthur Rank, through his British company, General Cinema Finance Corporation, owns 134,375 shares of Universal Pictures Corporation common stock, approximately 20 per cent of the stock outstanding, according to the proxy statement sent to Universal stockholders last week.

Mr. Rank is a member of Universal's board of directors and will be proposed for reelection with other members at the annual meeting of stockholders March 14 in Wilmington, Del. Other directors are: Nate J. Blumberg, Paul G. Brown, Daniel C. Collins, J. Cheever Cowdin, Preston Davie, William J. German, John J. O'Connor, Ottavio Prochet, Charles D. Prutzman, Budd Rodgers, Daniel M. Sheafer, W. H. Taylor, Jr., and Cliff Work.

According to the statement, remuneration paid to officers and others last year was as follows: Mr. Blumberg, $230,523; Mr. Cowdin, $230,523; Mr. O'Connor, $52,311; Mr. Prutzman, $131,879; Mr. Rogers, $24,169; Mr. Work, $160,479; Harold Brewster, assistant treasurer, $29,200; Sam Machnovitch, treasurer, $27,595; Adolph Schimel, assistant secretary, $22,950; W. A. Scully, vice-president, $147,479; Joseph H. Seidelman, vice-president, $131,879; Eugene Walsh, assistant treasurer, $22,950; Mathew Fox (in armed forces) $41,150 and Samuel Pinanski, commission on financing, $40,000.

Fields to Mexico for RCA

J. L. Fields, formerly assistant chief of sales and operations in the Hollywood plant of RCA Victor, has been appointed to the staff of RCA Mexican, South America, as technical consultant to RCA film sound recording licensees in Mexico. His headquarters will be in Mexico City. Mr. Field has been associated with RCA Victor in Hollywood since 1936. In 1940 he assumed responsibility for the company's recording equipment rental program in Hollywood.

Projectionists Elect Officers

At a meeting of the Camden, N. J., projectionist's local 418, IATSE, the following officers were elected: Harry Langfeld, president; Ralph Allen, vice-president; Frank Hauss, business agent; Leon Cohen, recording secretary; Alex Stein, financial secretary; Frank Bolton, Irving Dantis, Allen Schaffer, executive board; John Murphy, Abe Feldman, Sam Hirsch, trustees; Frank Schofield, sergeant-at-arms.

Remodel Portland Theatre

The Gaiety theatre, Portland, Ore., closed for three weeks, will be entirely remodeled, and will open late this month with a new entertainment policy. The house is owned by Harry A. Farros, San Francisco, and managed by Andrew Saucier.

Paramount To Pay 50 Cents

Paramount Pictures, Inc., February 15 declared the regular quarterly dividend of 50 cents per share on its common stock, payable March 30, 1945, to the holders of record March 9.

Witte Joins PRC

Fred Witte has joined the PRC sales staff covering the Toledo territory, Mark Goldman, branch manager, has announced.

"Co-Pilot" Given Macon Premiere For Air Forces

The premiere of Warners' "God Is My Co-Pilot" was held Wednesday at the Grand theatre, Macon, Ga., with the entire proceeds of the $10 per seat opening going to the Army Air Forces Aid Society. Warner Bros. executives present included Mort Blumenstock, head of advertising and publicity in the east; Ralph McCoy, southern district manager, and Henry G. Krumm, branch manager.

Monday, three Warner stars, Dennis Morgan, Alan Hale and Janis Paige, on a Bond and Army hospital tour en route to Macon for the premiere, were greeted in Atlanta by a delegation including the mayors of Atlanta and Macon, an Army escort, an exhibitor group led by William K. Jenkins, head of Lucas and Jenkins circuit, and civic leaders. Mayor William Hartsfield of Atlanta commended the industry for its contributions to the entertainment of our troops overseas and workers on the home front.

In Macon Tuesday there began a two-day celebration which included a gasless parade to the City Hall followed by visits of the Warner players to army camps and hospitals, culminating in the premiere Wednesday which was marked by two coast-to-coast broadcasts.

Colonel Robert L. Scott, author of "God Is My Co-Pilot" arrived in Macon Wednesday with his wife and daughter to participate in the premiere activities.

25 Baltimore Houses Join in "Hollywood Canteen" Campaign

Twenty-five Baltimore neighborhood theatres have joined in a cooperative campaign, involving newspaper advertising, radio and other promotional activities, in connection with their bookings of "Hollywood Canteen." Theatres included in the cooperative undertaking, designed to get maximum grosses for the film, include: State, Belnord, Boulevard, Ambassador, McHenry, Edgewood, Cluster, Lord Baltimore, Metropolitan, Horn, Pimlico, Patterson, Senator, Arcade, Center, Arcade, Columbia, Plaza, Victory, Ritz, Vilma, Howard, Pikesville and Avalon.

1945 Republic's Best Year: Yates

Signing of three noted directors, Frank Borzage, Alfred Santell, and William K. Howard, as producer-directors; acquisition of leading stars, such as John Wayne, Constance Moore, Eugene Pallette, Victor McLaglen, and Joseph Schildkraut, on long term contracts; and the decision by Republic to spend $30,000,000 on 1945-46 pictures—all these factors mark the coming year as the most significant in the company's history, Herbert J. Yates, Sr., president of Republic Productions, said this week.

The keynote of Republic, as Mr. Yates put it, is: "We can do anything that any other studio can do, and we are prepared to prove it this year." He added that the company was in its strongest position in this industry, and that its program represented the "shooting of the works."

Mr. Borzage's unit will produce pictures each costing more than $1,500,000. Mr. Santell's first picture as an independent producer under Republic guidance will be "Mexicana," and Mr. Howard's, "A Guy Could Change," Mr. Yates said.

The $30,000,000 will be spent on 12 pictures, each costing approximately $1,500,000; and on others reflective of Republic policy, Mr. Yates said. The 12 high budget pictures, he added, would be released one each month.

Of the company's development of a producing unit studio, Mr. Yates remarked: "We look forward to the development of individuals both before and behind the cameras."

LATE REVIEW

God Is My Co-Pilot

***Warner Bros.*—War over China**

When it's taking the audience aloft into a fighter-plane conflict with Japs over China, which is much of the time, this filming of an autobiographical book of the same name by Col. Robert L. Scott, is a top-grade war picture packing suspense and thrills in full measure. When it's telling, on the ground, the story of Scott and General Chennault, and of the period when the Flying Tigers were being merged with the Army Air Force, it has the element of time working against it. By and large, the picture neither betters nor worsens the screen's average as a home-front reflector of battle-front history.

Producer Robert Buckner elected to subordinate to action sequences those having to do with the personal story of Scott, who is portrayed with considerable restraint by Dennis Morgan, and to convey by suggestion and inconclusive dialogue rather than by force and emphasis the point made by Scott in his book and expressed in its title. Although Alan Hale, miscast as the priest, has a good deal to say about the pilot's being not alone when he's soloing, it is not indicated that Scott ever accepts this as a fact. The point is referred to again, obliquely, by one pilot who tells another he doesn't think a flier is sure of rating a high priority in the hereafter "just because we're with allies" but will be rated on his individual merits.

Raymond Massey's portrayal of Chennault is the best performance in the picture.

The screenplay by Peter Milne and Abem Finkel resorts to flashbacks instead of straightaway continuity, at some expense to momentum, and part is told in off-screen narration. Robert Florey's direction counteracts in some measure the slowing effect of these arrangements.

Previewed at the Forum theatre, Los Angeles, where it played well. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 89 min. PCA No. 10644. General audience classification.

Col. Scott.....Dennis Morgan
Gen. Chennault.....Raymond Massey
Dane Clark, Alan Hale, Andrea King, John Ridgely, Stanley Ridges, Craig Stevens, Warren Douglas, Stephen Richards, Charles Smith, Minor Watson, Richard Loo, Murray Alper, Joen Allen, Frank Tang, Paul Brock, John Wiles, Bernie Sell, William Forrest, Danny Dowling, Philip Ahn.

Loop Expects Record Summer With Conventions Banned

Balaban and Katz's Chicago theatre, leading Midwest combination policy house, will not cut its talent budget this summer despite the convention ban. The house has always reached its business peak during July and August, when out-of-town vacationists and conventions boost attendance. Nate Platt, Chicago booker, is scheduling $8,000 to $12,000 weekly stage attractions in addition to "A" films during the summer season. The Loop is expecting record business from thousands of travelers who used to avoid the city during the crowded convention weeks.

FM Workshop Formed

An FM workshop, consisting of a six-week course, from June 19 to July 27, with the initial five weeks at the Ohio State University, Columbus, and the sixth week at FM station WBOE, Cleveland, under the joint sponsorship of Ohio State University, the State Department of Education and the Cleveland public schools, has been announced by Dr. I. Keith Tyler, director of the Annual Institute for Education by Radio. The 16th annual meeting of the Institute, originally scheduled for Columbus, has been cancelled in in line with the Office of Defense Transportation order banning large convention groups.

Curfew Curbs Delinquency

The curfew, which Fall River, Mass., theatres endorsed prior to its enactment as a city ordinance, has been a help in cutting down juvenile delinquency, Miss Dorothy Gifford, district agent for the Society for the Prevention of Cruelty to Children, told a local organization recently. Theatres are continuing their cooperation with authorities to enforce the curfew law.

Tax Revenue for Fiscal Year Up to $205,289,025

Washington Bureau

Treasury revenue from the admission tax during the fiscal year ended June 30, last, was $205,289,025, an increase of nearly $51,000,000 above the $154,450,722 received in the preceding fiscal year, it was reported last week by Commissioner of Internal Revenue Joseph D. Nunan.

The figures, however, did not permit of a determination of how much of the increase was due to improved business, since there were changes in the rate of tax, the latest April 1, 1944, which made comparisons impossible.

The commissioner's report indicated that approximately 85 per cent of all admission taxes were paid in at the box office. The figures were not so segregated as to show what was received at motion picture theatres, but it is generally figured in the bureau that films account for 85 to 90 per cent.

Box office collections for the fiscal year were reported as $177,993,776.43, the remaining $27,500,000 consisting of $26,726,331.47 received from roof gardens and cabarets, $381,646.93 from ticket brokers' sales in excess of box office prices, $137,096.37 from sales by proprietors in excess of established prices, and $50,174.41 from lease or sale of boxes and seats.

How much the public in the several states and territories contributed to the Treasury through the box office during the fiscal year 1944 is shown by the following table:

Alabama	$1,435,942	Nevada	$214,181
Arizona	587,963	N. Hampshire	502,617
Arkansas	1,244,190	New Jersey	3,995,033
California	18,446,339	New Mexico	205,770
Colorado	1,776,931	New York	39,088,173
Connecticut	1,876,640	North Carolina	2,646,421
Delaware	231,410	North Dakota	333,743
Florida	3,225,157	Ohio	7,420,677
Georgia	2,820,627	Oklahoma	1,993,645
Idaho	425,391	Oregon	1,602,210
Illinois	11,868,051	Pennsylvania	9,118,456
Indiana	3,761,218	Rhode Island	829,415
Iowa	2,268,985	South Carolina	1,205,336
Kansas	930,296	South Dakota	332,988
Kentucky	1,741,195	Tennessee	2,337,800
Louisiana	2,868,613	Texas	8,327,466
Maine	533,357	Utah	964,235
Maryland	3,022,803	Vermont	249,454
Massachusetts	7,000,472	Virginia	2,937,301
Michigan	7,436,046	Washington	3,345,865
Minnesota	3,072,934	W. Virginia	1,252,059
Mississippi	448,716	Wisconsin	2,762,756
Missouri	5,050,614	Wyoming	175,878
Montana	407,383	Alaska	131,735
Nebraska	1,202,940	D. of C.	1,120,603
		Hawaii	1,215,721

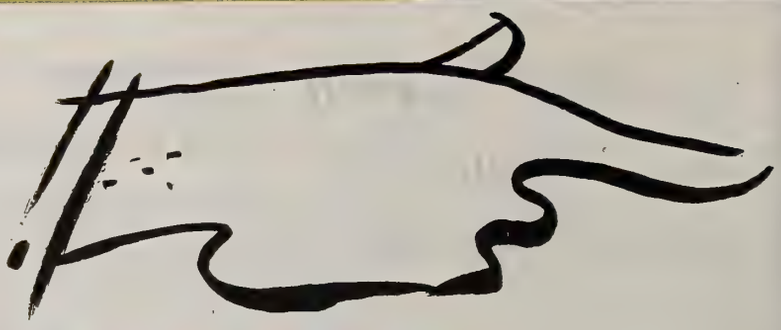
Analysis of the figures showed that approximately 40 per cent of the taxes collected at the box office were taken in the three states of New York, California and Illinois, which headed the list in that order. At the other end of the scale, box office collections in Wyoming failed to hit $176,000, and accounted for less than one-tenth of one per cent of the total.

Springfield Film Unit Forms School Appreciation Clubs

The Motion Picture Council of Springfield, Mass., is organizing Movie Appreciation Clubs at every junior high school in that city and later will extend the plan to senior high school groups. The model club has started at the Buckingham Junior High School under Mrs. Ralph W. O'Rourke, where with a student-appointed committee, meetings are held weekly for discussion of articles on films, lectures by guest speakers, instructions on how to judge and select outstanding films by local theatre managers. The plan has the full endorsement of the Board of Education.

Resumes Vaudeville

The Orpheum theatre, Reading, Pa., has started a split-week of vaudeville, according to David Brodstein, manager. The Orpheum will feature stage shows Thursdays, Fridays and Saturdays, including matinees and evenings.



IT TOOK 20 YEARS— AND SAMUEL GOLDWYN— TO DO IT!

WATCH FOR THE PRESS BOOK! USE IT! RED CROSS DRIVE — MARCH 15-21

BULLETIN—It took twenty years, and far more than that number of producers, to set records for Broadway's Astor Theatre, but it took only one week for Samuel Goldwyn's "THE PRINCESS AND THE PIRATE" to break them.

At the close of business on Thursday, February 15, the new Bob Hope starrer was thousands of dollars ahead of any other picture's box-office total for any week in the theatre's history. What's more, at the end of the sixth day, the previous record had been broken and every dollar of the seventh day's business was that much extra.

The remarkable business at the Astor puts "THE PRINCESS AND THE PIRATE" in a unique light. The Astor has long been the showplace of Broadway and the quality of its pictures has always been as high as, or higher than, that of any theatre in the United States.

"THE PRINCESS AND THE PIRATE" is released by RKO Radio Pictures.

Paramount Will Release 28 Films, Reagan Says

Paramount will release 28 pictures during the 1944-45 season, Charles M. Reagan, vice-president in charge of distribution, told a regional sales meeting in New York this week. The five-day meeting, at the Hotel Pierre, ended Tuesday, and was one of a series in key cities. The New York meeting was attended by sales staffs of New York, Buffalo and Boston.

A modernized "Sign of the Cross", the Cecil B. DeMille production, probably will be among the 28, Mr. Reagan added.

Still to come, on the 1944-45 schedule, he said, were: "The Affairs of Susan" and "You Came Along," the first two films from Hal Wallis; "Incendiary Blonde", "A Medal for Benny", "Out of Thits World", "Murder, He Says", "Scared Stiff" and "One Exciting Night".

The advertising, publicity and exploitation departments of the company were doing work as important as any of the other branches of the company, Mr. Reagan said.

Advertising and publicity plans were outlined by Robert M. Gillham, advertising and publicity director. Oscar Morgan, short subjects sales supervisor, said that despite raw stock and Technicolor printing problems, the studio was ahead in production; and that the program of 64 short subjects, including 36 in Technicolor, would be delivered. He praised the newsreels, which, he said, were becoming "more dynamic".

The previous day Mr. Reagan predicted that "For Whom the Bell Tolls" would achieve the highest gross in the company's history. He added that popular priced engagements were showing the picture, which had "tremendous" untapped box office strength.

Other speakers at the New York meeting were William Erbb, eastern division manager and Claude Lee, director of public relations.

Mr. Reagan presented to Max Mendel, New York saleseman, a gold button, and a $3,000 life insurance policy. Mr. Mendel has achieved membership in the company's 100 Per Cent Club, top salesmanship group.

Mr. Reagan himself, last week, at the Chicago sales meeting, was lauded by the Rev. John Cavanaugh, C.S.C., vice-president of Notre Dame, University, of which Mr. Reagan is an alumnus. Notre Dame, proud of its football team, is still prouder of its men of distinction, and Mr. Reagan is one of these, Father Cavanaugh said.

Two More Field Men Added to Warner Publicity Staff

Two additions to the Warner Bros. field public relations staff, making seven men added in the last few weeks, have been announced by Mort Blumenstock, head of advertising and publicity in the east.

George Wood, who entered the industry in 1919 with St. Louis Amusement Company and served as district manager of the circuit during its operation by Warner Theatres, has been assigned by Mr. Blumenstock to the St. Louis territory.

Daniel Karsch, former radio and advertising man, recently honorably discharged from the Army, will work temporarily in the home office under William Brumberg, in charge of the field exploitation force, before being assigned to a territory.

Pacific Theatre Owners To Meet March 13-15

The Pacific Coast Conference of Independent Theatre Owners will hold its annual trustees' meeting in Hollywood March 13-15. Trustees and executive secretaries of the various Independent Theatre Owners units of Washington, Northern Idaho, Alaska, Oregon, Northern California, Nevada, Southern California and Arizona will attend. Martin G. Smith, president of Allied States Association, will attend as an observer.

Short Product in First Run Houses

NEW YORK—Week of February 19

ASTOR: First Aiders.....RKO
Feature: The Princess and the Pirate.....RKO

CAPITOL: Unwelcome Guest.....MGM
King of the Fairways.....Columbia
Feature: Guest in the House.....United Artists

CRITERION: Winged Men of Tomorrow.Universal
Have You Killed a Jap Today?.Paramount-WAC
Sliphorn King of Polaroo.....Universal
Feature: Here Come the Co-Eds.....Universal

GLOBE: Saddle Starlet.....RKO
Feature: The Three Caballeros.....RKO

HOLLYWOOD: Stage Door Cartoon...Vitaphone
Have You Killed a Jap Today?.Paramount-WAC
Jammin' the Blues.....Vitaphone
Feature: Roughly Speaking.....Warner Bros.

MUSIC HALL: Springtime for Pluto.....RKO
Feature: Song to Remember.....Columbia

RIALTO: Donald Duck and the Gorilla.....RKO
Feature: Frisco Sal.....Universal

RIVOLI: Dear Old Switzerland....20th Cent.-Fox
Have You Killed a Jap Today?.Paramount-WAC
Feature: Keys of the Kingdom.....20th Cent.-Fox

ROXY: Once Over Lightly.....Vitaphone
Have You Killed a Jap Today?.Paramount-WAC
Trolling for Strikes.....20th Cent.-Fox
Feature: Hangover Square.....20th Cent.-Fox

STRAND: Herr Meets Hare.....Vitaphone
California, Here We Are.....Vitaphone
Have You Killed a Jap Today?.Paramount-WAC
Feature: Objective, Burma.....Warner Bros.

CHICAGO—Week of February 19

APOLLO: Dark Shadows.....MGM
Feature: Together Again.....Columbia

GARRICK: The Unknown Battle...20th Cent.-Fox
Feature: Something for the Boys.....20th Cent.-Fox

GRAND: Seeing Them Through.....RKO-WAC
Features: Dead Man's Eyes.....Universal
The Jade Mask.....Monogram

ORIENTAL: Sunday Go-To-Meeting Time
Vitaphone
Alibi Baby.....RKO
Musical Movieland.....Vitaphone
Outdoor Living.....Vitaphone
Feature: Youth On Trial.....Columbia

PALACE: Barney Bear's Polar Pest.....MGM
Features: The Suspect.....Universal
She Gets Her Man.....Universal

ROOSEVELT: Yankee Doodle Donkey..Paramount
Feature: Objective, Burma.....Warner Bros.

STATE LAKE: The Unruly Hare.....Vitaphone
Feature: Keys of the Kingdom.....20th Cent.-Fox

UNITED ARTISTS: Trap Happy Porky..Vitaphone
Feature: Mrs. Parkington.....MGM

WOODS: What's Your Name?.20th Cent.-Fox-WAC
So You Want to Give Up Smoking....Vitaphone
Aqua-Maids.....Columbia
Carnival Rhythm.....Vitaphone
Feature: The Princess and the Pirate.....RKO

Winnipeg Strike Halted Without Settlement

The four-day strike of IATSE projectionists which closed 18 theatres in Winnipeg was called off early this week without a settlement being reached in the closed shop dispute, referred to the Canadian Federal Labor Board. Famous Players Canadian Circuit announced full pay would be given the strikers for the time lost.

The striking projectionists demanded 10 operators at six other theatres belonging to an independent union join the International local, but they continued to work without complying. Judge S. E. Richards, chairman of the Manitoba Wartime Labor Relations Board, ruled that they had no right to coerce members to change their union affiliation.

The union represents operators in six theatres operated by Famous Players Canadian Corporation. Other theatres affected by the strike belong to Western Theatres, Ltd. Motive for the strike was to protest the existence of the rival organization.

Williams Assumes Counsel Post for SCTOA March 1

Paul Williams, former assistant to the U. S. Attorney General, who resigned from the Department of Justice to succeed the late Albert J. Law as general counsel of the Southern California Theatre Owners Association, is expected to arrive in Los Angeles March 1, to assume his new post. Mr. Williams is expected to work toward adoption of Mr. Law's trade conciliation plan designed to simplify the provisions of arbitration under the industry Consent Decree. Mr. Law was negotiating to this end with distributor heads when he died of a heart attack January 2 in New York. Mr. Williams represented the Government in early anti-trust suit proceedings.

Minneapolis Royalty Case Verdict Won by ASCAP

Federal Judge Gunner Nordbye this week signed decrees in the U. S. District Court, Minneapolis, directing the Amusement Association Company to pay $2,000 in license fees to the American Society of Composers, Authors and Publishers. Judge Nordbye also ordered Harry Dickerman Theatres there to pay $500 fees after finding that the defendants in the action brought by the ASCAP had failed to show that the society was a monopoly.

The society had sued for performing license fees on compositions of its members used in theatres operated by the two and by the Berger Circuit. The defendants contended that in assigning rights to their compositions to motion picture producers, ASCAP members did not have the right to collect another fee from the theatres.

Louis D. Frohlich of Schwartz and Frohlich, ASCAP counsel in New York, represented the society.

Increases Number of Negro Musical One-Reel Shorts

Following "Ration Blues" and "Rocco Blues," Negro one-reel musical films featuring Louis Jordan and his band and "name" Negro acts, Sack Amusement Enterprises, Dallas, has increased the number of announced releases in the series from six to eight, according to Alfred N. Sack. "Hep-Cat Serenade" is completed and in the cutting room, as the third of the series. Other titles will be "Old Man Mose," "Outskirts of Town," "Fussy Wuzzy," "Toot That Trumpet" and "Harlem Hotcha." One subject will be released every six weeks.

DeVry Gets Contract for Navy Sound Equipment

DeVry Corporation, Chicago, a four-time Army-Navy "E" award winner, has received a new Government contract for sound equipment for the U. S. Navy and Marine Corps. The equipment specified in the latest DeVry contract is to be used for combined training and entertainment purposes and is additional to the specialized "hush-hush" training equipment DeVry has been building for the synthetic training program of the Bureau of Aeronautics, U.S.N.

"Don't Fence Me In" Sets Sheet Music Sales Record

"Don't Fence Me In," Cole Porter's hit song from Warners' "Hollywood Canteen," has set a new sheet music sales record for the past 16 years, according to Harms, Inc., music publishers. Sales to date are well past 1,100,000, with orders still coming in.

"This Is America" In Editorial Tieup With "This Week"

An arrangement for editorial collaboration between the RKO-Pathe "This Is America" series of short subjects and *This Week Magazine,* a newspaper Sunday supplement appearing in 21 periodicals in as many cities, was announced this week by Frederic Ullman, Jr., president of RKO-Pathe and producer of the series. According to Mr. Ullman, the subjects currently are playing in 8,900 domestic theatres and in 400 foreign theatres.

The tie-up will be instituted in the March 11 issue of *This Week,* directed to the nearly 6,500,000 subscribers in publicizing the 31st of the subjects, "On Guard." The magazine will carry a spread on Federal Bureau of Investigation activities, taken from the film treatment of that organization and of J. Edgar Hoover, its chief.

Culminating a growth of two and one-half years since it supplanted "March of Time" as an RKO release, "This is America" will bring its current history and information to the readers of *This Week* every fourth Sunday. Save for three cities, the subscribing newspapers center in exchange areas. Although the arrangement provides an exchange of material there is, unlike the Time-"March of Time" relationship, no common ownership, Mr. Ullman said. He characterized it as the first tie-up between an established short subject and an independent publication. He pointed out, however, that shorts have geen produced by publishing interests.

Mr. Ullman said that in a recent impartial survey of U. S. magazines, *This Week,* owned by United Newspapers, Inc., of New York, achieved a rating denoting the highest reader interest of any magazine in the country. The publication recently celebrated its 10th anniversary.

"This Is America" was started in August of 1942, after "March of Time" reached an impasse over terms with Pathe and withdrew to distribute through Twentieth Century-Fox. Mr. Ullman then put into effect a plan he said he had nurtured for 12 years. It was a series of short subjects dealing with the contemporary scene through emphasis upon personalities instead of events.

The tie-up was arranged through Richard Condon., Inc., of New York, public relations counselors to RKO-Pathe and editorial consultant to *This Week.* The announcement was made by Mr. Ullman and William I. Nichols, editor, and Jerry Mason, executive editor of the magazine.

Record Express Traffic Was Moved Last Year

Business handled by the Railway Express Agency in 1944 was the largest in its history, exceeding 200,000,000 shipments, approximately 70 per cent of its war traffic, L. O. Head, president, has announced. Included in this total were about 1,750,000 air express shipments, which constituted an increase of approximately 14 per cent over the volume of air express business in 1943. Today more than 22,000 highly trained expressmen are serving in the armed forces.

Philadelphia "Inquirer" Increases Ad Rate

The Philadelphia *Inquirer* has announced that effective March 15, advertising rates for theatres would be increased again. Display rates jump 10 cents per line on Sundays, from $1.10 to $1.20, and daily rates go from 70 to 75 cents per line. Neighborhood advertising rates go from 35 to 40 cents per line daily, and from 40 to 45 cents per line Sundays.

Santell to Republic Studio

Alfred Santell, director, has joined Republic, Allen Wilson, studio vice-president, announced this week. Negotiations for Mr. Santell's exclusive services were completed by Herbert J. Yates, Sr., president of Republic Productions, Inc., following three weeks' discussion.

FANS WEAR OVERCOATS IN HEATLESS HOUSE

The fuel shortage last weekend caused several suburban Cincinnati theatres to close. But not the Twentieth Century, of which Willus Vance is manager. There was one qualification for Mr. Vance's customers, however. They were told to wear their hats and overcoats, because the house had no heat. And Mr. Vance also told them, via a large placard in front of the house, that customers who "couldn't take it" could obtain a refund.

Rodner Named Trustee for Jewish Children Charity

Harold Rodner, executive in the New York office of Warners, has been appointed trustee of the Association of Jewish Children, an organization formed to take care of under-privileged and handicapped youngsters who come under the supervision of the Federation of Jewish Charities.

Subsidiary organizations under its jurisdiction are the Hebrew Infants Home, the Hebrew Sheltering Home, at Pleasantville, N. Y., all of the foster homes in New York City and the Friendly Home for Girls. I. Howard Lehman is president of the association, and H. M. Warner, president of Warners is an honorary trustee.

Mr. Rodner also has served for a number of years as executive vice-president of the Will Rogers Memorial Fund and its hospital at Saranac. Other charities with which he is closely associated are those in connection with the Montefiore Hospital, the Bedford Tuberculosis Hospital, at Bedford, N. Y., and the Los Angeles Tuberculosis Hospital in Duarte, Cal.

U. S. Files Rebuttal Briefs In Schine Anti-Trust Case

The Government, Monday, in Federal Court, Buffalo, filed its overdue rebuttal briefs in its anti-trust suit against the Schine circuit. The briefs were originally due February 7, but preparation of the New York Consent Decree case consumed so much of the Justice Department's time they were delayed. They answer the defendant's brief which contends that the Government has not proved its charge of monopoly against the circuit.

The next step will be the setting of a date for the hearing of oral arguments by both sides before Federal Judge John Knight, who presided at the trial.

Thereafter, the court will make its decision, based on the trial evidence, briefs, counter-briefs and oral arguments. Since the hearing is expected to be held before the end of the month, final decision in March is believed likely.

U. S. Asks Postponement Of Griffith Action

The Department of Justice, anticipating that the argument of the Government's petition for revision of the Consent Decree, scheduled for hearing before Federal Judge Henry W. Goddard March 5 in New York, might run over a period of several days, this week requested the Federal Court at Oklahoma City to postpone trial of the anti-trust case against the Griffith Circuit, due to start March 12. The Department's motion called for postponement of the case until early in April, and was expected to be granted without difficulty.

Truman Made Life Member of Variety Clubs of America

Honorary life membership in the Variety Clubs of America has been awarded Vice-President Harry Truman, it was announced in Washington February 15. The award was made by Tent No. 11 in Washington during the first annual Valentine party, at which Vice-President Truman was guest of honor.

Montana Theatre Files $1,224,000 Anti-Trust Suit

Six major distributors, Republic, Monogram and nine Twentieth Century-Fox subsidiary theatre corporations have been named defendants in a $1,224,000 treble damage anti-trust suit filed recently in the U. S. District Court, Butte, Montana, by the Park-Butte Theatre Company, The plaintiff, operator of the Park and Montana theatres, Butte, charges that the defendants have combined and conspired to restrain trade and commerce in the exhibition and distribution of films in the city of Butte.

The complaint specifies the following allegedly monopolistic practices:

1. Concertedly conditioning the license of films to theatres owned by the defendant exhibitors upon the licensing of films to houses commonly controlled or owned by them.
2. Concerted discrimination against the plaintiff on license terms granted to its theatres in favor of the large circuits controlled and operated by the exhibitor defendants.
3. Denial to the plaintiff of the right to compete in purchasing product with the theatres owned by the exhibitor defendants.

It is alleged that the plaintiff's Montana theatre is as suitable, or more suitable than the Fox theatres for the exhibition of feature films which it has been unable to obtain from the distributor defendants.

The complaint further contends that the exhibitor defendants in many instances have been permitted to contract for superfluous films in order to withhold them from the plaintiff.

The distributor defendants, it is charged, have refused to license features to the plaintiff for the purpose of protecting the Fox theatres in Butte, rather than for the purpose of protecting the distributors' revenue.

Since the plaintiff has expended some $140,000 for modern equipment in the two theatres, the complaint continues, it is necessary that it obtain product on equal tems with the defendant distributors, in order to operate its houses to the satisfaction of their patrons.

In addition to the money damages, the complaint asks an injunction restraining the distributor defendants from dealing exclusively with the exhibitor defendants in Butte, and a court decree declaring the allegedly monopolistic contracts between the defendants null and voil, and prohibiting them from entering similar agreements in the future.

The defendants are: Twentieth Century-Fox, National Theatres, Fox West Coast Agency, Fox Intermountain Amusement, Fox Western Montana, Fox Great Falls Theatre, Fox Billings Theatre, Fox Lewistown, Fox Missoula, Fox Riverside Theatre, all corporations; Hall Baetz, F. H. Ricketston, Jr., and Spyros P. Skouras; Paramount, Loew's, RKO Radio, Columbia, Republic, Monogram, United Artists, Lon T. Fidler, Producers Distributing Corporation, and J. T. Sheffield, an individual doing business as Republic Pictures of the Northwest.

New Dallas Circuit Leases Four More Theatres

The recently organized Dallas Associated Theatres has leased the Park, Airway, Grove and Urban theatres from P. G. Cameron. Headed by Glenn McClain, the new enterprise will have temporary headquarters at the Airway, pending the availability of downtown offices. Mr. McClain will be city manager, with Theodore Routt as booker and L. C. Long Theatres of Bay City also booking and buying for the new circuit. Managers named to date are J. P. Price, the Peak; R. J. Yowell, Airway, and Albert Cameron, the Grove.

Warners Buy "Hasty Heart"

The film rights to "The Hasty Heart," a play by John Patrick now at the Hudson theatre, New York, have been purchased by Warner Bros., it was announced last weekend by Jack L. Warner.

TIME
magazine
DICK
POWELL · TREVOR
CLAIRE
Murder, My Su
(Tradeshown and reviewed as "Farewell My Love
OTTO KRUGER · MIKE MAZURKI · MILES MANDER · DOUGLAS WALTON · DO
Produced by Adrian Scott · Directed by Edward Dmytryk
Screen Play by John Paxton

"**As good** a piece of melodramatic 20-minute-egg sentimentality as the famous 'Double Indemnity'. In some ways it is even more likeable, for though it is far less tidy, it is more vigorous and less slick, more resourcefully photographed and even more successfully cast. . . .

"**It handles** Chandler's extremely cinemadaptable story so well that, if anything, it improves it in the retelling. It is the story of an indigent Los Angeles private detective (Dick Powell) who, for the sake of a few spare dollars, helps a gigantic imbecile named Moose Malloy (Mike Mazurki) to hunt down the girl he loved when he went to jail. In the course of the quest the detective interviews a wonderful, boozy old floozy (Esther Howard) who could bring Hogarth up to date. Before long he finds himself suspected of murder and hired by several conflicting sides in a fight whose meaning and dimension he only gradually finds out. It involves invaluable jade, the slaughter of a gigolo, a psychoanalytic theosophist (Otto Kruger), a charlatan (Ralf Harolde), an aging multimillionaire (Miles Mander) his young wife (Claire Trevor), and her angry stepdaughter (Anne Shirley). The wife treats the shabby detective with brazen cozyness, the theosophist slams him across the chops with a pistol, the charlatan pumps him full of dope, the stepdaughter feeds him alternate Scotch and scorn, and the elderly, heartless-seeming nabob is in savagely at the climactic kill. The hyperpituitary ex-convict, incidentally, finds his lost lovely at last.

"'**Murder, My Sweet**' is done to a fare-thee-well by everybody from the costumer to the excellent cast. Sets that should look threadbare have seldom looked so rat-ridden. The neon sign outside a crummy dive is almost too properly defective. There is an enthusiastic appetite for everything possibly sinister about a big city and its people. The makers of the film go farther with their realism: they try to make sensations and states of mind visual. Best: the drug sequence, presenting through double exposure an indecipherable web of confusion and dreamlike memory."

says:

SIGN THAT PLEDGE CARD!
RED CROSS DRIVE — MARCH 15-21

Film Workers Hit By WMC Drive on Essential Jobs

Further inroads into the film industry in the drive for war labor were made last week when the Regional War Manpower Commission in New York and Chicago ordered non-essential industries in those areas, including theatres, to reduce their staffs by five per cent at once, and another five per cent by March 15.

The rulings affect employers with 10 or more employees and involve male workers only.

In New York, spokesmen for the commission indicated that industry workers in a large city were far more likely to be ordered into essential work than those in smaller cities. It was pointed out that in small cities and towns an entire theatre might be affected by the war-job drafting of a single projectionist or other needed worker, possibly imperiling war workers' entertainment there. For that reason, it was said, draft boards, which have the ultimate discretion in the matter, are expected to go slow in reclassifying such employees for war jobs.

Retain Seniority Rights

Employees "laid off" so that they might accept defense jobs will retain seniority rights and must be given their original positions when their services in war plants no longer are required, the commission's ruling states.

Indications in Washington, meanwhile, pointed to the Senate's voting a manpower bill which would expand the commission's authority to establish labor ceilings. If the Senate did vote such a measure, it was expected that the House would not hold out for the much more drastic work-or-fight bill it has voted.

The commission in New York said that theatre and other workers currently classified as 4F, and men who served in the armed forces and were discharged because of over-age, and who took essential jobs and left them, would be in the same category as 2A workers. Only those who served in the armed forces more than three months and were medically discharged were likely to remain untouched, it added.

Meanwhile, the expansion contemplated by most of the film companies, their executives say, will absorb a sufficient number of service men substitutes to preclude any wholesale discharges when the service men return to their jobs.

Report 45,000 in Services

The War Activities Committee, in a survey of film industry personnel in the services, reports that some 45,000 men and women, employed by the companies prior to December 7, 1941, are now in the armed forces. While doubling up on the jobs has been a partial solution of the problems created, some 25,000 workers are now in the industry as a result of the departure of the employees now in the services.

Company executives sum up the post-war labor adjustments in the industry as follows:

(1) Any and all service men and women will receive their old jobs, similar or better ones, if they desire to return.

(2) A policy of expansion and if necessary, stretching, will enable the companies to retain at least 90 per cent of the current replacements.

(3) The problem will not be serious since the majority who entered service were between 18 and 30, and did not hold executive positions. Many of these, having received specialized training, will look for opportunities elsewhere, while many women, wives of service men, will retire on the return of their husbands to civilian life, thus leaving many vacancies.

Lease Boston House for Foreign Pictures

The 600-seat Fine Arts theatre, Boston, has been leased jointly by Jack Markle and Leonard Tuttle. The policy of the house will be foreign films, with Mr. Markle and Mr. Tuttle said to have assurances of sufficient foreign product.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 49—The Big Three conference. . . . Work of the Nazi beast. . . .Pope Pius receives Polish officers in private audience. . . . Champions of dogdom. . . . Saga of wandering Chinese boy who found a home.

MOVIETONE NEWS—Vol. 27, No. 50—Admiral Halsey's report. . . . Admiral Halsey's sweep in China Sea. . . . U. S. troops smash Japs in fierce Luzon battle. . . . OPA head honors ration board volunteers. . . . Aviation. . . . Women in sports.

NEWS OF THE DAY—Vol. 15, No. 247—First films of Big Three meeting. . . . No war criminals must escape. . . . Pope blesses fighting Poland. . . . Dog of the year. . . . True story of a little Chinese boy. . . .

NEWS OF THE DAY—Vol. 15, No. 248—U. S. carrier force sweeps China Sea. . . . MacArthur mop-up on Luzon. . . . Halsey back from Pacific warns of Jap peace bid. . . . Canadians open big push on snow-bound west front.

PARAMOUNT NEWS—No. 50—War in China. . . . Horror in Poland. . . . Big Three conference.

PARAMOUNT NEWS—No. 51—Future ski champions learn how. . . . President honors ration boards. . . . Army reveals new tail-first plane. . . . Paramount News presents "Objective Tokyo."

RKO-PATHE NEWS—Vol. 16, No. 52—Big Three conference: meeting at Yalta. . . . Crimea conference.

RKO-PATHE NEWS—Vol. 16, No. 53—U. S. carrier planes sweep China Sea. . . . Canadian First Army smashes into Reich. . . . Yanks drive into northern Luzon. . . . New Army plane is push-propelled. . . . Bowles honors U. S. ration boards.

UNIVERSAL NEWS—Vol. 18, No. 373—Big Three conference. . . . Poland will never forget. . . . Scores die in Tornado. . . . Dogdom's annual classic. . . . National Scout Week. . . . China's Tiger Joe joins up.

UNIVERSAL NEWS—Vol. 18, No. 374—Pacific force closes in on Jap. . . . Soft peace not for Jap, says Halsey. . . . First women Marines overseas. . . . Backwards plane in flight. . . . OPA chief lauds local price boards. . . . U. S. tightens control over Philippines.

ALL AMERICAN NEWS—Vol. 3, No. 122—Freedom day celebrated in Washington, D. C. . . . Founder of Negro history week tells achievements. . . . Jeri Smith plays in Carnegie Hall. . . . 15,000,000th service man received in Chicago center. . . . How to file income tax returns. . . . With African troops in Burma jungles.

Television Association Gets Marconi Plaque

"The electronic wonders achieved during the past 20 years are merely a forerunner of the great things to come during the next quarter of a century," J. R. Poppele, president of Television Broadcasters Association, Inc., said February 17 at the 20th anniversary dinner of the Veteran Wireless Operators Association, at the Hotel Astor, New York. Mr. Poppele accepted the Marconi Memorial Plaque, presented to the Television Broadcasters Association by the Veteran Wireless Operators Association "for the initiative TBA has shown in banding together the television interests of the nation in order to insure American pre-eminence in television."

Macy's, New York department store, after seven weeks of experimental programs on station WABD, has decided to continue for a further 19-week period, RKO Television Corporation, producer of the programs, has announced.

Commissioner E. E. Jett of the Federal Communications Commission, in testimony before the House Appropriations Committee during hearings on the FCC budget, said that during the first year after manpower and materials are free, the FCC expects about 150 commercial television applications.

Lt. B. M. Lowry, Jr., Killed

Second Lieut. Brents M. Lowry, Jr., former assistant manager of the State theatre, Chattanooga, Tenn., a fighter pilot, was killed in action in the Burma area in December, according to a War Department announcement to his parents here. Overseas since August, 1944, Lt. Lowry had previously received the Purple Heart for wounds.

Michael Martone

Michael Martone, 56, manager of the Palmer theatre, Palmer, Mass., and associated with the Western Massachusetts Amusement Company, died at Wesson Memorial Hospital last week after a brief illness.

Award in Chicago Cuts Clearance of Moline Theatres

A consent award has been entered in the Chicago tribunal on the clearance complaint of the Geneseo theatre, Geneseo, Ill., operated by the Marchesi Brothers Theatres, against Loew's, RKO and Paramount, the American Arbitration Association reported this week in New Kork.

The maximum clearance to be granted by the three defendants to the Le Claire or Illini theatres, Moline, Ill., over the Geneseo, was set at seven days, and no clearance by way of prior run or otherwise is to be imposed by them on the Geneseo in favor of the Majestic and Strand, East Moline, Ill.

The right of any distributor or exhibitor affected by the award to institute further arbitration proceedings if conditions change so as to warrant modification is reserved in the award. The Tri-States Theatre Corporation, operator of the Le Clare and Illini, intervened.

In the New York tribunal, Max Cohen, operator of the Ritz theatre, Lyndhurst, N. J., has filed a clearance complaint against the five consenting companies and the Rivoli theatre, Rutherford, N. J. Other theatres named were: the Rex, East Rutherford; Franklin, Nutley; Capitol, Belleville; Lincoln, North Arlington, and the Regent and Hudson, Kearney, all in New Jersey.

The complaint charged that the defendants have "gerrymandered the pertinent zone" and have improperly permitted the Franklin to follow the Capitol by seven instead of 14 days, thus indirectly giving the Franklin a seven days clearance over the Ritz which is required to follow the Rivoli by 14 days.

The complaint further stated that the Capitol had waived clearance on the Franklin to reduce it to one day. Also, the complaint charged that in an indirect breach of the contract between the Rivoli and the defendants they had permitted the latter theatre to reduce its admission price to destroy the complainant's theatre, which reduction eliminated all justification for a 14-day clearance in favor of the Rivoli over the Ritz.

In any event, the complaint charged, a 14-day clearance in favor of the Rivoli was excessive and asked it be eliminated or reduced to one day.

Industry Committee To Aid Boy Scout Fund Drive

The Boy Scouts of America, in commemorating their 35th anniversary, will be aided by an industry committee which will help raise $750,000 for the organization to carry on its war work.

Amusement co-chairmen include: Leonard Goldenson and Arthur Israel, Jr., Paramount; Silas Seadler and Harold Cleary, Loew's; Stewart McDonald, Warners; A. W. Dawson, RKO; Harry Buckley, United Artists; L. J. Barbono, Columbia; Walter Titus, Republic; Fredric March, actors and actresses.

Others are: Deems Taylor, music publishers and composers; Ralph Edwards, radio artists; Emil Friedlander and George Feinberg, theatre equipment; Nat Lefkowitz and Lee Kellman, artists' representatives; Charles Alicoate, publications; Sammy Kaye, bandleaders; Allan Friedman, laboratories; Marcus Heiman and James Reilly, League of New York Theatres.

Scranton Soldier Cited

Posthumous awards of the Purple Heart and Presidential Citation for Corporal Jerome J. McDonnell, formerly with the Comerford Circuit, have been received in Scranton by his mother. Corporal McDonnell was killed in action in France last September.

Gets Posthumous Award

Mrs. Partricia Lampley Bess has received the Purple Heart awarded posthumously to her husband, Pvt. Charles N. Bess, former manager of Crescent's Woodbine theatre, Nashville, Tenn., who was killed in action in France, July, 1944.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLACK PARACHUTE, THE: John Carradine, Larry Parks—A fair picture that did average Sunday business. Played Jan. 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

STARS ON PARADE: Lynn Merrick, Larry Parks—How could product like this come from the creator of "Cover Girl"? This one ought to be shelved now. We had plenty of walkouts and even the cashier felt guilty. Played Tuesday-Thursday, Jan. 23-25.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

Metro-Goldwyn-Mayer

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richards—High praises for this Technicolor drama, although it was not a big box office magnet. Orchids for beautiful Ann Richards, the lovely Australian actress. Played Sunday-Tuesday, Jan. 28-30.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

BATAAN: Robert Taylor, Thomas Mitchell—Realistic and perfectly portrayed film on modern warfare. It is kind of tough on some of the audience but served to remind us that there is a cruel war to be won. We played this late but we had excellent business. Played Tuesday-Thursday, Jan. 23-25.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

BATHING BEAUTY: Red Skelton, Esther Williams—Comedy with music in Technicolor. One of the best with Red Skelton. It has what it takes for class entertainment and the patrons were well satisfied. It did exceedingly well in bad weather conditions and the ban on heat and light. Played Sunday, Monday, Feb. 4-5.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

BEST FOOT FORWARD: Lucille Ball, William Gaxton—This is definitely good entertainment plus glorious color. This type of picture pleases the audience, the manager and everyone concerned. Product like this spells business. Big enough to play single. Played Sunday, Monday, Jan. 14-15.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

GASLIGHT: Charles Boyer, Ingrid Bergman—We take off our hats to "Gaslight." According to our patrons it is the best picture we have had in a long time. It holds one's interest completely with the fascinating story and the excellent acting of Ingrid Bergman and Charles Boyer. We thought that it would be too heavy and serious to bring in a crowd but we were surprised with excellent business both nights. Played Friday, Saturday, Jan. 26-27.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

KISMET: Ronald Colman, Marlene Dietrich—In this, Colman does one of his usually good jobs of acting. Ditto for Edward Arnold but La Dietrich was just so-so. I advertised this picture with special attention to "The Legs" Dietrich which may have accounted for some of the added business. The musical background is very nice and likewise the Technicolor is fine. "Bugs Bunny," "Glamor in Sports" and the news rounded out a nice show which fared slightly above average but on the last day it dropped considerably. Played Sunday-Tuesday, Feb. 4-6.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

SEVENTH CROSS, THE: Spencer Tracy, Signe Hasso—This is another story of present day conditions in Europe. It is quite good but it did not seem to be as popular as Spencer Tracy pictures usually are. Business fairly good. Played Sunday-Tuesday, Jan. 28-30.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

SWING SHIFT MAISIE: Ann Sothern, James Craig—Good entertainment. Maisie really rolls them in the aisle with laughter in this picture. Excellent box office appeal. Don't be afraid to play this one. Played Sunday, Monday, Jan. 28-29.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

Paramount

DOUBLE INDEMNITY: Barbara Stanwyck, Fred MacMurray—Big stars wasted on a gruesome murder subject. Nobody liked it and our business was way off. Yet we were charged top prices for it. The indemnity we paid was indeed double. Played Sunday, Monday, Feb. 11-12.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova—This is definitely not a small town picture as they walked out in droves here. If you haven't bought it you had better get Paramount to sell it one day only as such costume pictures as this really drive the action fans away. It was a bitter disappointment to us. Guess it proves that exhibitors should see all pictures screened first before buying. Played Saturday, Sunday, Feb. 3-4.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

GREAT MOMENT, THE: Joel McCrea, Betty Field—A very interesting story based on the life of Dr. Morton, the dentist who discovered anesthetics. It contains much humor to balance the serious side. It was very well received by the audience and held their interest from start to finish. Business very good. Played Friday, Saturday, Feb. 2-3.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

HENRY ALDRICH'S LITTLE SECRET: Jimmy Lydon, Charlie Smith—The drawing power of this good family series unfortunately is fading due to the inevitable maturing of Henry and his pals. Played Friday, Saturday, Feb. 2-3.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HITLER GANG, THE: Robert Watson, Victor Varconi—Cannot say much for this one. In fact I don't think it is worth playing. It proved a dud at the box office with a number of walkouts. While it might have been authentic it was not entertaining or interesting. Played Wednesday, Thursday, Feb. 7-8.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—This film has beautiful Technicolor but there is no plot. Business average. Played Saturday, Jan. 27.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

RKO Radio

CASANOVA BROWN: Gary Cooper, Teresa Wright—It seemed to be the consensus of opinion of a large part of the audience that while Cooper never gives a bad performance, the role did not fit him. The story was insipid. He needs roles with red meat in them. It is the first time that he did not seem at ease in his portrayal. Frank Morgan really took the picture away from him.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ESCAPE TO DANGER: Eric Portman, Ann Dvorak—This (and other similar features) may have influenced the Government's recent film curtailment. Just 84 minutes too long. Played Friday, Saturday, Feb. 2-3.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LADY TAKES A CHANCE, A: Jean Arthur, John Wayne—This is a fine piece of entertainment that can be played late. It does not attempt to teach anything and bears no important message. Pure entertainment. Business average. No comments from the audience. Played Saturday, Sunday, Feb. 3-4.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

MARINE RAIDERS: Pat O'Brien, Ruth Hussey—We experienced fair business on this feature due to the popularity of the U. S. Marines with our young people. Played Wednesday, Thursday, Jan. 31, Feb. 1.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

YOUTH RUNS WILD: Bonita Granville, Kent Smith—Used as a top bill on a double feature program for one night with "One Body Too Many" from Paramount. My patrons seemed to be well satisfied. We had no complaints and the usual amount of business. Played Tuesday, Jan. 23.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

WOMAN IN THE WINDOW: Edward G. Robinson, Joan Bennett—This was a swell picture in anybody's language. We didn't do extra business with it but everyone that came really enjoyed it and that is what makes any exhibitor happy. The trick ending leaves some a little disappointed but they all loved it so grab it and step on the publicity angle. Played Sunday, Monday, Jan. 28-29.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

Republic

BRAZIL: Virginia Bruce, Tito Guizar—I was out of town but like all pictures without big names and national advertising it brought in a very small crowd. Played Sunday,Tuesday, Jan. 28-30.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

GIRL WHO DARED, THE: Lorna Gray, Peter Cookson—Should have been called "Producer Who Dared" to make such a picture. Skip this one. Played Friday, Saturday, Jan. 12-13.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—Roy Rogers' pictures are tops with us. They bring in capacity crowds and even the college students like them.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

MYSTERY BROADCAST: Nils Asther, Ruth Terry—Good enough mystery picture which did below average business. Played Friday, Saturday, Feb. 2-3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SONG OF NEVADA: Roy Rogers, Mary Lee, Dale Evans—A fine, enjoyable feature. Give this top billing; it is worth it. It is a relief from the ordinary run of tripe we are fed today. All classes of patrons like this type of entertainment. Played Friday, Saturday, Jan. 12-13.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

Twentieth Century-Fox

BANJO ON MY KNEE: Barbara Stanwyck, Joel McCrea—A reissue that didn't do average business for midweek althought it is a good picture and the weather was good. Played Wednesday, Thursday, Jan. 31, Feb. 1.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

EVE OF ST. MARK, THE: Michael O'Shea, Anne Baxter—A surprise offering that brought in extra business on Bank Night. My patrons seemed to enjoy a change from the usual service films. This has some logic and is not beyond reason and it is without the usual war scenes. Played Wednesday, Thursday, Jan. 24-25.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

GREENWICH VILLAGE: Don Ameche, Carmen Miranda—A colorful musical that registered just fair at the box office. It is not one of the best from 20th-Fox, which has produced some good ones in the past. Personally I thought it would do much better than it did. The title and the cast did not seem to appeal. Played Friday, Saturday, Feb. 2-3.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

IN THE MEANTIME, DARLING: Jeanne Crain, Frank Latimore—This is a fair picture but we had no business because it lacked star power. Played Tuesday, Jan. 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—Played this picture on repeat and in my opinion no picture could be more amusing and satisfying. Everyone loved it. Played Friday, Saturday, Feb. 2-3.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers—This picture is sure to please. It is full of merriment and music and contains some very good and interesting scenes from films of the past. It brought many compliments from our audience. We played it on a double feature with "Gaslight." Played Friday, Saturday, Jan. 26-27.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

TAMPICO: Lynn Bari, Edward G. Robinson—Have been holding back on this as I considered it bad. My convictions were fully realized. Business was way below normal. The terms were out of reason. Those that came were not enthusiastic. It is a program picture that should have been double billed. Played Wednesday, Thursday, Jan. 31, Feb. 1.—A. E. Andrews, Emporium Theatre, Emporium, Pa.

WILSON: Alexander Knox, Charles Coburn—Business very poor. The people seemed to be waiting for regular prices. There was a basketball game at the school and that might have kept some of the people away. Played Friday, Jan. 12.—Bryce Paulsen, Remus Theatre, Remus, Mich. Rural patronage.

WING AND A PRAYER: Don Ameche, Dana Andrews—This is a swell picture. A story well told. The interest never lags from the opening to the last foot of film. Played during the worst storm in years to fair business. Played Sunday, Monday, Feb. 4-5.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WING AND A PRAYER: Don Ameche, Dana Andrews—A service film that will give satisfaction. There

(*Continued on page 62*)

RKO GOES LATIN-

ON THE TORRID SIDE!

—With a red-hot rhumba-samba-jamboree of rocking rhythm and radiant romance — in a laugh and love show keyed to the highest pitch of eye-and-ear excitement!

Americana

7 SIZZLING TUNES BY
ARY BARROSO
MARGARITA LECUONA
GABRIEL RUIZ
PEPE GUIZAR
CARLOS CASTELLANOS
ANTONIO FERNANDEZ
BOBBY COLLAZO

ith ROBERT ENCHLEY · EVE ARDEN

SABELITA • Produced and Directed by JOHN H. AUER • Screen Play by Lawrence Kimble

(*Continued from page* 59)
is plenty of action with a competent cast that holds audience interest all the way. Business was exceedingly good. Played Friday, Saturday, Jan. 26-27.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

WINGED VICTORY Edmond O'Brien, Jeanne Crain—The most remarkable picture we have played in a long time. It is indeed true to Army life. Our patrons loved it. Every mother in town who had lost a son in aviation was here to see it and they were so proud. Packed house. Played Thursday-Sunday, Feb. 4-7.—Ken Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain—One of the best GI celluloid stories to come down the line. The authenticity of the film with its GI stars made for splendid entertainment. Business got off to a rather slow start but picked up by leaps and bounds. With the stage show opening downtown a few days after my playdates, the publicity was good enough. Saturday's business was strictly SRO the whole day long. Played Friday, Saturday, Feb. 2 3.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

United Artists

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—It is a good comedy about soldiers but business was just average. No complaints from those who came. Played Wednesday, Thursday, Jan. 31-Feb. 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JOHNNY COME LATELY: James Cagney, Grace George—We played this picture three days and did good business considering the weather conditions. Played Thursday-Saturday, Feb. 1-3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MYSTERY MAN: William Boyd, Andy Clyde—Here comes Hopalong Cassidy shooting every one but the director, who should have been shot first and saved this waste of film. Played Friday, Saturday, Jan. 26-27.—Robert E. Floeter, Burton Theatre, Flint, Mich. City and suburban patronage.

SENSATIONS OF 1945: Dennis O'Keefe, Eleanor Powell—This is a fairly good musical show which did average business. Played Sunday, Monday, Jan. 28-29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—This oversized feature is excellent. I was skeptical about a picture as long as this. I was afraid that it could not hold the audience interest, but it did. Once in a while a picture comes along that has perfect casting, direction and story. This film had all that.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—We played this picture five days and turned 200 away a day. I could have played it three more days. I expect to bring it back for a return engagement as soon as dates are available. Don't fail to play it. Your audience will eat it up. Played Monday-Friday, Jan. 29-Feb. 2.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—First picture to play five days here. Topped all records of recent years. Dozens of people came twice to see it. Even thought they wept, they loved it. Played Friday-Tuesday, Jan. 19-23.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

STAGE DOOR CANTEEN: Stage and Screen Stars—A very good picture but business was not as good as expected. I guess there was too much snow. Played Monday-Wednesday, Jan. 29-31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

ALLERGIC TO LOVE: Martha O'Driscoll, Noah Beery, Jr.—A very good program comedy. Used with "Swing in the Saddle" from Columbia. The combination made pleasing entertainment and gave complete satisfaction for one evening. We did extra business. Played Tuesday, Feb. 6.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

BOWERY TO BROADWAY: Contract Players—Somehow this one failed to click. The story was very ethereal with not much head or tail to it. The stage acts were the only redeeming part of the show. All in all it was more of a miss than a hit. Played Sunday, Monday, Feb. 4-5.—Leonard J. Leise, Rand Theatre, Randolph, Neb. Rural and small town patronage.

CLIMAX, THE: Susanna Foster, Boris Karloff—One of Karloff's most disappointing pictures we have ever shown on our screen. Susanna Foster's beautiful "pipes" definitely wasted on such stuff as this not-so-good picture. We will say that the Technicolor is the one redeeming feature aside from Miss Foster's voice. Business was poor even on Bank Night. At its best it is a double bill picture and about that I am a bit doubtful. Played Wednesday, Thursday, Feb. 7-8.—Sid J. Dickler, Belmar Theatre, Pittsburgh, Pa. Neighborhood patronage.

IN SOCIETY: Abbott and Costello—Compares favorably with former offerings from this combination, doing usual good business on a Sunday with a washout on Monday. One feature from them about every six months is about all my public will stand.—Played Sunday, Monday, Jan. 21-22.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MOONLIGHT AND CACTUS: Andrews Sisters, Leo Carillo—All I can say after playing this one is that the Andrews Sisters should stay on the radio. Maybe the cut in raw stock will be a blessing if it precludes wasting of film on such as this. Universal must figure that their names are all that is needed. They certainly are greatly in error.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MUMMY'S GHOST, THE: John Carradine, Lon Chaney—Used on the top billing on a double feature with "Ever Since Venus" from Columbia. There was nothing much to excite anyone about either feature, although no complaints were registered and business was just above normal. Played Tuesday, Jan. 30.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Warner Bros.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—No extra business on this but it was a good show and well liked. It is one of the best comedies of the year and it is one big wisecrack from start to finish. Eve Arden stole the show as she usually does. I bet you any exhibitor will enjoy it because it is so far ahead of the usual routine picture. Played Sunday, Monday, Jan. 21-22.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

JANIE: Joyce Reynolds, Robert Hutton—A pleasing comedy with lots of chuckles and laughs. It held the interest all the way and registered very well considering the cold, disagreeable weather. Miss Reynolds came through with distinction. Played Sunday, Monday, Jan. 28-29.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MANPOWER: Edward G. Robinson, George Raft—These reissues have proved far better for us than some of the new pictures. This is about the fifth reissue we have played from Warner Bros. and they have all worked out swell. Hope they will reissue others at the same price because they have all proved profitable for us and that's what we are in business for. Played Friday, Feb. 2.—Henley and Burris Smith, Imperial Theatre, Pocahontas, Ark. Rural patronage.

Short Features

RKO Radio

GIRLS, GIRLS, GIRLS: Leon Errol—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

CARMEN'S VERANDA: Terrytoons—Entertaining and good cartoon—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

INSIDE CHINA TODAY: March of Time—Routine March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SNOWLAND SENTINELS: Movietone Adventures—Seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

FROM SPRUCE TO BOMBER: Variety Views—This was a surprisingly good little short with good comments.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

PIED PIPER OF BASIN STREET: Swing Symphonies—Clever cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BIRDS AND BEASTS WERE THERE: Sports Parade—Good sport reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BUCKAROO BUGS: "Bugs Bunny" Specials—An average short that got by all right.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

GOLDILOCKS AND THE JIVIN' BEARS: Merrie Melodies Cartoons—Just fair. There was not much enthusiasm for this one.—Leonard J. Leise, Rand Theatre, Randolph, Neb.

I WON'T PLAY: Featurettes—Good two-reeler about a soldier who refused to play the piano for his buddies and why.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ODOR-ABLE KITTY: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OKLAHOMA OUTLAWS: Santa Fe Trail Westerns—Our patrons seemed to like this short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SONNY DURHAM'S ORCHESTRA: Melody Master Bands—Entertaining musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Returns to Pittsfield House

Horace Descelles, recently honorably discharged from the Army, has returned to the Strand theatre, Pittsfield, Mass., as manager.

Standard Film Nomenclature Defined in New Brochure

The new American war standard nomenclature for films used in studios and laboratories, prepared by Captain L. T. Goldsmith, D. E. Hyndman, W. F. Kelley and Wesley C. Miller, is available in brochure form by the American Standards Association, New York.

The new standard, developed by the American Standards Association war committee on photography and cinematography, in cooperation with the armed forces, the War Production Board, the Society of Motion Picture Engineers, the Research Council of the Academy of Motion Picture Arts and Sciences and the industry represents the initial results of a unified effort to prepare a standard reference source for film terminology.

The new standard also includes a chart which shows for the first time the mechanics of the commonly used methods of production from the shooting of the original sound and picture negatives to the making of the final release print for theatre or field showing.

Freck New Chairman of Portland Review Board

J. O. Freck has been elected chairman and Mrs. Helen Lamond vice-chairman of the Portland, Ore., Municipal Board of Review for the year, under the board's new policy of electing a chairman each year.

The board condemned seven pictures and ordered eliminations in three last year, said Mrs. Josephine Forney, executive viewer, in her annual report. Viewers passed on 1,001 pictures in the same period.

In one case a theatre was required to submit its advertising for approval, since the title of a film was objectionable, although the film itself was not. The new system by which special viewers pay their way into shows when complaints are being investigated has obtained better results, as the theatre is not advised of the presence of the viewer in the audience. This has resulted in a marked decrease in violations.

Music Corporation Has Profit-Sharing Plan

As soon as Treasury Department approval is obtained—and it is expected within 60 days—the Music Corporation of America will put into effect a profit-sharing trust plan.

The purpose of the plan, according to Jules C. Stein, president, in Hollywood, is "to meet changing conditions of operation in our business, to consolidate and expedite efficiency in our operation, and above all to broaden and make available to all of us the benefits of our combined efforts."

Under the provisions of the plan, a sum equivalent to 15 per cent of the company's payroll will be invested and administered as a trust fund, its accrual to be paid to employees reaching the age of 55 who have been with the company six years.

Employees with six years' service will get the benefits of 20 per cent of the fund, those with seven years' service 40 per cent, the percentage increasing thereafter so that employees with 10 years' service or more will receive the benefits of 100 per cent of the fund. Death benefits are provided.

Book Advertising Tieup For "Roughly Speaking"

Under arrangements completed by Warner Bros. with Simon and Schuster, publishers of Louise Randall Pierson's novel, "Roughly Speaking," a new nationwide advertising campaign is being launched by the publishers coincidentally with the showing of the film.

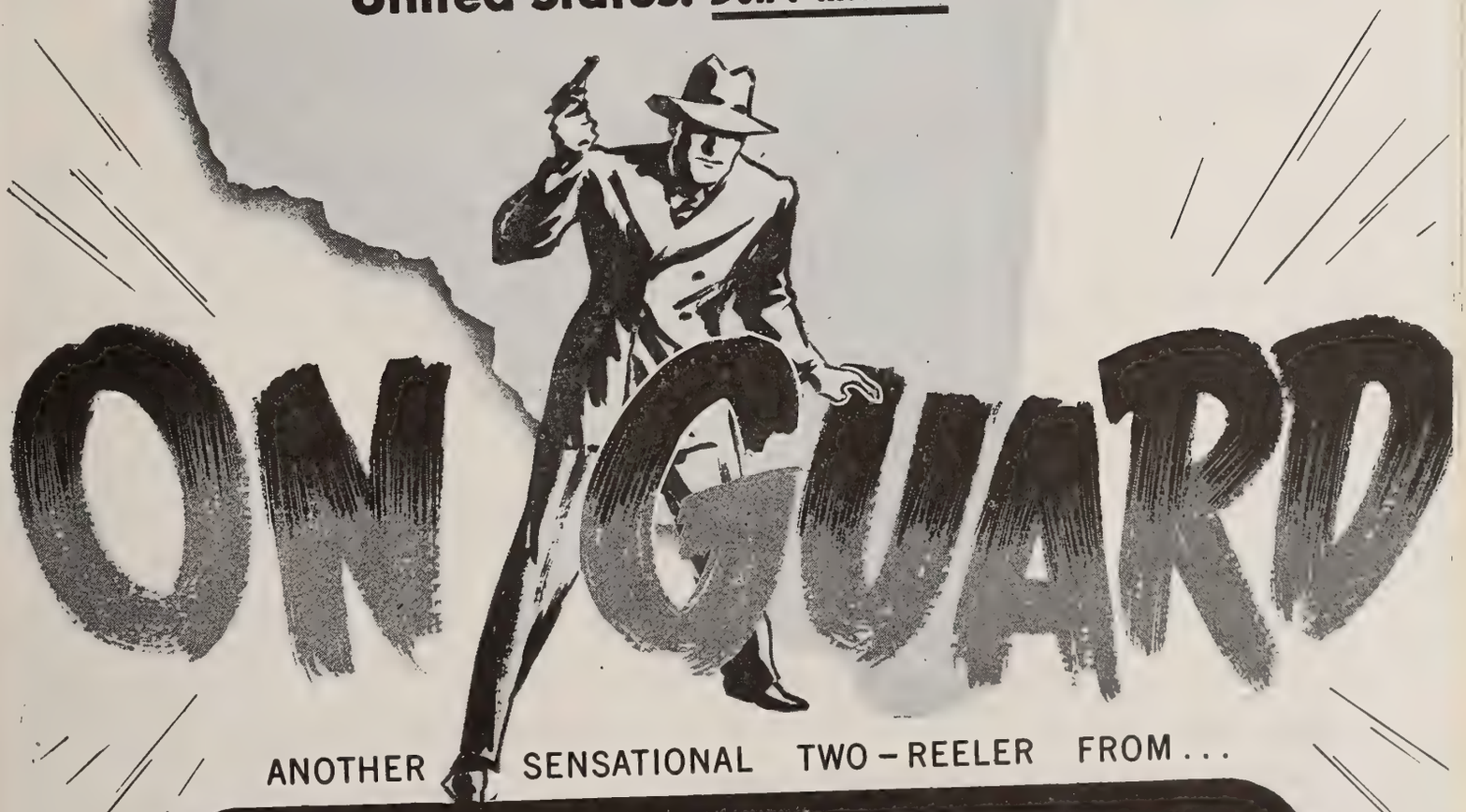
First of the newspaper ad series appeared recently in the New York *Times*, timed with the premiere of the picture at the Broadway Hollywood theatre. The ad was headlined "How a Fine Movie Was Born".

Other key city newspapers will carry similar ads timed with local openings. In addition to the newspaper campaign, the promotional schedule includes magazine advertising, window and book counter displays, and other exploitation activity.

WALTER WINCHELL *says:*

(OVER HIS NATIONAL RADIO HOOK-UP)

"One of the most exciting pictures I have ever seen. It shows the FBI, and how the FBI, with secret movie cameras, kept focused on Nazi spies working right under our noses in the United States. *Don't miss it!*"



ANOTHER SENSATIONAL TWO-REELER FROM . . .

THIS IS AMERICA

Produced by Frederic Ullman, Jr. • Distributed by RKO RADIO

WATCH FOR THE PRESS BOOK! USE IT! RED CROSS DRIVE — MARCH 15-21

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1944.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TO HAVE AND HAVE NOT (WB)

Final Reports:

Total Gross Tabulated	$1,314,800
Comparative Average Gross	1,099,900
Over-all Performance	119.5%

BALTIMORE—Stanley, 1st week	124.2%
BALTIMORE—Stanley, 2nd week	102.4%
BUFFALO—Great Lakes, 1st week	98.8%
BUFFALO—Great Lakes, 2nd week	97.0%
CINCINNATI—RKO Albee	111.1%
CLEVELAND—Warner's Hippodrome	150.8%
CLEVELAND—Allen MO 1st week	158.5%
DENVER—Denver	138.3%
DENVER—Esquire	137.6%
DENVER—Aladdin, MO 1st week	136.1%
DENVER—Rialto, MO 2nd week	108.6%
INDIANAPOLIS—Indiana	103.1%
INDIANAPOLIS—Lyric, MO 1st week	94.8%
KANSAS CITY—Newman, 1st week	143.4%
KANSAS CITY—Newman, 2nd week	131.7%
KANSAS CITY—Newman, 3rd week	108.5%
LOS ANGELES—Warner's Downtown, 1st week	101.0%
LOS ANGELES—Warner's Downtown, 2nd week	87.7%
LOS ANGELES—Warner's Downtown, 3rd week	119.2%
LOS ANGELES—Warner's Downtown, 4th week	96.2%
LOS ANGELES—Warner's Hollywood, 1st week	116.7%
LOS ANGELES—Warner's Hollywood, 2nd week	102.4%
LOS ANGELES—Warner's Hollywood, 3rd week	90.4%
LOS ANGELES—Warner's Hollywood, 4th week	60.0%
LOS ANGELES—Warner's Wiltern, 1st week	101.8%
LOS ANGELES—Warner's Wiltern, 2nd week	89.2%
LOS ANGELES—Warner's Wiltern, 3rd week	80.3%
LOS ANGELES—Warner's Wiltern, 4th week	53.8%
MILWAUKEE—Riverside, 1st week (SA) Vaudeville	100.6%
MILWAUKEE—Riverside, 2nd week (SA) Vaudeville	100.6%
MILWAUKEE—Alhambra, MO 1st week	104.1%
NEW YORK—Hollywood, 1st week	197.4%
NEW YORK—Hollywood, 2nd week	166.6%
NEW YORK—Hollywood, 3rd week	153.8%
NEW YORK—Hollywood, 4th week	149.5%
NEW YORK—Hollywood, 5th week	137.6%
NEW YORK—Hollywood, 6th week	128.2%
NEW YORK—Hollywood, 7th week	125.2%
NEW YORK—Hollywood, 8th week	91.7%
NEW YORK—Hollywood, 9th week	91.7%
NEW YORK—Hollywood, 10th week	88.4%
NEW YORK—Hollywood, 11th week	88.4%
NEW YORK—Hollywood, 12th week	144.4%
NEW YORK—Hollywood, 13th week	83.3%
NEW YORK—Hollywood, 14th week	76.9%
NEW YORK—Hollywood, 15th week	81.2%
NEW YORK—Hollywood, 16th week	77.3%
PHILADELPHIA—Mastbaum, 1st week	228.1%
PHILADELPHIA—Mastbaum, 2nd week	125.0%
PHILADELPHIA—Mastbaum, 3rd week	106.6%
PHILADELPHIA—Mastbaum, 4th week	95.0%
PITTSBURGH—Penn, 1st week	144.4%
PITTSBURGH—Penn, 2nd week	116.6%
PROVIDENCE—Majestic	141.7%
SAN FRANCISCO—Fox, 1st week	185.2%
SAN FRANCISCO—Fox, 2nd week	126.8%
SAN FRANCISCO—St. Francis, MO 1st week	131.0%
SAN FRANCISCO—St. Francis, MO 2nd week	120.7%
ST. LOUIS—Fox	105.2%
WASHINGTON—Earle, 1st week (SA) Vaudeville	127.8%
WASHINGTON—Earle, 2nd week (SA) Vaudeville	109.5%

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KEYS OF THE KINGDOM (20th-Fox)

Final Reports:

Total Gross Tabulated	$840,500
Comparative Average Gross	760,900
Over-all Performance	110.4%

BALTIMORE—New, 1st week	97.3%
BALTIMORE—New, 2nd week	97.3%
BOSTON—Metropolitan	112.4%
CHICAGO—State Lake, 1st week	130.2%
CHICAGO—State Lake, 2nd week	105.6%
CHICAGO—State Lake, 3rd week	92.1%
CINCINNATI—RKO Albee	80.0%
CINCINNATI—RKO Grand, MO 1st week	109.7%
CINCINNATI—RKO Grand, MO 2nd week	73.1%
CINCINNATI—RKO Shubert, MO 3rd week	84.9%
DENVER—Denver	124.1%
DENVER—Esquire	124.5%
DENVER—Aladdin, MO 1st week	155.5%
DENVER—Rialto, MO 2nd week	113.6%
INDIANAPOLIS—Indiana	77.0%
KANSAS CITY—Esquire, 1st week	235.7%
KANSAS CITY—Esquire, 2nd week	128.5%
KANSAS CITY—Uptown, 1st week	146.5%
KANSAS CITY—Uptown, 2nd week	94.8%
LOS ANGELES—Chinese, 1st week	176.5%
LOS ANGELES—Chinese, 2nd week	107.3%
LOS ANGELES—Loew's State, 1st week	119.4%
LOS ANGELES—Loew's State, 2nd week	88.7%
LOS ANGELES—Uptown, 1st week	157.1%
LOS ANGELES—Uptown, 2nd week	109.5%
NEW YORK—Rivoli, 1st week	151.5%
NEW YORK—Rivoli, 2nd week	123.9%
NEW YORK—Rivoli, 3rd week	96.4%
NEW YORK—Rivoli, 4th week	96.4%
NEW YORK—Rivoli, 5th week	90.9%
NEW YORK—Rivoli, 6th week	88.1%
NEW YORK—Rivoli, 7th week	99.1%
OMAHA—Paramount	101.7%
OMAHA—Omaha, MO 1st week (DB) The Fighting Lady (20th-Fox)	100.0%
PHILADELPHIA—Boyd, 1st week	117.7%
PHILADELPHIA—Boyd, 2nd week	84.7%
PITTSBURGH—Fulton, 1st week	200.0%
PITTSBURGH—Fulton, 2nd week	155.5%
SAN FRANCISCO—Paramount, 1st week	121.9%
SAN FRANCISCO—Paramount, 2nd week	90.0%
ST. LOUIS—Ambassador	98.8%
TORONTO—Eglinton	118.4%
TORONTO—Tivoli	125.6%

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GUEST IN THE HOUSE (UA)

First Reports:

Total Gross Tabulated	$102,500
Comparative Average Gross	100,000
Over-all Performance	102.5%

BALTIMORE—Century	100.0%
KANSAS CITY—Midland	92.6%
MILWAUKEE—Riverside (SA) Vaudeville	98.6%
SAN FRANCISCO—United Artists, 1st week (DB) Hi, Beautiful (Univ.)	149.2%
SAN FRANCISCO—United Artists, 2nd week (DB) Hi, Beautiful (Univ.)	85.8%
WASHINGTON—Capitol (SA) Will Osborne's Orchestra	98.2%

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SHE GETS HER MAN (Univ.)

First Reports:

Total Gross Tabulated	$67,500
Comparative Average Gross	68,100
Over-all Performance	99.1%

BOSTON—Boston (SA) Vaudeville	96.1%
CINCINNATI—RKO Lyric (DB) Eadie Was a Lady (Col.)	120.3%
CLEVELAND—RKO Palace (SA) Vaughn Monroe's Orchestra	96.1%
PROVIDENCE—Fay's (SA) Vaudeville	115.9%
ST. LOUIS—St. Louis (DB) Grissly's Millions (Rep.)	107.8%

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THE SUSPECT (Univ.)

First Reports:

Total Gross Tabulated	$105,500
Comparative Average Gross	90,700
Over-all Performance	116.3%

BALTIMORE—Keith's (DB) She Gets Her Man (Univ.)	115.6%
DENVER—Paramount	132.3%
NEW YORK—Criterion, 1st week	129.3%
NEW YORK—Criterion, 2nd week	90.5%
PITTSBURGH—Fulton	133.3%
TORONTO—Uptown	114.4%

$9,185,000 Year's Gross for Houses In Mexico City

by LUIS BECERRA CELIS
in Mexico City

The record gross revenue of $9,185,000 was scored last year by Mexico City theatres, of which there are 75, eight of them first run. This income is particularly good when it is considered that in this city, Mexico's largest, with nearly 2,000,000 population, the theatre-going public is only about 500,000.

While jubilant about this big business, exhibitors explain that the profit is far from large as their operating expenses are very high. They expect that they will succeed in convincing the civic government which is probing accusations that the theatres' prices are excessive, that they cannot afford to reduce the rates, because of high costs. The first run theatres, now charging 85 cents, are particularly under fire in this investigation. Complaints against theatre charges have the backing of several influential Senators and Congressmen.

Producers of Mexican pictures are backing the exhibitors in their stand for high admission, contending that the rates are reasonable because all prices here are high and their expenses have soared by more than 50 per cent during the past two years. The Government is expected to render its ruling in this case soon.

▽

Argentinian picture interests have sent a representative, Ernesto Zavala, here to arrange for a greater interchange of the films of the two republics. That, added to word from Buenos Aires, seems to spike press association stories to the effect that the Argentine has begun to boycott Mexican pictures.

Word received from Buenos Aires by Film Row indicates that all there is to the boycott story is Argentinians are cold to below par Mexican productions but that they like No. 1 pictures from this country.

▽

The nine American companies operating in Mexico — Paramount, Metro, 20th-Century-Fox, Universal, United Artists, RKO, Columbia, Republic and Monogram—are having their periodical labor trouble, demand by their employees for a revision of contract, the only thing new about which is the demand for a 30 per cent pay rise. The employees, who are members of section No. 46 of the National Cinematographic Industry Workers Union, say that steadily mounting living costs in Mexico make it imperative for them to have higher wages. They support their argument by declaring that their employers are apparently making more money because theatre admissions are at a new high, the average rate of 85 cents being in effect for local first run houses.

The employees have given the companies until April 3 to answer their petition. General opinion along Film Row is that this case will not result in a strike this time, as there will be a compromise settlement.

▽

Most producers, large companies as well as independents, are protesting to the National Committee on Cinematographic Affairs, composed of three members, representing the Government, film employers and film labor, against its rationing of raw stock for this year. The committee is carefully reviewing each protest as well as considering the problem of apportioning raw stock for copies of 36 pictures produced last year.

▽

A special issue of $500,000 worth of stock and bonds the industry's own bank, the Banco Cinematografico, S. A., has issued to expand its financing of the business this year, is being traded in on the local Stock Exchange.

This is the first time the Stock Exchange has ever listed the picture bank's securities.

▽

This year started off favorably for the foreign exhibition of Mexican pictures with the booking by Alvaro Capdevilla Elias, prominent Spanish theatre circuit operator, of 17 of them.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Revival

Our recent editorial on the infrequency with which managers have been indulging in outdoor ballyhoos has had immediate response from the men in the field.

A portion of this response reiterates what we stated: that gasoline shortage and the inability to recruit workers for this type of ballyhoo employment were the principal causes.

On the other hand, we have received photographs from other members who are more inclined to action. For the next edition we are readying a page of these novel promotions, each idea being readily adaptable to current releases.

Particularly impressive was a device employed by J. H. Eshelman, manager of the Paramount theatre in St. Paul, Minn., to exploit his date on "Meet Me in St. Louis".

Mr. Eshelman engaged two talented youngsters, dressed in appropriate period costumes, to ride on the city's shuttle trolley line serenading riders with tunes from the picture.

The *Pioneer Press* found the idea stimulating and refreshing and ordered a photographer to the scene. A story which appeared with the photo recommended that readers take a trolley ride on that particular line, while the theatre benefited by mention and through generous plaudits for the film and the idea.

△ △ △

How About You?

About two months ago, when the cigarette shortage first became acute, the Round Table published a photo which one of the members submitted, showing a counter card in one of the local stores which he had planted. The caption on the card read: "Sorry, No Cigarettes—but we recommend that you see 'Since You Went Away' at the local theatre".

Since that time we have received more than a score of contributions from members who thought the device was so good that they used it themselves.

A majority of these contributors acknowledged the source of the idea, which affirms the general purpose of the Round Table as an exchange medium.

The manager who thinks up some new stunt or polishes up an old gag to help exploit his attractions should not keep it to himself. He has a personal and moral obligation to pass the idea along for other theatremen, especially if he has taken their ideas from these pages.

The Round Table has thrived during the past 16 years because the membership has exemplified the give-and-take spirit of fair exchange.

If we who are engaged in the administrative affairs of the Round Table permitted ourselves to become satisfied with the amount of correspondence we receive each week, we would feel as guilty as the manager who becomes complacent because business is satisfactory and considers his effort at the saturation point.

For that reason, we feel compelled to periodically remind the reader that we should be hearing from him more regularly.

△ △ △

Premium on Courtesy

Louis Sobel, whose syndicated column appears in the New York *Journal-American*, has made a number of caustic remarks of late concerning a not uncommon complaint these days, namely, the discourteous demeanor of the public in general and those attendant upon the needs of the public in particular.

Mr. Sobel takes into account current moods and temperament, the overcrowded stores, restaurants and amusement places, and the overtaxed facilities of the respective establishments and personnel.

Rightfully, he concludes that occasional thoughtlessness is rapidly giving way to downright impudence and rudeness. He believes the condition might become chronic.

Acting upon Mr. Sobel's cue, the *Journal-American* sent a reporter around to try to find some courteous persons who were to be rewarded with dollar bills and the thrill of seeing their names in print. The reporter evidently ran into the same difficulty as Diogenes who searched for an honest man—to wit, the project was shortly abandoned.

Nevertheless, the plan might be useful to some theatre manager who can sell his newspaper editor on the idea of sending a reporter around looking for courteous townspeople, then rewarding them with a pass to the theatre.

Maybe New York was not the place to try it, anyway.

△ △ △

And He Loves It . . .

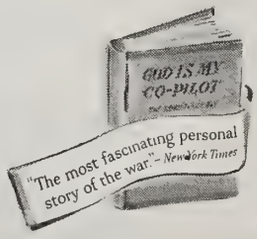
Some indication of the effect extracurricular duties in connection with the war effort have on the theatre manager can be found in this paragraph from a recent letter to the Round Table:

"You say you haven't heard from me in some time, and that is right. I sometimes don't hear from myself for a few days and frequently meet me getting up as I come in at night. Things are nuts . . . it's a 24-hour grind most of the time."

—CHESTER FRIEDMAN

WEDNESDAY WAS THE DAY...

In Macon, Georgia Wednesday there was celebrated, with the ceremony it so richly warranted, the advance World Premiere of the new Warner Bros. Achievement



GOD IS MY CO-PILOT

This at last brings to Motion Pictures the work called by the N.Y. Times *"The most fascinating personal story of the war"* — the leading best-seller by that Flying Tiger who flew head-on into the Rising Sun

Col. ROBERT L. SCOTT, Jr.

Starring

DENNIS MORGAN

as Col. Scott

DANE CLARK

as Ed "Reckless" Rector

RAYMOND MASSEY

as General Claire L. Chennault

ALAN HALE

as the Flying Padre

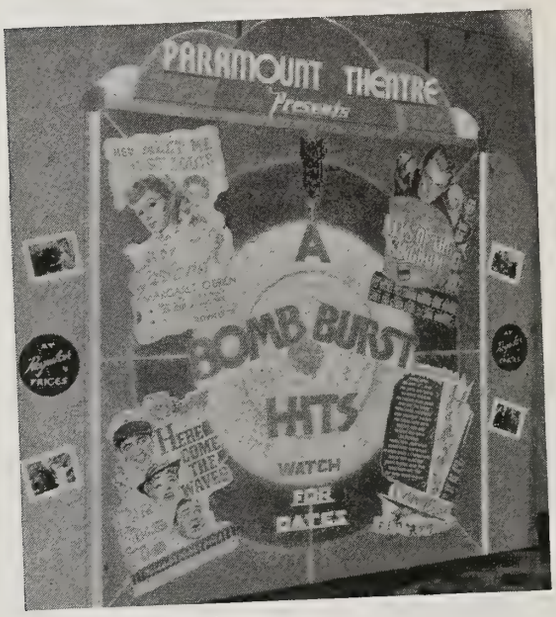
OREA KING • JOHN RIDGELY • Screen Play by Peter Milne and Abem Finkel • Music by Franz W...

Directed by

DISPLAYS AND EXPLOITATION

Manager Ronald Hart of the Odeon theatre, Yeovil, Somerset in England, devised this attractive front for his engagement of "For Whom The Bell Tolls."

Michael Stranger, manager of Loews, White Plains, N. Y., got a neat advance plug on his "National Velvet" date tied in with Valentine greetings from local florist on city's main street.

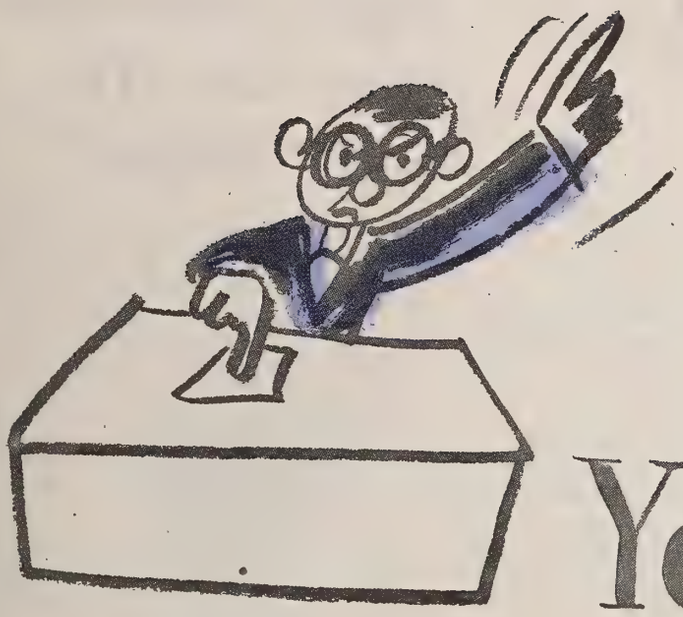


Left, a real eye-catcher is manager F. J. Faille's lobby display at the Paramount North Adams, Mass., plugging coming hits.

Here is a whole battery of windows promoted by Charles Taylor, publicity manager for Shea's theatres, Buffalo, N. Y. for recent date "Winged Victory."

La Salle theatre, Chicago, was all dressed up with atmospheric front by Manager Lester Stepner, which aided current engagement of "Gow".

H. J. King, manager of the Park, Chatham, Ontario, forwards photo of his theatre front on "Are These Our Parents" which attrac plenty of attention for him.



You can get only one other picture timed like 'Casablanca'.

It's HOTEL BERLIN.

OPA

FFICE OF UNCTUAL TTRACTIONS

(WARNERS)

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

BLONDE FEVER (Metro - Goldwyn - Mayer): Here is one with a natural title for exploitation, and many gags are suggested.

Various contests are in order for women with blonde hair, and you might try to find the most popular blonde waitress in town, which ties in directly with the picture.

Peephole displays in windows or lobby can be captioned "FOR MEN ONLY", with scene stills and copy within reading: "Meet the high pressure blonde in the season's most contagious comedy", etc.

Beauty shop tieups are made to order, and department stores should go for special promotions and co-op ads featuring wearing apparel, etc. for blondes.

For street ballyhoo, use a young man bearing a placard reading: "Don't come near me, gals; I've got Blonde Fever". Or use a girl and the copy, "Keep away from me, boys, if you're allergic to Blonde Fever", etc. Another good street device is a small counter tended by a man rigged out in cap and gown who wears a long false-beard. Signs state: "Take advice from a wise old man. Free advice to those suffering from Blonde Fever." The advice is, of course, to go see the picture at your theatre.

A novel window display which may be arranged with a furniture store is the old gag of having a man in bed surrounded with photos of blondes. Card copy reads: "You'll get Blonditis, too, when you see . . . ", etc.

PRACTICALLY YOURS (Paramount): Aside from the fact that there are good name values in the cast and that the distributor has a fine array of lithos and ad material, do not overlook the exploitation of this.

A "live baby" giveaway is suggested and should prove very effective in publicizing the attraction through word-of-mouth advertising. Line up your merchants in this promotion with window displays announcing: "Fred MacMurray, who has one in 'Practically Yours', offers you a live baby FREE if you will come in and pick the lucky number".

Passersby who enter the store are handed a circular with lucky numbers. Stubs are deposited in theatre lobby and on a specified night a drawing is conducted, with the winner getting a live puppy-dog.

Build up the gag in the lobby by constructing a small room from which baby cries and noises emanate. Copy announces that the live baby to be given away is inside.

The title is a natural for store co-op ads, with tiein copy reading: "Blank store announces unadvertised bargains that are 'Practically Yours'," etc.

A dog "Piggy", which plays an important role in the film, suggests a contest for children with prizes awarded to those who have pets with the most unusual names.

Music tieups are possible through the hit tune, "I Knew It Would Be This Way" (Famous Music Corp., 1619 Broadway, New York).

Piper Cub Flies Over City To Sell "Tokyo"

A well-rounded campaign was utilized by Arnold J. Coffey for his date on "Thirty Seconds Over Tokyo" at the Carolina theatre, Hickory, N. C. Well in advance of the opening, teaser and small ads, scene mats, readers, etc., were planted in the local papers. Two full co-op pages with title headings and large display ads were secured.

Coffey covered the town and suburbs with all sizes of paper and cards and trailers were run well in advance in both the local houses. For lobby attention, stills, one and six-sheets were displayed with other art.

Through the cooperation of the Cannon Aviation Corporation, bomber trainers, parachutes, propellers, bombs and shells were promoted for a lobby aircraft display. While for further attention, a local flyer covered the area in a Piper Cub painted plane in box car letters on the sides and underneath wings with copy reading "See MGM's Great 'Thirty Seconds Over Tokyo." On the rudder of the plane "Buy War Bonds" was printed.

Coffey also received space in the paper and widespread interest on the contest "Most thrilling 30 seconds". Free tickets were awarded entries and these were mailed to the MGM home office for entry in the War Stamp Award contest.

Numerous window displays were promoted, the theatre's large mailing list was covered with special programs and heralds and announcements were posted on bulletin boards, six graded schools, etc.

Charninsky Sells Stage and Picture Through Radio

To sell his date of "Song of the Range" and the personal appearance on stage of Wakely and White, the stars in the pictuer, Louie Charninsky at the Capitol, Dallas, landed good publicity in the papers and arranged for the boys to broadcast four times on different stations. For his front, Louie used lifesize blowups of the lads plugging their appearance.

Paper towels were imprinted picture, stage show copy, imprinted blotters distributed and through a tieup with a local candy store bags were imprinted with cuts of stars.

Citizens Help Put Over "Hollywood Canteen" Stunt

When the USO Canteen in Milwaukee announced a Hollywood Canteen Night coincident with the opening of "Hollywood Canteen" at the Warner theatre in that city, Harry MacDonald let it be known that the 1945th attending G.I. (designated Uncle Sam's Man of the Year) would be awarded a free long-distance call to Joan Leslie in Hollywood, more than twenty Milwaukeeans who read about the plan came forth and personally offered to pay for the phone call.

So the local citizens were allowed to foot the telephone bill.

With plenty of advance publicity and ballyhoo, the Hollywood Canteen Night was a highly successful affair. A specially baked "Hollywood Canteen" inscribed cake was the centerpiece on the dining table, and after the dinner party the gang went to the Warner theatre to see the picture.

Fitzsimmons Concentrates On Juveniles for "Wilson"

In advance of "Wilson" at the Schine Medina theatre, Medina, Ohio, Sam Fitzsimmons contacted the superintendent of public schools and offered a special student admission price to the show. All school principals in the county received a special letter urging them to take advantage of the student price and Clay followed this up by a personal call on all the principals promoting the plan. The result was that every school in the county was represented and it was necessary to run another show to accommodate all the children.

Counter cards were used and distributed in and out of town, a cooperative newspaper campaign set up, scene cuts planted, and a special pictorial herald was mailed to the rural routes and the balance distributed in town.

Saunders Sells Merchant On "Boys" Co-op Page

Sponsored by Brock & Stevens, Bridgeport's leading bakery, was the full cooperative ad page promoted by Matt Saunders for his engagement of "Something for the Boys" at Loew's Poli theatre. The page carried four large cuts of show girls in the picture with copy reading "Something for the Boys and, of course, Something for everyone, the pin-up product of every home for better health," etc.

Playdates and picture copy were also included in the ad, which ran in the evening paper the day prior to the opening of the picture and in the morning paper on opening day.

Hebscher Holds Cartoon Show

A cartoon and western matinee was held on "Boxing Day" recently by Sam Hebscher at the Nola theatre, Ottawa, Ontario, Canada. Sam promoted several cases of Pepsi-Cola, which were given away in six-bottle cartons to the lucky winners as an added inducement.

Students Color Stencil on "Tall in the Saddle"

For juvenile attention, Les V. Campbell, the Strand theatre, Trail, B. C., on his date of "Tall in the Saddle" drew a stencil of a picture of a cowboy range, with cactus, etc., had 1[illegible] of them mimeographed and distributed them to teachers for coloring by the children. The teachers started the kids off on the job and they were completed at home, so that the message was brought before parents. Sixteen prizes were awarded to the children turning in the best coloring job.

Taylor Promotes Blackout Rules

Charles B. Taylor at Shea's in Buffalo, an institutional ad with copy reading: "[illegible] let the "brown out" fool you. Outside lights Shea Theatres will be low to help save electricity, but INSIDE our shows are b[illegible] colorful, the spirit high and the entertainment rosy and cheerful."

HOTEL BERLIN
8 more days!
WARNERS BLAST IT INSIDE OUT

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

NATIONAL VELVET

An extensive outdoor campaign was the highlight of manager Boyd Sparrow's exploitation endeavors to publicize his date on "National Velvet" at Loew's theatre in Indianapolis.

Beginning four weeks in advance, Sparrow underlined all newspaper ads with teaser copy. Beginning two weeks in advance the underlines were supplemented with regular teaser ads running about 20 lines daily.

A series of teaser trailers were prepared for use well ahead of the date and cashiers answered phone calls by saying: "Good evening, Loew's, National Velvet is coming." Twenty foot banners were erected in the lobby and patrons upon leaving that theatre were handed small cards as a reminder that the film was coming to theatre with date and star mention.

Ten thousand special heralds were imprinted and distributed at schools and sporting arenas; 6,000 photos of Rooney and Elizabeth Taylor were inserted in the Sunday *Star* a week before opening, which attracted considerable comment; dash cards were used on street cars; 150 posters were sniped on trash cans and outdoor billing was augmented through the posting of forty 24-sheets at strategic locations.

A special screening of the film was arranged for members of the Indiana Motion Picture League which was attended by press and radio representatives.

Newspaper display advertising included national ads as well as special layouts on the sport pages. Radio promotion comprised spot announcements on stations WFBM, WIRE, and WISH. Additional free time was secured from WFBM and Sparrow tied in with the Taystee Bread program contest by offering free guest tickets to see the picture to telephone subscribers who answered the phone when they were called.

The De Wolf News Co., distributed 200 half-sheet cards to dealers throughout the area with prominent picture and theatre credits as well as playdates.

During the current engagement of the picture, transparent display boards covering all three sides of the marquee replaced the usual attraction letters.

Here's a lobby setpiece at the Missouri, in St. Louis which was a real attractor for "The Body Snatcher". Mechanical contrivance had Karloff ghouling woman's body from a grave with cemetery to provide an atmospheric background.

THE BODY SNATCHER

Backed up by a "scream contest" street and lobby ballyhoo and extensive newspaper and radio advertising, the campaign put on to herald the opening of "The Body Snatcher" at the Missouri theatre in St. Louis is one that will be long remembered by the citizens of that city.

Manager Harry Crawford of the Missouri will also have cause to remember by virtue of a warrant served to him for disturbing the peace. An elaborate set piece placed atop the marquee emitted a howl of a lonesome dog at one second intervals. It was the noise from this ballyhoo which nearby tennants objected to which drew the complaint.

The theatre front and marquee was decorated appropriately during the current engagement of the film. A mechanical setpiece, 15 ft. square showed Karloff removing the body of a woman from a grave and was installed in the lobby well in advance of the playdate. Skulls, mummified bats and bodies also contributed to the eerie background.

An effective street ballyhoo was employed utilizing a hundred-year-old hearse filled with dummy bodies which was hauled about the city streets by two decrepit horses.

The picture opened on Valentine's Day and 25,000 novel valentine heralds were distributed illustrating a bleeding heart with Karloff strangling Lugosi and the former holding a valentine with caption, "Please give me a piece of your heart".

Black and white dash cards were posted on all city buses and trolley cars against a background of skull and crossbones.

Radio advertising included spot announcements and transcriptions and a novel "scream contest" sponsored by station WMTV. Entrants were obtained and the contestants after hearing a special Karloff recording were given the go ahead signal to scream. The winner was adjudged in the control room as the one whose screams reached the highest pitch and was given a booking on a spook show which shared program honors with the picture.

Special newspaper ads were supplied by Ben Grimm of RKO Radio's New York office.

During current engagement of "The Body Snatcher" the front of the Missouri theatre in St. Louis presented this suitable appearance, a smart attention-getter.

Ach!
those
timely
Warner
Bros!

SHOWMEN SAY IT WITH MUSIC ON "SONG TO REMEMBER"

Local Theatremen Exploit School, Library and Merchant Facilities

Promoting the unusual music score in "A Song to Remember" has resulted in outstanding tieups where alert and energetic theatremen have gone after national and local exploitation angles.

In St. Louis, in advance of the picture's engagement at the State theatre, Ted Barker, publicity director for the local Loew houses, obtained the endorsement of the Board of Education and permission to visit all high school auditoriums where a special transcription was played for the assembled students.

The transcription which ran for 15 minutes featured Dr. Sigmund Spaeth, Ben Grauer and Chopin's music.

A local tobacco wholesaler distributed 5,000 11 by 14 cards to all dealers in the area which read: "A Song to Remember"—No Cigarettes, etc. Five hundred special cards were distributed by the St. Louis News Company to newsstands and magazine dealers which were tied in with *Modern Screen* magazine.

The Aeolian Co. mailed 3,500 inserts to a select list of music lovers with theatre credits.

Numerous radio plugs were promoted over all local stations; art and stories were planted in the newspapers including a full-page color photo of the star which appeared in the Sunday *Post Dispatch;* special lobby setpieces were displayed well in advance; fifty 24-sheets were posted two weeks ahead of opening and all trolleys and buses carried two-color process cards.

New Orleans Plugs Talent Search

Working with Radio Station WWL, Vic Meyer and Gar Moore, Orpheum, New Orleans, conducted Columbia Pictures' national George Sand Memorial Talent Search in conjunction with the showing of the picture. In addition to sustaining time on the station, the contest was plugged on a daily commercial program which conducted a question and answer session.

The national Jo Copeland fashion tie-up worked in locally for a series of excellent department store windows and good-sized newspaper advertising. In the downtown section of the city, six Victor Record dealers devoted their entire windows to special displays.

Left, Nathan Wise, publicity manager, and E. Jones, manager of the RKO Capitol in Cincinnati, arranged several displays in city's important hotels, like the Netherland Plaza shown here. Right, manager Vic Meyeres of the Orpheum, New Orleans, spotted this eye-catching poster on busy Canal Street.

Other phases of the impressive campaign included a display in the main branch of the public library; a window display and newspaper ad on the Shire-Tex slacks tie-up and a 40-foot street banner.

Through the efforts of Loew's Boston division manager, Charles Kurtzman, and Joe Longo, Publicist, displays heralding the engagement of the film at Loew's State and Orpheum theatres were arranged in the 35 branches of the public library system. The displays featured material on both Chopin and Madame Sand, embellished with scene stills. Ten thousand book marks were distributed by the libraries.

Other phases of the Boston campaign included the sponsorship by radio station WBZ of the George Sand Memorial Talent Search; displays in the windows of 90 Victor Record dealers; window and newspaper advertising on the Jo Copeland fashion tie-up; window and newspaper advertising on the Shire-Tex slacks tie-up; banners on both sides of 15 magazine distributing trucks with copy tying the picture in with pictorial breaks in *Redbook* magazine; a "things to remember" shopping list inserted into parcels by a chain of grocery stores; and the sponsoring of the Dr. Sigmund Spaeth tune-tracing exploitation record on five different radio stations.

The George Sand Memorial Talent Search was co-sponsored in New Haven by Radio Station WELI in arrangements completed by Morris Rosenthal, manager, and Lou Brown, publicity director, of Loew's Poli theatre in that city.

Final judging of the contest took place on the stage of the Koli. Local prizes to the winner included a War Bond from the theatre and a necklace from a local jeweler. The winner also was entered in the national finals. The radio station plugged the contest several times a day during the run.

School Students Hear Transcription

Two New Haven high schools presented the Dr. Sigmund Spaeth tune-tracing record to students at assembly. Other phases of the campaign included "A Song to Remember" musical contest program on a local radio station; 2,000 grocery "things to remember" package stuffers; an exhibit in the public library which also distributed 3,000 bookmarks; and a number of window displays.

The playing of the Dr. Sigmund Spaeth tune-tracing record to the assembled students of a number of Springfield, Massachusetts, high schools, highlighted the exploitation campaign put on by Al Anders, manager of the Bijou theatre to herald the film's arrival in that city.

Several of the national tie-ups were developed, particularly the Victor Record tie-up, which resulted in a number of full window displays, and the Glenwear Blouse tie-up in which the picture title was prominently mentioned.

In Boston, tieup with local news distributor got neat plug for "Song To Remember" in advance of opening at the State and Orpheum theatres.

Everybody's Making Money with Murder Mysteries This Season

and *PARAMOUNT*

has the Fourth
Sensational Success
in the Current Cycle
of Suspense Thrillers
that started with
"Double Indemnity".....

SIGN THAT PLEDGE CARD!
RED CROSS DRIVE—MARCH 15-21

"Ministry Of Fear"

STARTS SENSATIONALLY AT NEW YORK PARAMOUNT

With Better-Than-"Love-a-Soldier" Business and These Superlative Reviews

"All you devotees of mystery and spy stories, hurry right around to the Paramount . . . Ingenious, tense spy story . . . Full of turbulent, headlong drama."
—N. Y. World-Telegram

"Plant yourself well in a firm seat and keep your overcoat on when you see this thriller . . . As eerie a package of mystery as has come along in quite a while . . . A thoroughly captivating tale . . . chilling . . . unusual!" —N. Y. Times

"A corker . . . Never misses . . . A sure bet for any one who likes his blood curdled . . . As good as they come!" —N. Y. Sun

"Class 'A' Thriller . . . Improved type of adult entertainment . . . Far above average!" —N. Y. Mirror

"Perfect thriller . . . Done so well it can't escape popularity." —Journal of Commerce

Starring

Ray Milland

with

MARJORIE REYNOLDS

Famous in "Holiday Inn"
Coming in "Bring On The Girls"

and Carl Esmond • Hillary Brooke
Percy Waram

Directed by

FRITZ LANG

"One of the wisest hands in these man-hunt dramas." — *Says N. Y. Telegram*

Screen Play by Seton I. Miller
From the Novel by Graham Greene,

DAN DURYEA

"Who is rapidly becoming one of Hollywood's top Villains."—*Says N.Y. Journal*

Paramount

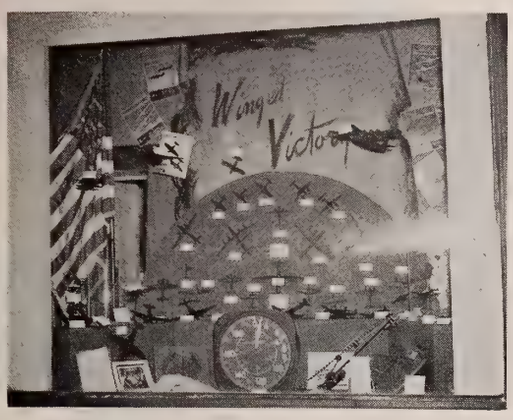
IS GREAT

at making **GREAT** books
into **GREAT** pictures

Like "For Whom the Bell Tolls," "Frenchman's Creek," "And Now Tomorrow" and "Ministry of Fear"

PRINTED IN U. S. A.

Army, Merchant Tieups Landed on "Victory"



One of the three windows promoted from R. H. White's department store in Boston, for Red King's date on "Winged Victory" at the Keith Memorial.

Well in advance of "Winged Victory" at the Keith Memorial in Boston, Red King contacted the Army and had a general meeting with the public relations officers, who agreed to work with him on the campaign. Army officers contacted all city editors regarding extra breaks because of the Army charity angle.

Tieups included the following: Coca Cola put up a street banner with picture and theatre credit and signs on their 41 trucks. The Watertown Arsenal placed window cards on 50 bulletin boards throughout the plant and put pictures and stories in their weekly house organ.

Raytheon placed window cards on bulletin boards and put pictures and stories in their four factory papers going to 16,000 employees. They also gave the theatre and picture credit on their WEEI and WBZ radio programs. Hood Rubber Company placed window cards on 60 bulletin boards and stories in their house organ and the Gillette Safety Razor Company came through with 30 window cards and "Salutes Winged Victory" copy in all their ads.

Letter Writing Contest Held For "Parkington" by Levy

Through a tieup with station WRAW, Larry Levy at Loew's Colonial, Reading, Pa., for his date on "Mrs. Parkington" arranged a letter writing contest with listeners invited to express their opinions about Greer Garson. The prizes offered were three $25 War Bonds for the three best letters.

In connection with the contest, the station took two newspaper ads and arranged displays in several war plants. Book stores were contacted and window displays arranged in addition to the distribution of bookmarks. Car cards were used profusely and counter and window displays had in restaurants, drugstores, dime stores, etc., with use of stills.

Esserman Lands Local Boy Story on "Thought of You"

Moe Esserman at the Indiana theatre, Indianapolis, recently landed a four page story with art in connection with "The Very Thought of You" and a "local boy makes good" angle.

Since the original story was written by Lionel Wiggam, a former resident of that city, the story also included a plug for the picterview with one of Wiggam's former English teachers, together with a cut of both of them. The story also included a plug for the picture, together with playdates.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

WALTER H. AHRENS
Orpheum, Des Moines, Ia.

BOB BACHMAN
Indiana, E. Chicago, Ind.

JAMES G. BELL
Penn New Castle, Pa.

IRVING BLUMBERG
Warner's Philadelphia, Pa.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

ARNOLD J. COFFEY
Carolina, Hickory, N. C.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Strand, Amsterdam, N. Y.

BOB COX
Kentucky, Lexington, Ky.

HAROLD DE GRAW
Oneonta, Oneonta, N. Y.

ARTHUR EGBERTS
Jersey City, Jersey City, N. J.

JAMES H. ESHELMAN
Paramount, St. Paul, Minn.

MOE ESSERMAN
Indiana, Indianapolis, Ind.

FRANCIS J. FAILLE
Paramount, No. Adams, Mass.

SAM FITZSIMMONS
Medina, Medina, Ohio

GEORGE FREEMAN
Poli, Springfield, Mass.

LOU HART
Glove, Gloversville, N. Y.

BILL HOCK
Ambridge, Ambridge, Pa.

BILL HOYLE
Lichtman, Washington, D. C.

NORMAN KASSEL
Essaness, Chicago, Ill.

JAMES KING
RKO Boston, Boston, Mass.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

ABE LUDACER
Park, Cleveland, Ohio

LOU MARCKS
Colonia, Norwich, N. Y.

MARIE MEYER
United Detroit, Detroit, Mich.

ERNIE MOULE
Brant, Brantford, Ont. Can.

PEARL PEARSON
Kenosha, Kenosha, Wis.

C. L. QUERRIE
Palace, Danforth, Can.

H. W. REISINGER
Loew's Dayton, Ohio

HARRY ROSE
Majestic, Bridgeport, Conn.

JOSEPH SAMARTANO
Loew's State, Providence, R. I.

JACK SANSON
State, Manchester, Conn.

CHUCK SHANNON
Columbia, Sharon, Pa.

SAM SHUBOUF
College, New Haven, Conn.

AL SIMON
RKO 105th, Cleveland, Ohio

SOL SORKIN
Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. T. STALCUP
Gem, Etowah, Tenn.

MOLLIE STICKLES
Palace, Meriden, Conn.

MIKE STRANGER
State, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

CHICK TOMPKINS
Elco, Elkhart, Ind.

REYNOLD WALLACH
Schine's, Cumberland, Md.

NATHAN WISE
RKO Palace, Cincinnati, Ohio

CHARLES ZINN
State, Minneapolis, Minn.

Civic Tieup Gives "Canteen" Strong Sendoff in Newport

All-out civic cooperation, embracing Mayor McCauley, the Red Cross, the USO, and various volunteer committees of Newport, R. I., combined to give Warner's "Hollywood Canteen" an opening sendoff unusual for a city of that size.

Twenty USO Canteen hostesses, selected as the most popular, were escorted to the Opera House on the opening night by servicemen partners.

Preceding the opening, a dinner party was given by war mothers to the elected USO girls and their escorts.

A contingent of soldiers, sailors and marines attended the opening, parading to the theatre in jeeps, and a local war hero addressed the audience from the stage as the honored guest of the occasion.

For additional public attention, a 40x60 blowup of a telegram from Bette Davis to local canteen workers was displayed throughout the city, and the five-story USO Building, visited by more than 5,000 persons daily, played "Hollywood Canteen" transcriptions every half-hour on the opening day.

Motors cars also carried banners reading: "En route to 'Hollywood Canteen'."

Overcomes Lineage Problem On "Hollywood Canteen"

Jesse D. Fine, manager of the Grand theatre, Evansville, Ind., didn't let the amusement page lineage problem stump him in connection with "Hollywood Canteen."

Jesse just took a series of one-column three-inch ads and scattered them throughout the pages of Evansville's two newspapers. Each ad carried a different plug, such as "See Large Ad on Page 9," "Hear Cole Porter's 'Don't Fence Me In'," "Biggest Ever," etc.

Glase Issues Bulletin

Paul E. Glase, Embassy theatre, Reading, Pa., issued his annual record of stage, screen and radio entertainers who died in the past year, as a supplement to The Playgoer, house bulletin for the Embassy. Glase has been issuing this anniversary bulletin every January for many years, compiling the data from his theatrical library.

DISPLAY ADVERTISING FROM ROUND TABLE MEMBERS

Charles B. Taylor, director of advertising and publicity for Shea's, Buffalo, N. Y., created this smart directory layout which appeared in local papers on Valentine's Day.

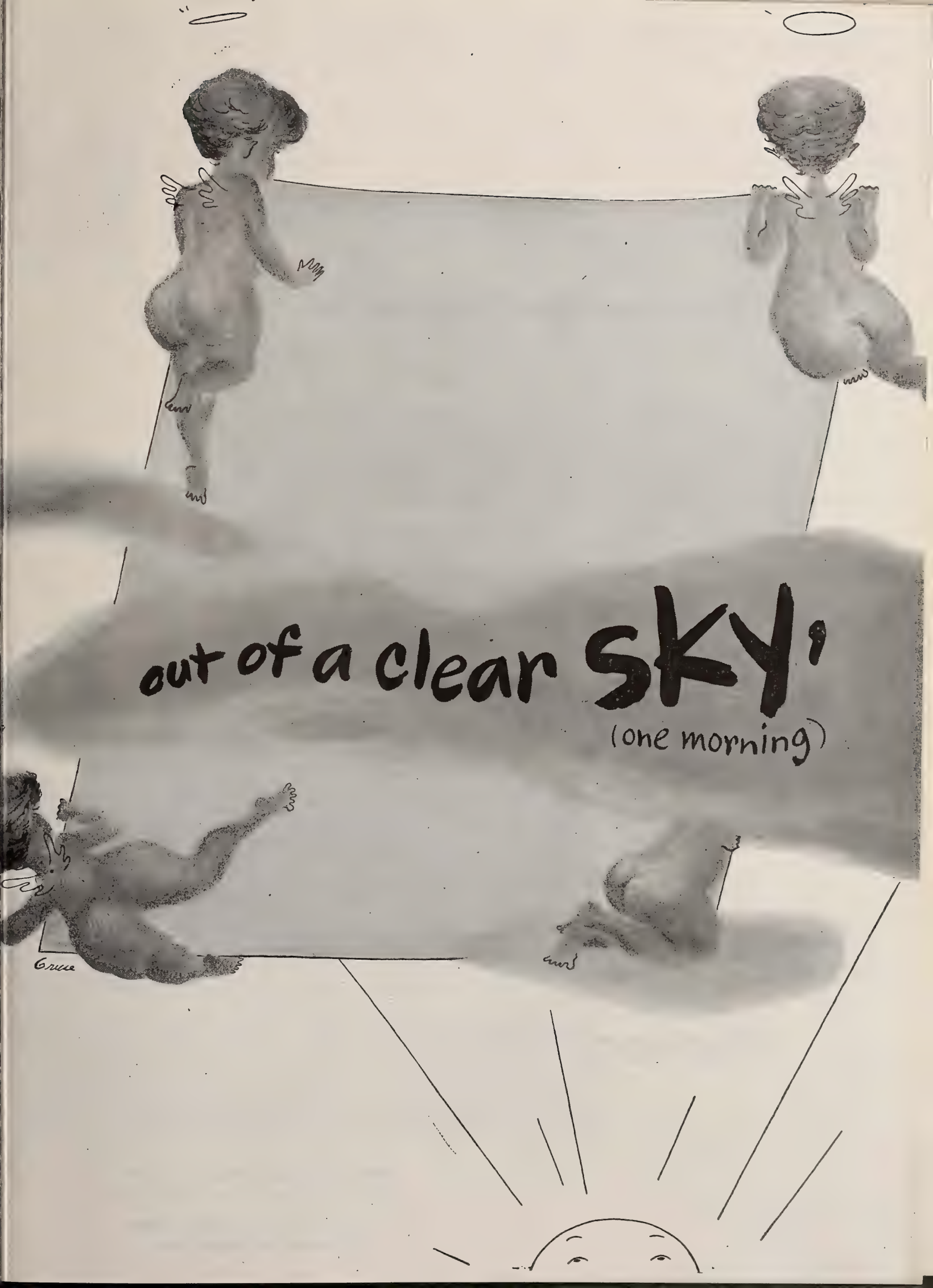
Intrigue and drama are highlighted in this drawing by Ben Adler prepared for George Kelly, Warner advertising manager in New Jersey.

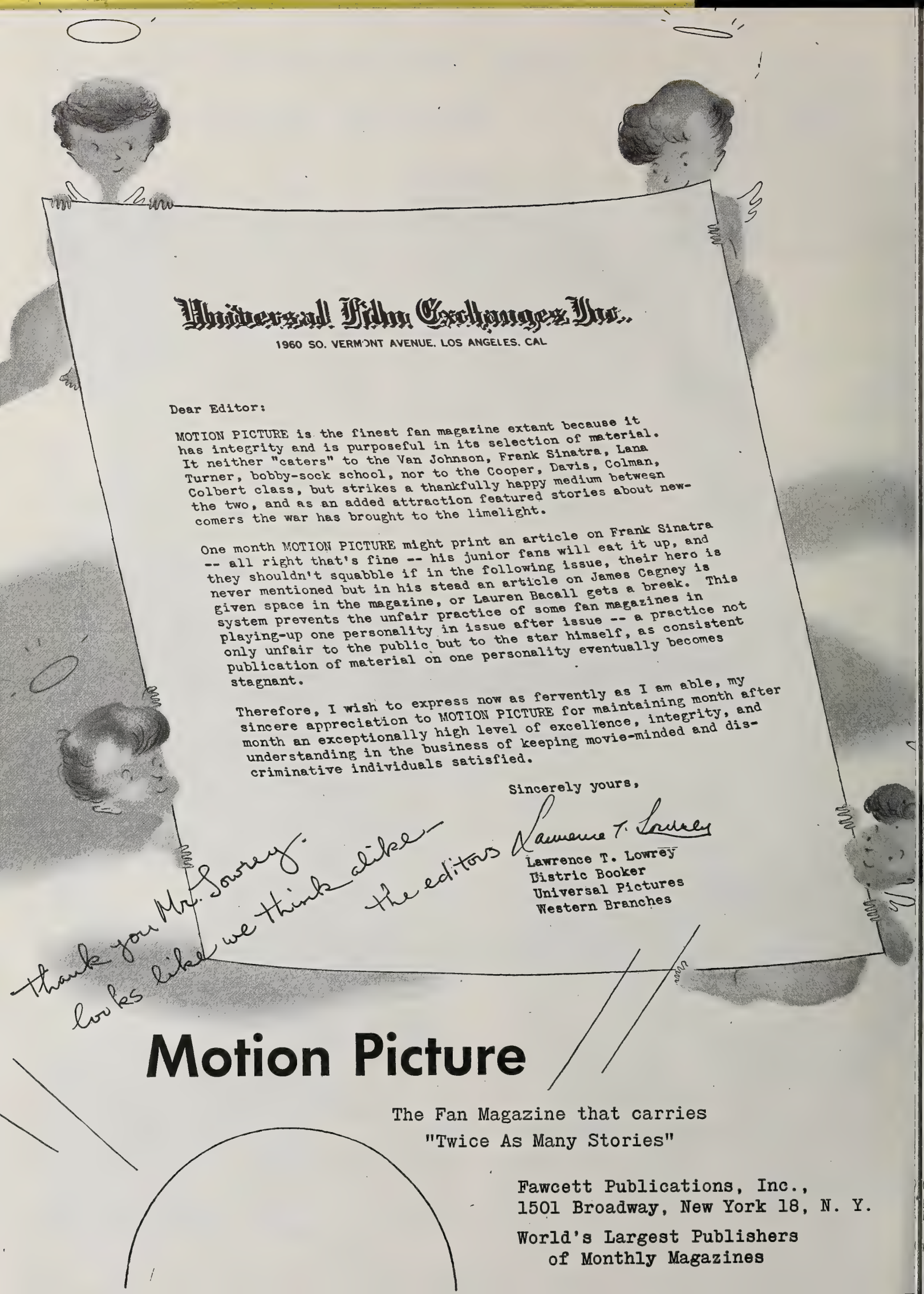
Walter Ahrens, RKO Orpheum, D Moines, designed his own layouts to s recent engagement of "Together Agai

Patriotic background and star heads a employed here to focus attention on "He Come the Waves" at Warner theatres Philadelphia by Irv Blumberg, ad head.

Charles Zinn, manager of the State, Minneapolis, tried to remove the "war stigma" in this novel display ad on "30 Seconds Over Tokyo". Personal endorsement and emphasis on romance helped, he reports.

This smart looking layout with title in reverse and strong catch co was created by Marie Meyer of United Detroit theatres to promo "None But the Lonely Heart".


out of a clear SKY!
(one morning)
Bruce



Universal Film Exchanges Inc.

1960 SO. VERMONT AVENUE, LOS ANGELES, CAL

Dear Editor:

MOTION PICTURE is the finest fan magazine extant because it has integrity and is purposeful in its selection of material. It neither "caters" to the Van Johnson, Frank Sinatra, Lana Turner, bobby-sock school, nor to the Cooper, Davis, Colman, Colbert class, but strikes a thankfully happy medium between the two, and as an added attraction featured stories about newcomers the war has brought to the limelight.

One month MOTION PICTURE might print an article on Frank Sinatra -- all right that's fine -- his junior fans will eat it up, and they shouldn't squabble if in the following issue, their hero is never mentioned but in his stead an article on James Cagney is given space in the magazine, or Lauren Bacall gets a break. This system prevents the unfair practice of some fan magazines in playing-up one personality in issue after issue -- a practice not only unfair to the public but to the star himself, as consistent publication of material on one personality eventually becomes stagnant.

Therefore, I wish to express now as fervently as I am able, my sincere appreciation to MOTION PICTURE for maintaining month after month an exceptionally high level of excellence, integrity, and understanding in the business of keeping movie-minded and discriminative individuals satisfied.

Sincerely yours,

Lawrence T. Lowrey

Lawrence T. Lowrey
Distric Booker
Universal Pictures
Western Branches

thank you Mr. Lowrey.
looks like we think alike —
the editors

Motion Picture

The Fan Magazine that carries
"Twice As Many Stories"

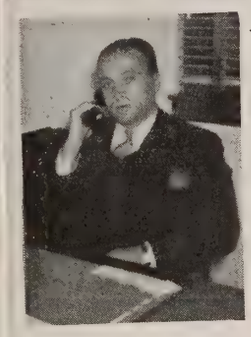
Fawcett Publications, Inc.,
1501 Broadway, New York 18, N. Y.

World's Largest Publishers
of Monthly Magazines

SHOWMEN PERSONALS

Famous Players' Manager Started as Usher

Celebrating his sixteenth year in showbusiness, Albert Perly at the Midtown theatre in Toronto began with an usher's position at the Famous Players' Tivoli in Hamilton, under the leadership of Len Bishop. Remaining there for three years, Al left to join Bishop at the Capitol in Hamilton, having been promoted to the post of chief of service.



After various promotions Perly was made manager of the Kenwood in Toronto, which was operated by Twentieth Century Circuit in London, Ont., and remained there for three years, his next move being to the Centre in London and thence to the Community in Hamilton. After a period at this post, Albert moved to the Midtown.

Scott Has Spent Entire Career in Kentucky

Leon B. Scott is part owner and manager of the Schine Margie Grand in Harlan, Ky., having started in the business in 1922 at Justell, Ky., as advertising boy, sweeping out the theatre, etc. Leon says he has done practically everything around the theatre during the years and the houses he has been connected with during this period were the Margie Grand; Liberty and Weddington theatres in Pikesville, Ky. and the Movie-house in Betsy Lane, Ky.

Levy Reprints Tokyo Story

Larry Levy, manager of Loew's theatre, Reading, Pa., went back in the *Reading Eagle* newspaper files to April 18, 1942, to find a front page that fitted his idea of a good "extra" to reprint for "Thirty Seconds Over Tokyo." He convinced the newspaper executives that a reprint was in order. The full page was run off and distributed. In addition, Levy built up an imposing front and distributed window cards in strategic locations.

In New Posts: Louis H. Butts, Jr., Vogue theatre, Baltimore, Md. Harold Mortin, Loew's State, Syracuse, N. Y. Ev Seibel, assistant advertising director, Minnesota Amusement Co., Minneapolis. George Wood, Warner exploiteer, St. Louis. W. E. Waring has opened the Doll, Jonesboro, Ill.

Evan Thompson, city manager, Reade's Theatres, Plainfield, N. J. Allan Lewis, Regis and Viola, Philadelphia. Joseph Printece, Colonial theatre, Egg Harbor, N. J. John Roach, district manager, Warner's west and northwest Philadelphia theatres. John Latimer, Ardmore theatre, Philadelphia.

William Davison, Waverly, Philadelphia. Larry Cowen, Proctor's, Troy, N. Y. Milton Schosberg, assistant general manager Fabian Theatres, Staten Island. Joseph Stowell, Warner's Lincoln, Sid Sommer, Troy, Vic Bunze, Warner's American, Jack Swartout, Griswold, all in Troy, N. Y.

Carl Rogers, Loew's Broad, Columbus. Harry Klotz, Loew's, Canton. Steve Toth, Loew's Esquire, Toledo. Walter Kessler, Loew's, Akron, Ohio. John F. Rogers, Center, Norfolk, Va. J. D. Deal, Carolina, Burlington, N. C. William Heiss, RKO Palace, Cleveland.

Harold Eystone, Apollo, Kansas City, Mo. H. D. Carroll, Esquire, Kansas City. Gus Rose, Gladstone, Kansas City. Ben Rosenberg, home office representative, M & P Theatres, Boston. Max Nayer, Metropolitan; Harry Goldberg, Olympia, and Henry Kalis, Modern, all in Boston.

Malcolm L. Purnell, National, Greensboro, N. C. Don Geddes, city manager, Evergreen theatre, Wenatchee, Wash. Rudy C. Schroeder, Trenton, Trenton, Mich. Clarence Koppin, Oriole, Detroit. Lon Johnson, Highland Park, Highland Park, Mich. Frank B. Hall, Lowewood, Detroit.

Leo Goldman, Warner's Savoy, Newark, N. J. Edward Lenahan, Monticello, Jersey City, N. J.

Happy Birthday: Sidney Seckler, Harold Gustafson, Jack K. Randall, Clarence E. Watson, Kenneth Vohs, Al Unger, F. A. Williams, Sim E. Heller, Sidney Feder, S. H. Horowitz, Leo Raelson, Jewel B. Callaham, Dave Schiller, William B. Busay, George Foster, Joseph L. Parrott.

William C. Keating, E. M. Jennings, Emory T. Warner, Kenneth R. Davis, Louis Gianazza, Kenneth C. Mead, Rockey T. Newton, Les Bowser, John Willadsen, Clarence E. Fish, Sam Abrams, Albert E. Brown, Charles L. Hyde, Cecil W. Curtis.

Don R. Stevenson, Vern Austin, Victor G. Geisel, Joe Palumbo, Samuel Sposato, William F. O'Brien, Ed Lamoureux, Herschel A. Wheeler. Carroll M. Bradley, Jack Wright, C. H. Simpson.

Junior Showmen: Jacquelyn Louise on January 26 to Cpl. and Mrs. Harold Heller. The proud daddy was former manager of the RKO Dyker theatre, Brooklyn.

Thomas Started in Silent Era

Damon Ireland Thomas, who manages the Lincoln in Charlestown, N. C., started out in the days of silent pictures, working around the New Orleans exchanges, renting such productions as William S. Hart, etc., and roadshowing them in small theatres in lumber camps.

Seeing a bright future for good negro pictures, Thomas roadshowed these silent pictures, visiting every state that operated negro theatres with the star in person and did very well. It was while exploiting one of these pictures that Thomas met Milton Starr, owner and operator of the Lincoln and Bijou theatres in Nashville. Mr. Starr engaged Thomas as manager of the Lincoln and as the chain expanded from two to its present 45 theatres, the Round Tabler grew with it.

Lehmann Was Song Plugger, Now Manager for Fabian

Anthony T. Lehmann, house manager for Fabian at the State theatre, Middletown, N. Y. Having started as a song plugger in 1914, Tony later became a government inspector in brass and bronze during the last war. From 1919 to 1922, he worked in night clubs around Toledo and Detroit and in the latter year formed a singing trio known as Haynes, Lehmann and Kaiser, the Three Little Playmates. The boys played various circuits and in 1930 Tony went to Middletown at the Paramount theatre as assistant manager. In 1943, Lehmann returned to theatre business at his present post.

By Staff Photographer

OUT-OF-TOWN VISITORS to New York, last week, included M.-G.-M. field exploiteers pictured at the Round Table office. Left to right are Dewey Bloom, Toronto; Charles Dietz, Detroit; Charles Baron, Pittsburgh, and William Green, Chicago.

APPLICATION FOR MEMBERSHIP

MANAGERS' ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees

Batschelet Boosts "Lake Placid" In Denver

Newspaper and radio coverage, music store tie-in promotion, as well as elaborate lobby and front displays heralded the opening, "Lake Placid Serenade," at the Paramount theatre, Denver, Colorado. The campaign is credited to Ralph J. Batschelet, manager.

Copy and stills in a local music store, which gave over its entire window to highlight the film, featured 11 x 14 action photos of Vera Hruba Ralston and a large cutout in the background.

The newspaper campaign included large display advertisements, and the copy line was "Dazzling New Fun."

Special civic permission was obtained for announcements over public address systems at Evergreen in the mountains and on city park lakes, which hailed the coming attraction, and gave theatre and playdate credit.

Sports stores featured stills of Miss Ralston, former Czechoslovak figure-skating champion, with a display of sportswear equipment.

Lobby displays were set up three weeks in advance of opening. To accent the atmosphere of Lake Placid, real pine boughs were placed around the marquee of the theatre. Front and lobby promotion directed attention to the "First Musical Comedy Sensation of 1945!" and featured fun, music, and ice specialty numbers.

Forty spot announcements were utilized over radio station KMYR and a radio campaign was conducted over stations KOA and KMYR, to promote the film.

La Voy to Air Unit

Marine First Lieutenant J. Howard LaVoy, former manager of the Sparks Circuit, Nevada, is scheduled to join a Leatherneck air unit as executive officer. La Voy recently returned from the Central Pacific area where he has flown in 25 combat missions.

Schechter Manager of WB Hartford Theatre

Samuel Schechter, manager of Warner's Colonial theatre, Hartford, Conn., started with a harmonica group doing a vaudeville act. The band was a cooperative group called "Cappy Barra Harmonica Ensemble." With this band, Sam appeared on the major networks, at the Radio City Music Hall theatres from coast to coast and in the picture "Mad About Music", starring Deanne Durbin.

Later Sam did a "single" at various night clubs and then having a hankering for the theatre, in April of 1944, he called on Dan Finn, Warner district manager in New Haven, and started as a manager in training at the Strand in Hartford. Under Jim McCarthy, Schechter learned the ropes and on August 24, 1944, when an opening presented itself at the Colonial, he was given the manager's post.

Valotta Manages House In His Home Town

Dominick M. Valotta manages the Richmond theatre, North Adams, Mass., and was born in that city on June 17, 1914. Dom started in showbusiness on the ground floor, as an usher in 1929 at the Richmond, which was then owned and operated independently by B. M. Taylor.

After four years Valotta joined the Paramount staff in the same town. At this point, he left the theatre business for a couple of years and then returned to the Richmond, which was then owned and operated by Western Mass. Theatres Inc. In 1942, Valotta left and was actively engaged in war work until the fall of 1944, when he returned to manage his present house.

By Staff Photographer

VISITORS to the Round Table look over some recent campaigns submitted by the men in the field. Pictured, left to right: Cliff Loth, Uptown theatre; Joseph R. Springer and Mike Siegel of the Century Circuit, all New Yorkers.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

Address all entries to:

Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Screens Short, Promotes Co-op Ad

R. J. Baker, manager of the Majestic theatre, Centerville, Ohio, arranged a special showing of the W. A. C. documentary film, "What's Your Name" for all essential war workers in the area. The screening was arranged on Sunday morning at 9:30. The local War Manpower Commission ran a full-page ad announcing the show and arranged for sale of tickets at factories.

ANOTHER LAUREL FOR "THE SUSPECT"
and Universal is quite happy about it!

"One of his (Laughton's) best roles"...
Time Magazine

"Universal' 'The Suspect a psycholog-ical killer-diller"...
Walter Winchell

LIFE

MAGAZINE SELECTS "THE SUSPECT" AS THE MOVIE OF THE WEEK, ISSUE OF FEBRUARY 19th

"Grade-A spine thriller"
New York Daily News

"A strangely gripping story"...
Liberty Magazine

"No matter what movies 1945 brings, 'The Suspect' will be one of the best"...
Virginia Vale, Western Newspaper Union

Charles LAUGHTON · Ella RAINES
in
The SUSPECT
with DEAN HARENS
STANLEY C. RIDGES · HENRY DANIELL · ROSALIND IVAN
Screen Play by Bertram Millhauser · Adaptation by Arthur T. Horman from a novel by James Ronald
Directed by ROBERT SIODMAK · Produced by ISLIN AUSTER · A UNIVERSAL PICTURE

WATCH FOR THE PRESS BOOK! USE IT! RED CROSS DRIVE—MARCH 15-21

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

AKELEY SINGLE SYSTEM NEWSREEL SOUND Recording Camera, modernized WE type; filtered flywheel; new variable intensity Galvanometer; portable amplifier; two 1000' magazines; 40/50/75 mm. Astro F2.3 lenses with matched finder lenses; friction head tripod; 12V motor; power supply; RCA 50A microphone; all new cases and cables. Original cost $10,000, with added new equipment represents $13,000 value, special at $6,995; Duplex 35/16 Reduction Printer, $2,250. Send for list of recording and laboratory equipment. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 to 100 OR 1 to 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

SIGN PAINTING

SIGN PAINTING: EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago, 51.

NEW EQUIPMENT

HAND OPERATED AUTOMATICKET MACHINES, three unit, $155; four unit, $185; five unit, $210; (plus excise) Johnson Coinmeters $110; silver screen coating, $8.95 gal.; handsome Sand Urns, $8.95; complete Stage Settings, $95.00 up; soundman's Test Instruments, $28.40; Army surplus RCA PA systems, $125; Flextone washable soundscreens, 30½c sq. ft.; 5/16" curtain cable, 13c ft. Send for Spring Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

FOR SALE TWO POWERS PROJECTORS (LESS motors) with almost new low-intensity automatic Strong Lamps equipped with RCA Sound complete. Two almost new Wenzel Projectors with Wenzel Sound equipment complete with double control panel. Two Westinghouse Rectifiers DC. One Rheostat with slate front volt and ammeter mounted. DC automatic Rewind enclosed, less motor. $1,500 for the lot. One standard DeVry movie Camera with tripod, $50. H. H. ROBEY, Spencer, W. Va.

FOREST TWIN 65 RECTIFIER, $150; PEERLESS Magnarc Motor, rebuilt, $39.50; Candy Machine, $98.50; Advance Cornpopper, $98.50; 1000W electric Heaters, $7.95; Suprex 50A Generators, rebuilt, $397.50. Come to New York—make your selection here—enough equipment for 10 theatres. Complete Simplex rebuilt Sound Projection including lenses, lamphouses and soundscreen, $1,500. S. O. S. CINEMA SUPPLY CORP., New York 18.

BELL & HOWELL 16mm. AUDITORIUM SOUND Projector, 1000-1200 watt, separate amplifier, 30 watt will operate dual Projectors, 2 cases, cables, reels, screen. Ampro 16mm. sound Projector, extra pair Torpedo Speakers, extra Amplifier. Pair DeVry 35mm. sound Projectors, Amplifier, Converter, 6 Lenses, Cables, extra $475. CAMERA MART, 70 West 45th St., New York City.

FOR SALE SEVERAL THOUSAND OPAL MARquee Letters and Frames, including numbers and word plates, both flat and round type letters, average 13" frame. BOX 1833, MOTION PICTURE HERALD.

500 HEYWOOD-WAKEFIELD INSERTED PANEL heavy back, box spring cushion Chairs, excellent condition, $5.95; 200 Irwin inserted panel heavy back, squab cushion Chairs, excellent as is, $4.75; 565 American Chairs, recently reupholstered, prewar quality leatherette 7-ply panel backs, box spring cushions, $7.50; 700 American veneer chairs 3-ply backs and seats, reconditioned, $4.50; Aislelites, $2.97; 50" good quality lightweight leatherette, 100 yard rolls, $1.25; cut lengths $1.37½ yard. Wire us now. S. O. S. CINEMA SUPPLY CORP., New York 18.

POSITIONS WANTED

PROJECTIONIST, EXPERIENCED, DESIRES POsition in Southern California area. Age 29, married, draft exempt. Available immediately. BOX 1834, MOTION PICTURE HERALD.

PROJECTIONIST — FULLY EXPERIENCED RCA, WE equipment. Willing to assist or take over entire projection job. Age 38, 4F (uses earphone). Will go any town of over 5,000 population. Write, telegraph! MILTON FAVROW, c/o Columbia Hotel, Grand Forks, N. D.

THEATRE MANAGER—FULLY EXPERIENCED—stage—pictures. Best references. Would lease. Washington or Oregon. BOX 1829, MOTION PICTURE HERALD.

THEATRES

WANTED — THEATRE IN SMALL KENTUCKY, Ohio, Indiana or Tennessee Town. Write BOX 4032, University Kentucky, Lexington, Ky.

WILL BUY OR LEASE THEATRE, CAPACITY 600, within radius 25 miles New York City. BOX 1831, MOTION PICTURE HERALD.

FOR SALE—THEATRE SMALL TOWN, POPULAtion 1,000. Central Pennsylvania, 314 seats, open now 6 nights, 3 changes, price $5,500. BOX 1832, MOTION PICTURE HERALD.

PRIVATE PARTY WANTS THEATRE, TOWN OF 1700 or over. Northwestern New York State near Albany, Syracuse, Buffalo, Rochester. Write L. BRANIGAN, 1234 32nd St., Des Moines, Ia.

WANTED TO BUY THEATRE IN TOWN OF about 1200 population direct from owner in Colorado, Idaho, Montana or Wyoming. Give details. BOX 1830, MOTION PICTURE HERALD.

SERVICES

FIRE EXTINGUISHERS AND DOOR CLOSERS, ALL types, all sizes. MINNESOTA FIRE EXTINGUISHER CO., 2476 University Avenue, St. Paul, 4, Minn.

DATA SETTING SOUND LENSES—FILM $1.75. WESLEY TROUT, Engineer, Enid, Okla.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry. $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE SHOOTING - CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

NBC Says Trailer Use in Promotion Aided Programs

A National Broadcasting Company official told 400 advertising and radio executives, program sponsors and the trade press last Thursday that its initial use of theatre screens for promotional purposes had proved successful.

At a luncheon at the Waldorf-Astoria Hotel, New York, Charles P. Hammond, director of advertising and promotion, explained the exhibit of NBC's "Parade of Stars" newspaper, display, screen and direct mail promotion campaign which the network and its affiliated stations executed in 1944 in support of its top programs.

For the first time in the annual "Parade of Stars" promotion, Mr. Hammond said NBC supported its affiliates' local activities with an eight-week film trailer campaign. As a feature of the luncheon, the trailers were screened and results of this phase of the promotion reported, showing that the trailers were seen in 726 theatres by more than 28,000,000 people in 111 station cities having a population of 22,000,000.

Each trailer carried two tiein reminders: "See NBC stars at this theatre. Listen to them over NBC" and "See these stars at this theatre." This was the first time a major network had used motion picture theatres so extensively in advertising promotion.

Mr. Hammond pointed out that NBC made a survey of its theatre promotion and found that 70 per cent of the film audiences seeing the trailers identified the names of the stars and NBC programs and the local station call letters.

On-the-air promotion by NBC and its stations amounted to $432,245, based on the lowest station rates. Approximately 1,500,000 lines of advertising in newspapers were placed; 18,465 car cards, 408 window and other displays, 459 billboards and 407 direct-mail pieces were used.

The "Parade of Stars" exhibit will be shown by NBC at the Palmer House in Chicago, February 21, and at the Beverly Hills Hotel, Beverly Hills, Cal., April 9.

Film Engineers Hear Talk on Films for 16mm Projector

Under the auspices of the Society of Motion Picture Engineers, Lieutenant Howard T. Souther, Signal Corps Photographic Center, Astoria, L. I., and John Maurer of J. A. Maurer, Inc., Long Island City, N. Y., spoke at the Hotel Pennsylvania, New York, Feb. 21, under the general topic of "Precision Test Films for 16mm Projectors." The latest "War Film Communique" was shown.

Jimmy Walker Elected President Of Majestic Records, Inc.

James J. Walker, former Mayor of New York, has been elected president of Majestic Records, Inc., it was announced by Eugene A. Tracey, board chairman of the company and president of the parent organization, Majestic Radio and Television Corporation. Mr. Walker previously had been elected a member of the board of directors.

CHIEF ENGINEER

Intimate knowledge of motion picture camera, projector and sound head design.

Capable of assuming complete charge of design and material selection for production manufacture of 35 mm. cameras and 16 mm. sound projectors.

Present capacity 100% government contracts. Post-war program of identical products.

SALARY OPEN

Write Box 274

CROMWELL ADVERTISING AGENCY, INC.

122 East 42d St., N. Y. 17

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Salty O'Rourke

Paramount—Alan Ladd Goes Gunning Again

After putting aside his pistol to play the doctor in "And Now Tomorrow," Alan Ladd gets back into armed action in a horse-racing melodrama that promises to supersede "This Gun for Hire" as the film that comes to mind when the name of Ladd is mentioned. With the race-deprived public ripe for a realistic picture about horse racing, and with Ladd again portraying a character not averse to enforcing his will at gun point, "Salty O'Rourke" appears destined for a career of extended runs.

The story and screenplay by Milton Holmes provide the star with a role that combines the best qualities of all those he has had in past pictures. At the start he is presented as a smoothie who lives without working but has become obligated, by an absconding partner, to pay a gangster $20,000. He is given 30 days in which to do so, and he pawns his possessions to get a stake with which to buy a fast horse which is for sale cheap because nobody can ride it. He makes a shady deal with a jockey who has been ruled off American tracks and brings the boy back from Mexico to master the horse and ride him, under an assumed name, in a $50,000 handicap. Within this framework the story follows unfamiliar channels, and the ending, which involves fatal recourse to the pistol, three times, does not conform to formula or expectation.

Ladd's performance is the best he has given, and it is closely pressed for excellence by that of Stanley Clements as the crooked jockey. William Demarest as a horse trainer and Bruce Cabot as a blandly vicious gangster are similarly impressive.

Unlike most pictures purporting to depict the American race track, this one gets down to fundamentals and presents matters as they are, without allusion to rich traditions of sportsmanship, Kentucky Colonels, mortgaged plantations, magnolias, mint juleps or other stereotyped material. Not even in its handling of the big race does it follow precedent, and by departing from pattern it gives that even more impact than it could have had in straight treatment. This is, first and last, a story about some people of the kind who make horse racing their business—not their sport, hobby or avocation—and it is, therefore, first-rate melodrama that does not require familiarity with, or interest in horse-racing on the part of its audience.

To producer E. D. Leshin, for fashioning a production that presents Ladd in the type of role his public demands of him, and to Raoul Walsh for obtaining by his direction a maximum of performance from his cast and entertainment from his material, trade and public owe praise.

Tradeshown at the Ambassador Hotel theatre, Los Angeles. Reviewer's Rating: Excellent—THALIA BELL.

Release date, Block 4. Running time, 98 min. PCA No. 10647. General audience classification.

Salty O'Rourke.....Alan Ladd
Barbara Brooks.....Gail Russell
Johnny Cate.....Stanley Clements
William Demarest, Bruce Cabot, Spring Byington, Darryl Hickman, Rex Williams, Don Zelaya, Lester Matthews, Marjorie Woodworth, David Clyde.

A Song for Miss Julie

Republic—Musical with Ballet

Pleasing songs and colorful dances are scattered effectively throughout this film. The musical numbers are presented in striking settings and offer sentimental songs and ballet and interpretive dancing.

The story concerns two enterprising playwrights who go South in search of material on a Southern gentleman of the gay '50s. They encounter difficulties in finding the correct story but eventually succeed in obtaining his diary. Their musical comedy is a sensation on Broadway and one of the playwrights falls in love with a great-granddaughter of the Southern gentleman.

Alicia Markova and Anton Dolin of the Ballet Theatre are presented for the first time on the screen, and their interpretation of the music enhances the appeal of the picture. "Bayou Calls," by Del Cleveland, with lyrics by Marla Shelton, is an outstanding number. Another pleasing ballad is "I Love to Remember," by Lou Herscher, with lyrics by Marla Shelton.

The marquee value of the principal players is slight, but good performances are rendered by Shirley Ross, Jane Farrar and Cheryl Walker. Barton Hepburn and Roger Clark, as the playwrights, are good in their portrayals. William Rowland and Carley Harriman are the co-producers, the former also directing.

Seen in the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, February 19, 1945. Running time, 69 min. PCA No. 10527. General audience classification.

Valerie.....Shirley Ross
George Kimbro.....Barton Hepburn
Julie.....Jane Farrar
Rogert Clark, Cheryl Walker, Elizabeth Risdon, Lillian Randolph, Peter Garey, Rene Riano, Harry Crocker, The Roberto's, Vivian Fay, Alicia Markova and Anton Dolin.

Docks of New York

Monogram—East Side Kids

One of the best of the "East Side Kids" series to come from Sam Katzman and Jack Dietz, producers, this film captures interest in the opening scenes and holds it to the end.

Harvey Gates has written a screenplay of higher entertainment value than that generally provided for this type of picture, and his dialogue gets plenty of chuckles.

The Kids stumble into a complicated international situation when they find a valuable diamond necklace in an alley. Later events disclose that the necklace belongs to a refugee princess living incognito in the rooming house run by the mother of one of the Kids. The princess' cousin has designs not only upon the necklace, but upon the princess' throne as well. He plots to steal the jewels and murder the princess, but is thwarted at every turn by the Kids.

Leo Gorcey and Huntz Hall furnish most of the comedy, of which there is much and to spare. Cy Kendall distinguishes himself in the role of an international killer. Wallace Fox directed.

Seen at the Campus theatre, Hollywood, where the audience seemed well pleased. Reviewer's Rating: Good.—T. B.

Release date, not set. Running time, 62 min. PCA No. 10706. General audience classification.

Muggs.....Leo Gorcey
Glimpy.....Huntz Hall
Skinny.....Billy Benedict
Bud Gorman, Gloria Pope, Carlyle Blackwell, Jr., George Meeker, Betty Blythe, Pierre Watkin, Joy Reese, Cy Kendall, Maurice St. Clair.

The Unseen

Paramount—Chills by Night

With a title recalling "The Uninvited," in which Gail Russell had her first important screen role, this latest Paramount mystery should benefit from the success of its predecessor. Miss Russell, heading a cast that includes Joel McCrea and Herbert Marshall, once again plays a young girl caught in a tangle of weird and terrifying circumstances. While the elements of fear and mystery have been compounded for consistent audience interest, final explanations are weak.

Two youngsters, Nona Griffith and Richard Lyon, frequently steal the spotlight from the principals with piquant roles and unaffected performances. They are the lively charges of a young governess who takes over her duties in a strange house on a dark street shortly after the murder of an old woman nearby. The house next door has been boarded up for years, but lights are said to shine through the cracks at night. The children know more of the mystery than they will tell, the little girl fearing reprisal from her inscrutable brother, who takes an active part in events for pocket money.

Their father will do nothing to allay the young woman's fear and suspicion until the former governess is found murdered. Then murders, explanations and a romantic solution follow in short order.

Intelligent production by John Houseman and capable direction by Lewis Allen make for several exciting sequences. But the plot—a matter of first importance to the mystery fan—has not been so carefully planned and worked out.

Ethel Lina White wrote the novel which was adapted for the screen by Hagar Wilde and Ken Englund. Wilde and Raymond Chandler collaborated on the screenplay.

Seen in a New York projection room. Reviewer's Rating: Average.—E. A. CUNNINGHAM.

Release date, Block 4. Running time, 81 min. PCA No. 10180. General audience classification.

Elizabeth Howard.....Gail Russell
David Fielding.....Joel McCrea
Herbert Marshall, Nora Griffith, Richard Lyon, Phyllis Brooks, Isobel Elsom, Norman Lloyd, Mikhail Rasumny, Elizabeth Risdon, Tom Tully, Victoria Horne, Mary Field.

Flight from Folly

Warner Bros. (British) — **Pat Kirkwood's Debut**

Essaying an easy initial step in a career destined —according to authorities as competent as Max Milder and Ben Goetz—to lead her to a Hollywood crown, Miss Pat Kirkwood, much admired song and dance artist of London's West End stage, herein makes her bow to the screen.

Charged with the all-important duty of guiding novitiate Kirkwood in her first motion picture endeavor, director Herbert Mason exhibits exemplary tact. Within the all-too-narrow limits of Britain's wartime resources he has compounded a musical which permits the young lady to display many of her acknowledged talents and charms. Miss Kirkwood can dance, sing, appear arch, coy, forthright, or just plumb crazy, as you will.

Maybe it was at the instance of someone other than director Mason that the piece is adorned also by contributions from actors of considerable accomplishment like A. E. Matthews, Charles Goldner, Sydney Howard, Jean Gillie; Howard turning in a joyous Benchleyesque caricature of up-to-the-minute psychiatry. Discreet though the experienced quartette clearly aimed to be, their performances couldn't help but reveal certain kinks in the as-yet-unmatured armour of the Kirkwood proficiency.

Also, there falls once more to be recorded that lamentable but seemingly inevitable circumstance that England's producers simply don't know how to dress their stars. Maybe that's just another of the dire consequences of war.

Nevertheless the picture—such is the Kirkwood following this side—will be a wow in Britain's neighborhood theatres. American showmen will do well to note the phenomenon when the picture crosses the Atlantic; for Miss Kirkwood, quite definitely, is Hollywood-bound.

Seen at the trade show in Studio One, London. Reviewer's Rating: Good.—PETER BURNUP.

Release date, not set. Running time, 94 min. Adult audience classification (British).

Clinton Clay ..... Hugh Sinclair
Sue Brown ..... Pat Kirkwood
Sydney Howard, Jean Gillie, A. E. Matthews, Tamara Desni, Marion Spencer, Leslie Bradley, Charles Goldner.

Waterloo Road

Gainsborough - G. F. D. — **Cockney Loves and Laughs**

Entirely without pretentiousness, but with sincerity and convincing competence, writer-director Sidney Gilliat turns in as nice a piece of movie as we have seen these many days.

It's a tale of the meannesses and braveries, the loves and near-loves of the little people of London's back streets. And it's set, moreover, against the background of the Great Blitz which, in less accomplished hands than those of Mr. Gilliat, would prove an inevitable deterrent to British filmgoers; heartily sick as they are of the unctuous, self-conscious, patronizing efforts of the native documentarians towards Cockney demeanour in that time of great trial.

It's one of Mr. Gilliat's minor merits in this picture that he puts those same documentarians precisely in their place. Where they have been solemnly earnest he just lets his people laugh, or sob, or jitter at their tribulations; which is the way recognizable humans—including those same much-picturized Cockneys—have.

Also, there is a first-rate story which moves in exciting crescendo (rare be it confessed in latter-day British productions) to a satisfying, exhilirating, climax.

There's a theme underlying it all. The London boy called into the Army wants his girl-wife to have a baby. She, like countless others, dreads a baby coming when her husband may be dead in battle. That's one of those sociological things currently giving concern to the thoughtful, not only in Britain but, it is presumed, elsewhere. But the picture's motive never becomes boringly insistent. It's overwhelmed, in fact, by the clash of incident on incident. Hero hears his wife is carrying on with a flash slicker; goes absent-without-leave; chases the ambitious seducer through the purlieus—the pin-table saloons, the pubs, the dance-halls—of their neighborhood; ends up in a fight which is warranted to get the customers on their toes wherever the picture plays.

The leads are played by John Mills, Joy Shelton, Alastair Sim, Stewart Granger. None of them as yet is a star in his or her own right, but they all comport themselves like stars.

Seen at the Leicester Square theatre, London, where currently it is playing, despite record bitter weather, to immense applauding audiences. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 76 min. Adult audience classification (British.)

Jim Colter ..... John Mills
Ted Purvis ..... Stewart Granger
Dr. Montgomery ..... Alastair Sim
Tillie Colter ..... Joy Shelton
Beatrice Varley, Alison Leggatt, Arthur Denton, Vera Frances, Leslie Bradley, Ben Williams, George Carney, Anna Konstam, Dennis Harkin, Jean Kent, Johnny Schofield, Frank Atkinson, Wylie Watson, Mike Johnson, Dave Crowley, John Boxer, George Merritt, Wallace Lupino, Amy Dalby, Nellie Bowman.

Great Stagecoach Robbery

Republic — **Western**

The seventh "Red Ryder" feature maintains the high standard set by preceding films in this series. It has plenty of action, a good story and an unusually competent cast. Little Sylvia Arslan, in particular, brings to her part a naturalness far too rare in child actors.

Wild Bill Elliot, according to Randall Faye's original screenplay, lends a hand to a reformed convict, only to have the convict's son turn against him and, in league with the town school teacher, try to frame "Red" for a bank robbery. The ruse is detected by a little girl, daughter of the convict, and when she threatens to tell what she knows, the teacher murders her. Circumstances are such that "Red" is accused of this crime, too, and things look pretty black, but only for a while.

Francis McDonald and Don Costello score in the roles of the convict and the schoolmaster, respectively. Elliott, Bobby Blake and Alice Fleming are as good as ever. Lesley Selander's direction makes for suspense. Louis Gray rates credit as the associate producer.

Previewed at Hollywood's Hitching Post theatre, where the audience reacted favorably. Reviewer's Rating: Good.—T. B.

Release date, February 15, 1945. Running time, 56 min. PCA No. 10455. General audience classification.

Red Ryder ..... Bill Elliott
Little Beaver ..... Bobby Blake
The Duchess ..... Alice Fleming
Don Costello, Francis McDonald, John James, Sylvia Arslan, Bud Geary, Leon Tyler, Freddie Chapman.

High Powered

Paramount — **Pine-Thomas Pattern**

The practical-pictures-for-plain-people pattern on which William Pine and William Thomas have fashioned so many satisfactory secondaries is preserved virtually intact in this airing of the adventures of the workmen who build the plants that produce high octane gasoline. Apart from the change of setting, and from the fact that it emphasizes comedy somewhat more persistently than some of the others, the picture differs in no commercially essential way from its useful predecessors.

Robert Lowery does the rescuing this time, which takes place when a fellow workman is trapped atop a boom. Doing the rescuing involves overcoming a fear of high places, acquired by the hero in having fallen from one, and this circumstance contributes to suspense.

Direction by William Berke, who worked from a script by Milton Raison and Maxwell Shane based on a story by Raison, accentuates the humorous most of the way but bears down on the melodramatic when the right time comes.

Previewed at the studio. Reviewer's Rating: Average.—WILLIAM R. WEAVER.

Release date, Block 4. Running time, 62 min. PCA No. 10618. General audience classification.

Tim Scott ..... Robert Lowery
Marian Blair ..... Phyllis Broks
Mary Treen, Joe Sawyer, Roger Pryor, Ralph Sanford.

Youth on Trial

Columbia — **Delinquency Drama**

The effects of juvenile delinquency are depicted vigorously but the causes aren't explored with equal force in this melodrama which attempts to prove that children reflect the care or neglect given them by their parents.

When Mary Currier, as a juvenile court judge, is thwarted in her efforts to obtain an appropriation to combat dangerous juvenile trends, she decides to draw public attention to conditions by having a night club hangout of teen-agers raided. Trapped in the raid is her own daughter, Cora Sue Collins, who makes a wild getaway with a budding desperado. Before the mother can try her daughter, the dazzled young couple decide to elope in a high-powered roadster.

David Reed portrays the rash young miscreant with a believable blend of sordidness, brutality and pathetic bewilderment. He kills his father in a brawl following the looting of the night club safe. Excitement and action animate the film as the lad goes gun-crazy when the police finally close in on the runaway couple in a tourist house.

Cora Sue Collins, former child actress, is polished as the attractive high school adolescent, basically wholesome, but susceptible to bad influences.

Oscar Boetticher, Jr., directed from an original screenplay by Michel Jacoby, and Ted Richmond produced.

Seen at the Strand theatre, Brooklyn, where an afternoon audience seemed engrossed. Reviewer's Rating: Average.—MANDEL HERBSTMAN.

Release date, January 11, 1945. Running time, 59 min. PCA No. 10534. General audience classification.

Cam Chandler ..... Cora Sue Collins
Tom Lowry ..... David Reed
Eric Sinclair, Georgia Bayes, Robert Williams, Mary Currier, John Calvert, Boyd Bennett, William Forrest.

SHORT SUBJECTS

THE WEST COAST QUESTION (20th-Fox)

March of Time

The problem of a greatly increased population and the decline of manufacturing on the West Coast after victory is presented in the current March of Time. The film recounts in interesting pictures and convincing commentary the effects of the war on the Pacific states. With further development of industries already established and with new industries and factories springing up, people went there from all parts of the country for employment. It is believed that many of these persons will remain and, hence, an unemployment problem may be created.

This short should be of interest to all Americans, delving as it does into a national post-war problem the repercussions of which will be felt throughout the land. It offers as a solution the ingenuity of the citizens of the West Coast.—M. R. Y.

Release date, February 23, 1945. 16 *minutes*

ON GUARD (RKO-Pathe)

This Is America

Made in cooperation with the Army Pictorial Service, the latest release in RKO's "This Is America" series of short subjects is exciting drama. Although much of the material concerns events before our entry into the war, the lesson of watchfulness is still pertinent today. Espionage activity by German and Japanese agents in 1940 and 1941 was often conducted under the eye of the F.B.I. as these pictures attest. Some were taken by hidden cameras in the meeting rooms of enemy agents; some are reconstructed from department records. J. Edgar Hoover introduces the film with a summary of the work of the Bureau in meeting the threat to the nation's war effort. It should find a ready response in theatres throughout the country.

18½ *minutes*

THREE PESTS IN A MESS (Col.)

Three Stooges (6403)

The bumbling trio is on the way toward exposing a confidence racket when a tragedy occurs. One of the men is murdered, or seems to be. They try to dispose of the body which turns out to be a dummy. They have to bury the dummy and chose a pet cemetery. The proprietors appear in strange array, ready for a masquerade ball, and the Stooges have had about enough.

Release date, January 19, 1945 16 *minutes*

COMMUNITY SING, NO. 4 (Col.)

6654

The Vocalaires lead the way for audience participation in such favorites as "Alabamy Bound," "Dance with the Dolly with the Hole in Her Stocking," "There'll Be a Hot Time in the Town of Berlin," "She Broke My Heart in Three Places" and "It Had to Be You."

Release date, December 1, 1945 9 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating. Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2320-2321, issue of Feb. 17, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2322, issue of Feb. 17, 1945.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	80m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	....	Joan Fontaine-George Brent	Not Set	....	.....	....	2242	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	....
Along Came Jones	Not Determined	....	Gary Cooper-Loretta Young	Not Set	....	.....	....	2278	....
Alter Ego	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	.....	....	2310	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	.....	....	2142	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	.....	....	1431	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	..
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
•Atlantic City	Rep.	327	Constance Moore-Bradford Taylor	Sept. 15,'44	86m	Aug. '5,'44	2030	1899	2218
BABES on Swing Street	Univ	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	
•Bathing Beauty (color)	MGM	429	Red Skelton-Esther Williams	July,'44	101m	June 3,'44	1922	1635	2143
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	.....	....	2250	..
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Not Set	....	.....	....	2242	..
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2302
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	....
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	...
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	.....	....	2230	....
Billy Rose's Diamond Horseshoe (color)	20th-Fox	....	Betty Grable-Dick Haymes	Not Set	....	.....	....	2092	....
•Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug.12,'44	2042	2007	....
•Block Busters	Mono.	....	East Side Kids-Harry Langdon	Sept. 16,'44	60m	Aug. 19,'44	2054	2007	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	..
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	May 11,'45	....	.....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	....	.....	....	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	....	Boris Karloff-Bela Lugosi	Not Set	77m	Feb. 17,'45	2318	2310	....
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	.....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	.....	....	2230	....
•Brand of the Devil	PRC	458	Dave O'Brien-Jim Newill	July 30,'44	57m	Nov. 4,'44	2166	1923	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2302
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Not Set	....	.....	....	2142	....
•Bride by Mistake	RKO	434	Laraine Day-Alan Marshall	Block 7	80m	July 29,'44	2017	1890	2302
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Not Set	....	.....	....	2142	....
Bring On the Girls (color)	Para.	....	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Brother Rat (Reissue)	WB	343	Priscilla Lane-Wayne Morris	July 15,'44	89m	Oct. 15,'38	1957	...	....
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	...	....
Bullfighters, The	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	2279	....
•CALL of the Jungle	Mono.	....	Ann Corio-James Bush	Aug. 19,'44	60m	Sept. 2,'44	2083	1913	....
•Candlelight in Algeria (Br.)	20th-Fox	432	James Mason-Carla Lehmann	July,'44	85m	Jan. 1,'44	1694	....	2115
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
•Canterville Ghost, The	MGM	430	Charles Laughton-Margaret O'Brien	July,'44	95m	May 27,'44	1909	1635	2187
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2302
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Not Set	....	.....	....	2259	....
•Carolina Blues	Col.	5011	Kay Kyser-Ann Miller-Victor Moore	Sept. 26,'44	81m	Nov. 18,'44	2181	1899	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
•Charlie Chan in Black Magic	Mono.	....	Sidney Toler-Mantan Moreland	Sept. 9,'44	65m	Aug. 12,'44	2042	2007	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	....	Randloph Scott-Ruth Warrick	Not Set	....	.....	....	2216	....
China's Little Devils (formerly Little Devils)	Mono.	....	Harry Carey-Paul Kelly	Mar. 30,'45	....	.....	....	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	.....	....	2142	..
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1746	...
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	....	.....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	....	Judy Garland-Robert Walker	Not Set	....	.....	....	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	.....	....	2259	....
Comin' Round the Mountain (R.)	Rep.	3305	Gene Autry	July 15,'44	55m	Aug. 17,'40	....	....	....
Conflict	WB	....	Humphrey Bogart-Alexis Smith	Not Set	....	.....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	....	.....	....	2007	....
Counter-attack (formerly One Against Seven)	Col.	....	Paul Muni-Marguerite Chapman	Not Set	....	.....	....	2216	....
Cowboy and the Lady (Reissue)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	....	Warner Baxter-Hillary Brooke	Feb. 27,'45	....	.....	....	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
•Cry of the Werewolf	Col.	5027	Nina Foch-Stephen Crane	Aug. 17,'44	63m	Aug. 19,'44	2053	1558	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Journey	20th-Fox	504	Burma Travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	90m	Nov. 4,'44	2165	1983	....
Dead End (Reissue)	Film Classics	....	Humphrey Bogart-Joel McCrea	July 15,'44	93m	Aug. 7,'37	1993	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	63m	Nov. 25,'44	2194	2166	....
Dear Octopus (British)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	1542	....	....
Delightfully Dangerous (formerly High Among the Stars)	UA	....	Ralph Bellamy-Connie Moore	Not Set	....	.....	....	2250	....
•Delinquent Daughters	PRC	416	June Carlson-Fifi D'Orsay	Aug. 10,'44	73m	July 8,'44	1981	1913	2302
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	.....	....	2216	....
Dillinger (formerly John Dillinger)	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Feb. 23,'45	....	.....	....	2166	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Not Set	62m	Feb. 24,'45	2329	2279	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Duffy's Tavern	Para.	....	Ed Gargan-Marjorie Reynolds & Guests	Not Set	....	.....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	....	Dennis O'Keefe-Constance Moore	Not Set	....	.....	....	2242	....
1812 (Russian)	Artkino	....	A. Dykki-S. Mezhinsky	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	.....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert (formerly Strangers in Our Midst)	WB	....	Jean Sullivan-Zachary Scott	Not Set	....	.....	....	2092	....
Escape in the Fog	Col.	....	William Wright-Nina Foch	Not Set	....	.....	....	2310	....
Eve Knew Her Apples	Col.	....	Ann Miller-William Wright	Not Set	....	.....	....	2007	....
•Ever Since Venus	Col.	5025	Ina Ray Hutton-Ann Savage	Sept. 14,'44	73m	Sept. 23,'44	2110	1971	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	....
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	.....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	....
•Falcon in Mexico, The	RKO	431	Tom Conway-Mona Maris	Block 7	70m	July 29,'44	2018	1971	....
Fanny by Gaslight (Brit.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model (formerly Model Murder)	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	....	.....	....	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	Not Set	....	.....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	....
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
Flame of Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	....	.....	....	1994	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	70m	Feb. 17,'45	2318	2203	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Sir Aubrey Smith	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
•For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	1719
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2302
Frisco Sal	Univ.	....	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	.....	....	2259	....
GANGSTERS of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	....	James Craig-Donna Reed	Not Set	80m	Dec. 23,'44	2238	2186	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Mar. 9,'45	....	.....	....	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	.....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
•Girl Who Dared, The	Rep.	322	Lorna Gray-Peter Cookson	Aug. 5,'44	56m	Nov. 11,'44	2174	1899	....
Git Along, Little Doggie (R.)	Rep.	3307	Gene Autry	Oct. 15,'44	65m	.....	....	....	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	....	Dennis Morgan-Raymond Massey	Not Set	....	.....	....	2203	....
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Flamarion, The	Rep.	....	Erich Von Stroheim-Mary Beth Hughes	Not Set	78m	Jan.. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	Not Set	....	.....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	....

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•Great Moment, The	Para.	4330	Joel McCrea-Betty Field	Block 6	83m	June 10,'44	1934	912	2115
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	122m	Dec. 9,'44	2213	1983	....
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	.....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Feb. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	....	Lynn Merrick-Ross Hunter	Mar. 8,'45	....	.....	....	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
•HAIL the Conquering Hero	Para.	4326	Eddie Bracken-Ella Raines	Block 6	100m	June 10,'44	1933	1696	2302
Hangover Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
•Heavenly Days	RKO	435	Fibber McGee and Molly	Block 7	71m	July 29,'44	2018	1817	2143
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb.. 2,'45	88m	Feb. 3,'45	2297	2242	....
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	.....	....	2259	....
Her Lucky Night	Univ.	....	The Andrew Sisters-Martha O'Driscoll	Feb.. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha Driscoll-Noah Berry, Jr.	Dec.. 8,'44	64m	Nov. 25,'44	2194	2131	....
High Powered	Para.	....	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	58m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	....	.....	....	2250	....
Hold Autumn in Your Hand	UA	....	Zachary Scott-Betty Fields	Not Set	....	.....	....	2216	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	.....	....	2216	..
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	.....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Mar. 1,'45	....	.....	....	2142	
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2302
•Home in Indiana (color)	20th-Fox	433	Walter Brennan-Lon McAllister	July,'44	103m	May 27,'44	1909	1634	2187
Honeymoon Ahead (formerly Romance, Inc.)	Univ.	....	Allan Jones-Grace McDonald	Apr. 13,'45	....	.....	....	2278	....
Horn Blows at Midnight, The	WB	....	Jack Benny-Alexis Smith	Not Set	....	.....	....	1715	..
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	....	.....	....	2250	..
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	
House of Fear	Univ.	....	Basil Rathbone-Nigel Bruce	Mar. 16,'45	....	.....	....	2250	
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	68m	Oct. 28,'44	2157	2092	
Identity Unknown (formerly Johnny March)	Rep.	....	Richard Arlen-Cheryl Walker	Not Set	....	.....	....	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	.....	....	2203	....
•I Love a Soldier	Para.	4329	Paulette Goddard-Sonny Tufts	Block 6	106m	June 10,'44	1934	1675	2218
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	86m	Dec. 23,'44	2237	1913	.
I'll Remember April	Univ.	....	Gloria Jean-Kirby Grant	Mar. 23,'45	....	.....	....	2230	..
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	Apr. 27,'45	....	.....	....	2310	.
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	.	
•Impatient Years, The	Col.	5002	Jean Arthur-Lee Bowman-Chas. Coburn	Sept. 7,'44	90m	Aug. 26,'44	2065	1849	2302
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	.....	....	1675	
•In Society	Univ.	8001	Abbott and Costello	Aug. 18,'44	75m	Aug. 12,'44	2041	2032	2187
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	.
Invisible Army, The	RKO	....	John Wayne-Philip Ahn	Not Set	....	.....	....	2242	
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	.....	....	2216	..
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	....	.....	....	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Not Set	90m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	.
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	.....	....	2279	..
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	.....	....	2259	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	.....	....	2259	..
•KANSAS City Kitty	Col.	5012	Joan Davis-Jane Frazee-Bob Crosby	Aug. 24,'44	72m	Aug. 26,'44	2066	1923	....
Keep Your Powder Dry	MGM	....	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	....
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2302
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	55m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2302
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	.....	....	2093	....
LAKE PLACID Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2302
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete-Margarita Mora	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
•Land of the Outlaws	Mono.	....	Johnny Mack Brown	Sept. 16,'44	55m	Aug. 26,'44	2066	1983	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	....	Penny Singleton-Arthur Lake	Feb. 22,'45	....	.....	....	2216	....
•Leave It to the Irish	Mono.	....	James Dunn-Wanda McKay	Aug. 26,'44	71m	Sept. 16,'44	2102	1923	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother,The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	.....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	.....	....	2230	....
•MACHINE Gun Mama	PRC	421	Armida-El Brendel-Luis Alberni	Aug. 18,'44	63m	Sept. 30,'44	2121	1889	..
•Mademoiselle Fifi	RKO	433	Simone Simon-Kurt Kreuger	Block 7	69m	July 29,'44	2017	1958	2262
Madonna of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290		....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....

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Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	....
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
•Marine Raiders	RKO	427	Pat O'Brien-Ruth Hussey	Block 6	90m	June 24,'44	1957	1696	2218
Marked for Murder	PRC	....	T. Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marthe Richard (French)	Brill-Rosner	....	Erich Von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	....	Dorothy Lamour-Arturo de Cordova	Not Set	....	.....	....	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2262
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	.....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
•Minstrel Man	PRC	404	Benny Fields-Gladys George	Aug. 1,'44	69m	July 1,'44	1970	....	2143
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	.....	....	2216	....
Molly and Me (formerly Molly, Bless Her)	20th-Fox	....	Monty Woolley-Gracie Fields	Not Set	....	.....	....	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	92m	Sept. 23,'44	2110	....	....
•Mr. Skeffington	WB	319	Bette Davis-Claude Rains	Aug. 12,'44	127m	May 27,'44	1909	1654	2115
•Mr. Winkle Goes to War	Col.	5007	E. G. Robinson-Ruth Warrick	Aug. 3,'44	80m	July 15,'44	1993	1817	2187
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2302
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	....	Fred MacMurray-Marjorie Main	Not Set	....	.....	....	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	....
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	....
•Music in Manhattan	RKO	432	Anne Shirley-Dennis Day	Block 7	80m	July 29,'44	2017	1958	2218
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	.....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	....	Mickey Rooney-Jackie Jenkins	Not Set	123m	Dec. 9,'44	2213	1763	....
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	May 4,'45	....	.....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	....	.....	....	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet Feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	.....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	Apr.,'45	....	.....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	.....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2262
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	....
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	.....	....	2093	....
•Oh, What a Night	Mono.	....	Edmund Lowe-Marjorie Rambeau	Sept. 2,'44	72m	Aug. 12,'44	2042	1923	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	.....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910		....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993		....
•One Mysterious Night	Col.	5033	Chester Morris-Janis Carter	Sept. 21,'44	61m	Sept. 2,'44	2083	2032	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	.....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	.....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	.....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	Not Set	....	.....	....	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	May 18,'45	....	.....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	Not Set	....	.....	....	2279	....
Picture of Dorian Gray, The	MGM	....	George Sanders-Angela Lansbury	Not Set	110m	.....	....	1899	....
Pillow to Post	WB	....	Ida Lupino-Walter Huston	Not Set	....	.....	....	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
•Port of 40 Thieves	Rep.	324	Stephanie Bachelor-Richard Powers	Aug. 13,'44	58m	June 24,'44	1958	....	....
Power of the Whistler	Col.	....	Richard Dix-Janis Carter	Not Set	....	.....	....	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2302
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Red River Valley (Reissue)	Rep.	3308	Gene Autry	Dec. 1,'44	58m	.....	....	....	....
Return of the Vikings, The (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	.....	....	1530	....
Ride, Ranger, Ride (Reissue)	Rep.	3306	Gene Autry	Sept. 1,'44	59m	.....	....	....	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	.....	....	2166	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	.....	....	1715	....
•Roger Touhy, Gangster	20th-Fox	431	Preston Foster-Lois Andrews	July,'44	65m	May 27,'44	1910	1362	1995

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Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	128m	Feb. 3,'45	2297	1983	....
Rough Ridin' Justice	Col.	....	Charles Starrett	Mar. 15,'45	....	.....	....	....	....
Rough, Tough and Ready	Col.	....	Chester Morris-Victor McLaglen	Mar. 22,'45	....	.....	....	2250	....
Royal Scandal, A (formerly Czarina)	20th-Fox	....	Tallulah Bankhead-Anne Baxter	Not Set	....	.....	....	2131	....
•Rustler's Hideout	PRC	446	Buster Crabbe-Al St. John	Sept. 2,'44	60m	Nov. 11,'44	2174	1971	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome—Where She Danced (color)	Univ.	....	Yvonne De Carlo-David Bruce	Apr. 20,'45	....			2230	.
Salty O'Rourke	Para.	....	Alan Ladd-Gail Russell	Block 4	98m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	.....	....	2216	....
•San Antonio Kid	Rep.	3313	Bill Elliott-Bobby Blake	Aug. 16,'44	59m	Aug. 5,'44	2030	....	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
•San Fernando Valley	Rep.	345	Roy Rogers-Dale Evans	Sept. 15,'44	74m	Aug. 26,'44	2066	1971	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	1431	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	....	Olsen and Johnson-Grace McDonald	Mar. 9,'45	67m	Feb. 10,'45	2309	1899	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
•Seven Doors to Death	PRC	417	Chick Chandler-June Clyde	Aug. 5,'44	62m	Aug. 5,'44	2031	1923	
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	.
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Mar. 24,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet-Christiane Mardayne	Jan. 10,'45	78m	Jan. 20,'45	2277	.	..
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	....	Sunset Carson-Linda Stirling	Not Set	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	...	
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	Special	171m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Pinky Tomlin	Feb. 8,'45	63m	.....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2302
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Nevada	Rep.	344	Roy Rogers-Mary Lee-Dale Evans	Aug. 5,'44	75m	June 17,'44	1945	1890	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	....	Nancy Kelly-William Gargan	Not Set	....	.....	....	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	113m	Jan. 20,'45	2277	1715	....
Son of Lassie (color)	MGM	....	Peter Lawford-Elsa Lanchester	Not Set	....	.....	....	2093	....
•Soul of a Monster, The	Col.	5026	Rose Hobart-Jeanne Bates	Aug. 17,'44	61m	Sept. 9,'44	2089	1960	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	.....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	.....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	60m	Feb. 17,'45	2319	.	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	.....	....	2278	
•Storm Over Lisbon	Rep.	323	Vera Hruba Ralston-Erich von Stroheim	Oct. 15,'44	86m	Sept. 2,'44	2082	1850	2143
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	86m	Feb. 17,'45	2318	2186	....
•Strangers in the Night	Rep.	326	William Terry-Virginia Grey	Sept. 12,44	56m	Nov. 11,'44	2174	2032	. .
Sudan (color) (formerly Queen of the Nile)	Univ.	....	Maria Montez-Jon Hall	Mar. 2,'45	....	.....	....	2203	. .
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2262
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	
•Swing in the Saddle	Col.	5221	David McEnery-Jane Frazee	Aug. 31,'44	69m	Nov. 25,'44	2194	2032	
Swing Out, Sister	Univ.	....	Rod Cameron-Arthur Treacher	Mar. 30,'45	....	.....	....	2259	...
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	
•Take It Big	Para.	4327	Jack Haley-Harriet Hilliard	Block 6	75m	June 10,'44	1934	1786	
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2218
Tarzan and the Amazons	RKO	....	Johnny Weissmuller-Johnny Sheffield	Not Set	....	.....	....	2250	
•That's My Baby	Rep.	328	Richard Arlen-Ellen Drew	Sept. 14,'44	68m	Sept. 16,'44	2101	2072	
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	May 25,'45	....	.....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	....	.....	....	2216	....
They Come to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	
They Made Me a Criminal (R.)	WB	342	John Garfield-Ann Sheridan	July 15,'44	92m	Jan. 7,'39	1957	..	
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	....
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2302
This Happy Breed (Brit.)	Two Cities	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Love of Ours	WB	....	John Garfield-Eleanor Parker	Not Set	....	.....	....	2250	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	....
32 Rue de Montmartre (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....

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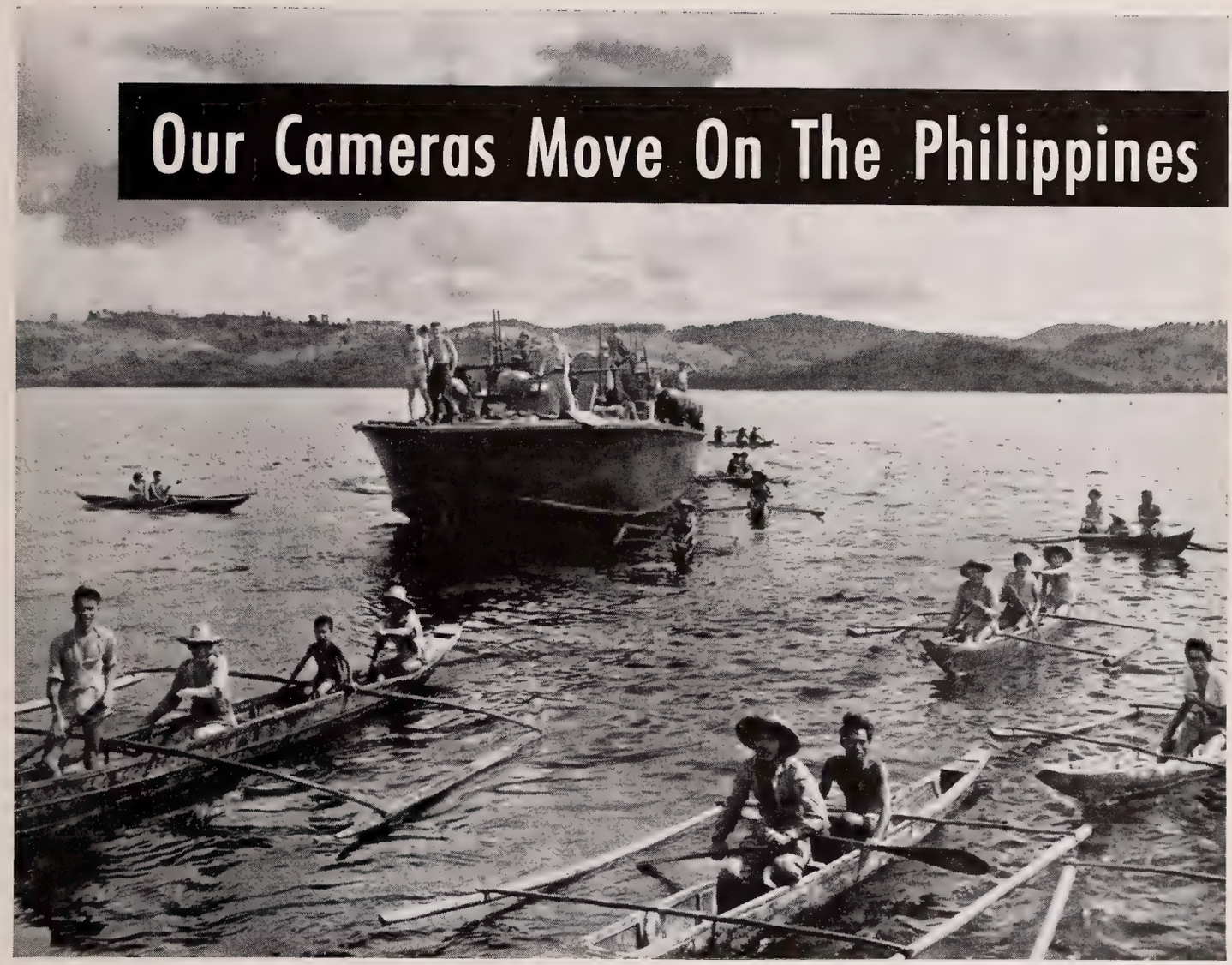
Those Endearing Young Charms	RKO	....	Robert Young-Laraine Day	Not Set	....	.....	....	2310	....
Thousand and One Nights, A (col.)	Col.	6002	Cornel Wilde-Evelyn Keyes	Not Set	....	.....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	80m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	....
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
•Three Men in White	MGM	427	Lionel Barrymore-Van Johnson	June,'44	85m	May 6,'44	1877	1786	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	.....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2302
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	....
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	86m	Dec. 23,'44	2237	2007	....
Tonight and Every Night (color)	Col.	....	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	....
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	80m	Nov. 11,'44	2173	2131	....
•Trail to Gunsight	Univ.	8087	Eddie Dew-Maris Wrixon	Aug. 18,'44	57m	.....	....	1971	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	....
•Trigger Law	Mono.	....	Hoot Gibson-Bob Steele	Sept. 30,'44	54m	Dec. 2,'44	2202	2092	
•Two Girls and a Sailor	MGM	428	Jimmy Durante-Van Johnson	June,'44	124m	Apr. 29,'44	1865	1696	2187
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Not Set	....	.....	....	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	Gains.-G.F.D.	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Soldiers (Russian)	Artkino	....	War feature	July 25,'44	75m	Aug. 5,'44	2030	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	.....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The (formerly Her Heart in Her Throat)	Para.	....	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
•Utah Kid, The	Mono.	....	Hoot Gibson-Bob Steele	Aug. 26,'44	57m	Dec. 23,'44	2239	1971	....
Utah	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	.....	....	2259	....
VALLEY of Decision, The	MGM	....	Greer Garson-Gregory Peck	Not Set	....	.....	....	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	....	.....	....	2278	
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2302
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	.....	....	2242	....
WAC, a Wave, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	.....	....	2242	
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	.....	....	2242	....
Welcome, Mr. Washington (British)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
•West of the Rio Grande	Mono.	....	Johnny Mack Brown	Aug. 5,'44	57m	Aug. 22,'44	2006	1937	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	
•When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	May,'45	....	.....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,44	56m	.....	....	2186	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	.....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 8,'44	56m	.....	....	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Not Set	154m	Aug. 5,'44	2094	1676	2262
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2302
Without Love	MGM	....	Katharine Hepburn-Spencer Tracy	Not Set	....	.....	....	224	
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	95m	Oct. 14,'44	2137	1923	2262
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	....	.....	....	2093	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOUTH On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	.....	....	1913	....
Zombie on Broadway	RKO	....	Bela Lugosi-Wally Brown	Not Set	....	.....	....	2259	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2322.

Our Cameras Move On The Philippines



Filipinos help PT boat pick up Jap survivors after the action in Surigao Strait. Official U. S. Navy Photograph.

In the Second Battle of the Philippine Sea—the superb reconnaissance work of our photographers was one of the decisive elements of victory.

SO it has been all through this war. Again and again, our comprehensive use of photography—in mapping terrain, scouting enemy movements, locating targets—has given our forces up-to-the-minute information essential to victory.

The movies have had a lot to do with this. From the industry have come many of our finest photographers. And movie men have done invaluable work turning "green" youngsters into expert combat photographers, supervising the production of thousands of training films for our armed forces, and making news films for the folks at home.

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

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